

TESAC CONFERENCE – CHRISTCHURCH 2024:

L1DVC LEARNING IN 2024

**PART TWO:** DEVELOPING YOUR  
OWN PROGRAMMES OF LEARNING

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## PART TWO: DEVELOPING PROGRAMMES

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1. **SUMMARY OF PART ONE** – an overview ≈5min
2. **LEARNING MATRIX** – Big Ideas and Significant Learning ≈5min
3. **ASSESSMENT MATRIX** – the four Achievement Standards ≈5min
4. **SUBJECT LEARNING OUTCOMES (SLO)** – a summary ≈5min
5. **TGS DESIGN BRIEFS** – activity summary and considerations ≈5min
6. **PROGRAMME AND PROJECT PLANNING** – reviewing and refining own programmes and projects – opportunities for Q&A, critique, clarifying ... ≈120min

# the LTSD programme: (learning to design)

Students undertake a **four-part full-year programme** that covers **learning how to apply divergent thinking, convergent thinking, and the visual communicating of design thinking and ideas.**

## part one: RACK for AUDIO [TERM ONE]

You are **generating a range of creative ideas** for storing a audio system and vinyl records. You will use a range of visual communication modes and media and a range of ideation strategies.

## part two: STRUCTURE for SHADE [TERM ONE – TERM TWO]

You are **generating and exploring ideas** for a shade structure outside Te Poho at Takapuna Grammar School. Your ideas will be **in response to te ao Māori and another design influence.**

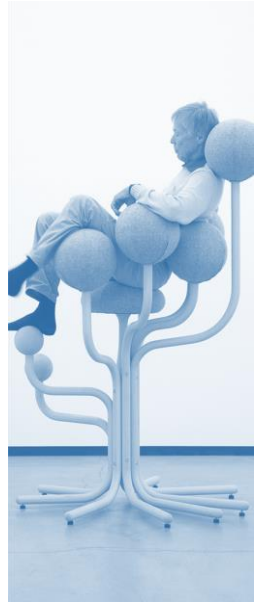
## part three: BOX for LETTERS [TERM TWO]

You are **designing a letter box for storing mail** (letters, newspapers and small packages). Your ideas will be inspired by concepts in architecture.

## part four: SEAT for OUTDOORS [TERM THREE – TERM FOUR]

You are **designing outdoor seating** suitable for **your identified outdoor area** (e.g. café, barbeque area, deck, beach, park, etc.) The seat is to suit the specific requirements of a specified setting and be suitable for **general outdoor use for that location.**

You are to also communicate the construction and assembly details of your outdoor chair design outcome using 2D and 3D instrumental drawings.



*globe garden  
chair  
- peter opsvik*

level 1 2024

**spatial  
design**  
takapuna grammar



assessments:

P1 – RACK for AUDIO

P2 – STRUCTURE for SHADE

P3 – BOX for LETTERS

P4 – SEAT for OUTDOORS

Internal

Self-assessment

AS92000 – DVC 1.1

Self-assessment

External

AS92002 – DVC 1.3

TERM ONE

PROJECT ONE

**RACK for audio (5 weeks)**  
Due Term One week 8

**ALL ABOUT LEARNING**  
(self-assessment)



PROJECT TWO

**STRUCTURE for shade (8 weeks)**

**ONE INTERNAL STANDARD: 92000 (DVC 1.1)**

Due Term Two week 6



TERM TWO

PROJECT THREE

**BOX for letters (3 weeks)**  
Due Term Two week 10

**ALL ABOUT LEARNING**  
(self-assessment)



TERM THREE

PROJECT FOUR

**SEAT for outdoors (9 weeks)**

**ONE EXTERNAL STANDARD: 92002 (DVC 1.3)**

Due Term Four week 1



SCHOOL EXAMS

TERM FOUR

# L1DVC LEARNING IN 2024

## LEARNING MATRIX (CURRICULUM)

own designer voice

ASPIRE

divergent and  
convergent  
thinking

product and  
spatial design  
heritage,  
philosophies,  
knowledges

visual literacy  
skills

PRACTICE  
&  
KNOWLEDGE

improving people's lives

PURPOSE

DESIGN AND VISUAL COMMUNICATION  
SUBJECT BIG IDEAS – A SUMMARY

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# Technology Learning Area Whakatauki

Design, as an act of manaakitanga, seeks new ways to improve the lives of people and their places

Design tikanga weaves together both divergent and convergent thinking in the generation, exploration, refinement, and resolving of design ideas and outcomes

Designers bring their own unique voice that draws from their personal experiences, cultures, values, perspectives as well as those of other people

Design has a whakapapa – heritage, philosophies, knowledges, both functional and aesthetic, in relation to product and spatial design

Visual communication is a set of visual literacy skills that allow designers to think about, evaluate and appropriately present product and spatial design ideas and outcomes

## Level Six DVC Significant Learning

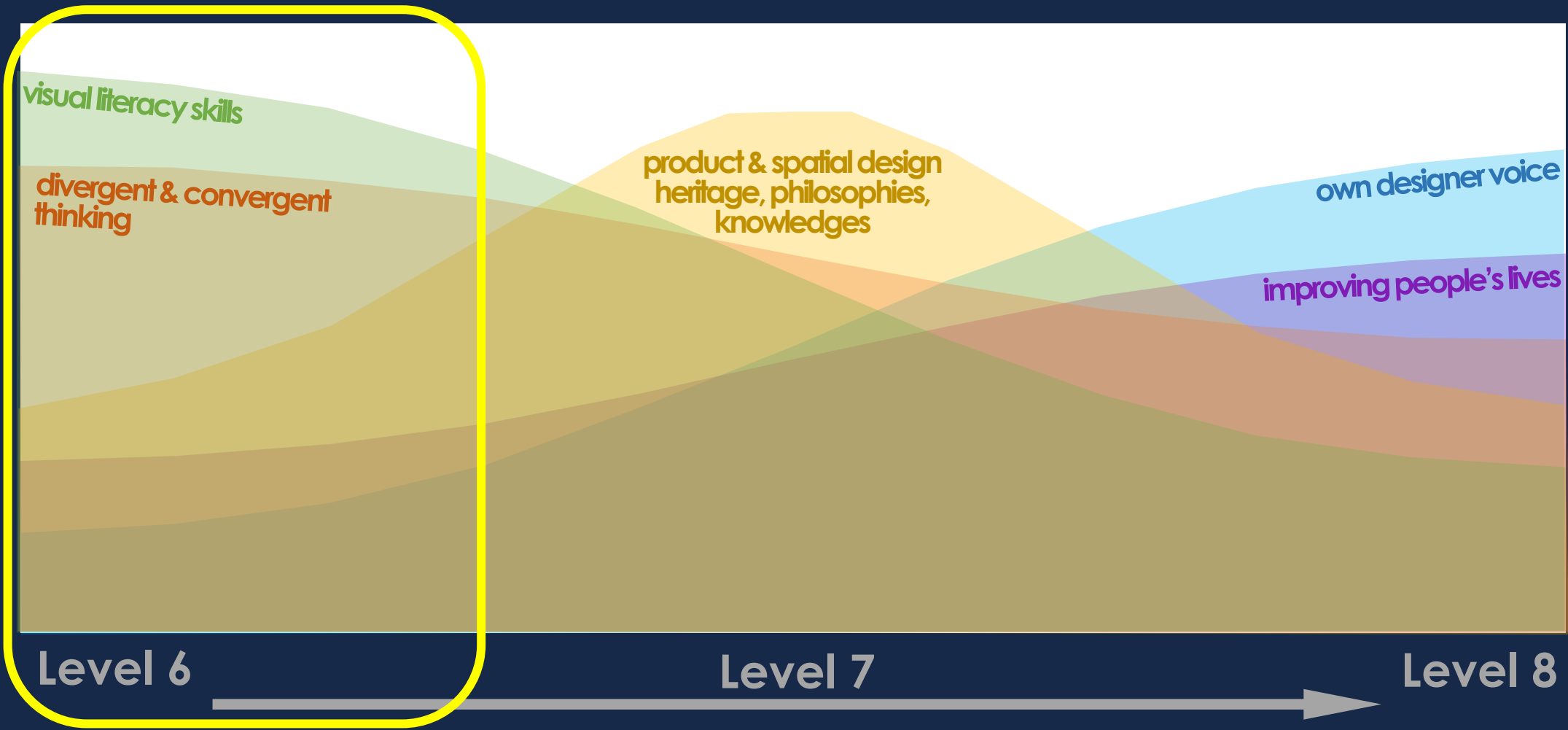
# DVC CURRICULUM BIG IDEAS

**A good programme is still a good programme**



NCEA  
Education





# DVC BIG IDEAS – a progression scenario

**Not all big ideas are equal**

1 enhance people's lives and their environments

3 explore possibilities beyond first thoughts

5 developing design outcomes

7 visual skills for generating design ideas

9 visual communication and visual presentation techniques

2 design tikanga, practices, principles, and techniques

4 aesthetics and function in own design thinking

6 engage with decision-making

8 visual skills to communicate details of design ideas

10 attribution and acknowledgment of sources

own designer voice

divergent & convergent thinking

product & spatial design whakapapa

visual literacy skills

improving people's lives

(Indicative relationships between Big Ideas and L6 Significant Learning)

# DVC LEVEL 6 SIGNIFICANT LEARNING

Learning that is 'too important to leave to chance'

– note that these may not all be assessed specifically for credentialing\*

# L1DVC LEARNING IN 2024

## ACHIEVEMENT STANDARDS (ASSESSMENT)

NCEA  
LEVEL **1** Standards



Design and Visual  
Communication 1.1

**Generate product or  
spatial design ideas  
using visual  
communication  
techniques in response  
to design influences**

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92000 ↻ Internal 5 Credits

Design and Visual  
Communication 1.2

**Use representation  
techniques to visually  
communicate own  
product or spatial  
design outcome**

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92001 ↻ Internal 5 Credits

Design and Visual  
Communication 1.3

**Develop product or  
spatial design ideas  
informed by the  
consideration of people**

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92002 ↻ External 5 Credits

Design and Visual  
Communication 1.4

**Use instrumental  
drawing techniques to  
communicate own  
product or spatial  
design outcome**

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92003 ↻ External 5 Credits

from NCEA education website:

# L1DVC LEARNING IN 2024

## SUBJECT LEARNING OUTCOMES (SLOs)

## Design and Visual Communication NCEA NZC Level 1 Subject Learning Outcomes for Assessment

Companion to the Design and Visual Communication Learning Matrix

### What are the Subject Learning Outcomes and how can I use them?

Subject Learning Outcomes identify the knowledge and skills that students need to be ready for assessment. Subject Learning Outcomes are informed by the Achievement Standards. They should be used in conjunction with the full suite of NCEA materials. For guidance on assessment criteria please also refer to Achievement Standard, Unpacking, External Assessment Specifications and Conditions of Assessment.

Subject Learning Outcomes **do not replace any documents**. This includes the External Assessment Specifications and Conditions of Assessment. All NCEA materials need to be used to fully understand the requirements of each Achievement Standard and to plan a robust teaching, learning, and assessment programme. Subject Learning Outcomes **should not be used to make assessor judgments**. The Achievement Standard and the Assessment Schedule for Internal Assessment Activities are used to make such judgments.

Subject Learning Outcomes, alongside other key documents, make clear to teachers **what to include in their teaching and learning programmes** and what student capabilities to check for, **in the lead up to assessment**. Each Subject Learning Outcome does not need the same amount of teaching time.

All learning should connect with students' lives in Aotearoa New Zealand and the Pacific. Teachers or students usually select the contexts. As such, contexts are not always specified in the Subject Learning Outcomes. Examples may be provided to illustrate topics and contexts, but they are not prescriptive.

Students are entitled to teaching that supports them to achieve higher levels of achievement. Subject Learning Outcomes mainly align with outcomes for the Achieved level. However, outcomes for higher levels of achievement are also included.

The knowledge and skills in the Subject Learning Outcomes are the expected learning that underpins each Achievement Standard. Students will draw on this learning during assessment. It is important to note that **assessment is a sampling process** so **not everything that is taught will be assessed**.

P1

**Design and Visual Communication (DVC) specific information:**

Design and Visual communication (DVC) is a practice-led subject where students apply learning through personally driven design thinking that generates, explores and progresses their own three-dimensional design ideas, as relevant to the contexts of product and spatial design.

While students are encouraged to learn within both product and spatial design contexts, only one of these needs to be applied for each individual achievement standard. As there are four L1 DVC achievement standards available, there remains the opportunity to cover both spatial and product design contexts throughout a typical assessment programme.

For Level 1 DVC, learning experiences should be foundational and form the basis of the learning journey in Design and Visual Communication that runs over the final three curriculum levels (Levels 6 – 8) of the subject. This is best illustrated in how the DVC Learning Matrix Big Ideas progress over the final three years of secondary education. While they are all present and important at each curriculum level, the emphasis shifts as the subject progresses up the curriculum levels. Initially the emphasis will be on visual literacy skills and divergent / convergent thinking for Curriculum Level Six, whereas by Curriculum Level Eight the emphasis will have shifted to being on own designer voice and the purpose of design to improving people's lives.

<b>Achievement Standard 92000 (1.1)</b>	Generate product or spatial design ideas using visual communication techniques in response to design influences	Credits: 5 (Internal)
<b>What is being assessed</b>	<b>Specific Learning Outcome (Students are able to....)</b>	
Design characteristics and elements	<ul style="list-style-type: none"> <li>• recognise and analyse the design characteristics of more than one design influence</li> <li>• identify and analyse design elements illustrated through existing design examples and the works of designers. This includes;             <ul style="list-style-type: none"> <li>○ understanding the defining qualities and characteristics that differentiate spatial design and product design;</li> <li>○ acknowledging the sources of research material (both images and text)</li> </ul> </li> </ul>	
Design influences	<ul style="list-style-type: none"> <li>• analyse and understand a mātauranga Māori design influence in terms of its stories and meanings. This includes;             <ul style="list-style-type: none"> <li>○ considering tikanga Māori to ensure authentic, respectful, and responsible use of design ideas from te ao Māori</li> </ul> </li> <li>• critique how both design influences impact on their own product or spatial design ideas. This includes;</li> </ul>	

P2

**LEARNING MATRIX (Big Ideas & Significant Learning)**

**LEARNING OUTCOMES (SLOs)**

**ASSESSMENT MATRIX (AS)**



**Not To Scale**



# L1DVC LEARNING IN 2024

TGS DESIGN CONTEXTS - BRIEFS

# project://one/RACK (for audio)

## activity summary:

**Generate and explore a range of ideas** for an audio rack unit for storing vinyl records and a HIFI set up. Your ideas will be **in response to a range of design influences**.

## considerations:

You will generate and explore a range of ideas for an audio rack unit, that will accommodate at least 100 records, and a turn table system, inspired by:

1. An iconic piece of furniture
2. An iconic piece of audio equipment
3. The work of an influential product designer



*'Good design  
is making  
something  
intelligible and  
memorable.'*

*'Great design is  
making  
something  
memorable and  
meaningful'  
- Dieter  
Rams*

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# project://two/STRUCTURE (for shade)

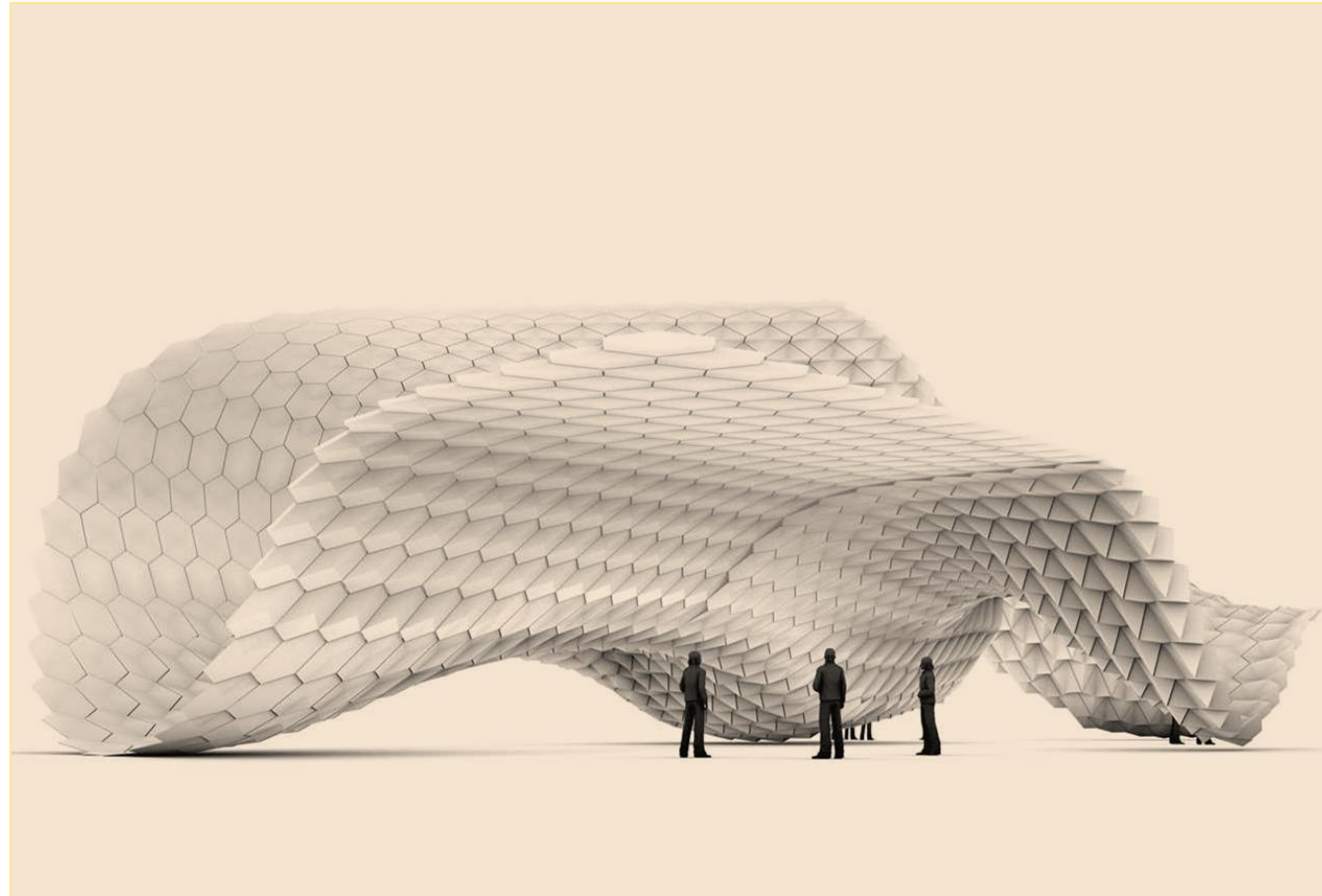
## activity summary:

**Generate and explore a range of ideas** for a shade structure on the grass area outside Te Poho at Takapuna Grammar School. Your ideas will be **in response to te ao Māori and another design influence.**

## what to do:

You will generate and explore a range of ideas for a shade structure on the site adjacent to Te Poho. Use both starting points below to help you to generate, experiment, and extend ideas.

- **Starting Point One:** The wharenuī – nga whare tupuna (house of ancestors)
- **Starting Point Two:** The work of an architect



*'Space has always been the spiritual dimension of architecture.'*

*'It is not the physical statement of the structure so much as what it contains that moves us.'*

*- Arthur Erickson*

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# project://three/BOX (for letters)

*(Quote to come...)*

## activity summary:

Develop the design concept of a unique and original letterbox for where you (or another family member) live.

## considerations:

You are required to develop the design of a letterbox that will:

- consider **functional elements and principles** relating to outdoor conditions and security, storage and accessibility to packages, envelopes, newspaper, flyers, etc.
- consider **aesthetic elements and principles** relating the outside of the letterbox design (such as style, form, shape, colour, pattern, texture, etc.)



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# project://four/SEAT (for outdoors)

## activity summary:

Design an **outdoor seat** suitable for an **outside entertainment area** (e.g. café, barbeque area, deck, beach, park, etc.) The seat is to suit the specific requirements of a specified setting and be suitable for **general outdoor use for that location**.

## considerations:

You are required to design an outdoor seat that will:

- consider the specific requirements of **your selected setting**
- consider **functional elements and principles** relating to outdoor furniture and equipment (such as durability, materials, maintenance, construction, ergonomics, etc.)
- consider **aesthetic elements and principles** relating to inside and outside furniture design (such as style, form, shape, colour, pattern, texture, etc.)



*'Always design a thing by considering it in its next larger context - a chair in a room, a room in a house, a house in an environment'*  
- *Eero Saarinen*

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# L1DVC LEARNING IN 2024

YOUR TIME, YOUR PROGRAMMES, YOUR PROJECTS

**THANK YOU**  
**GO WELL WITH YOUR YEAR AHEAD**