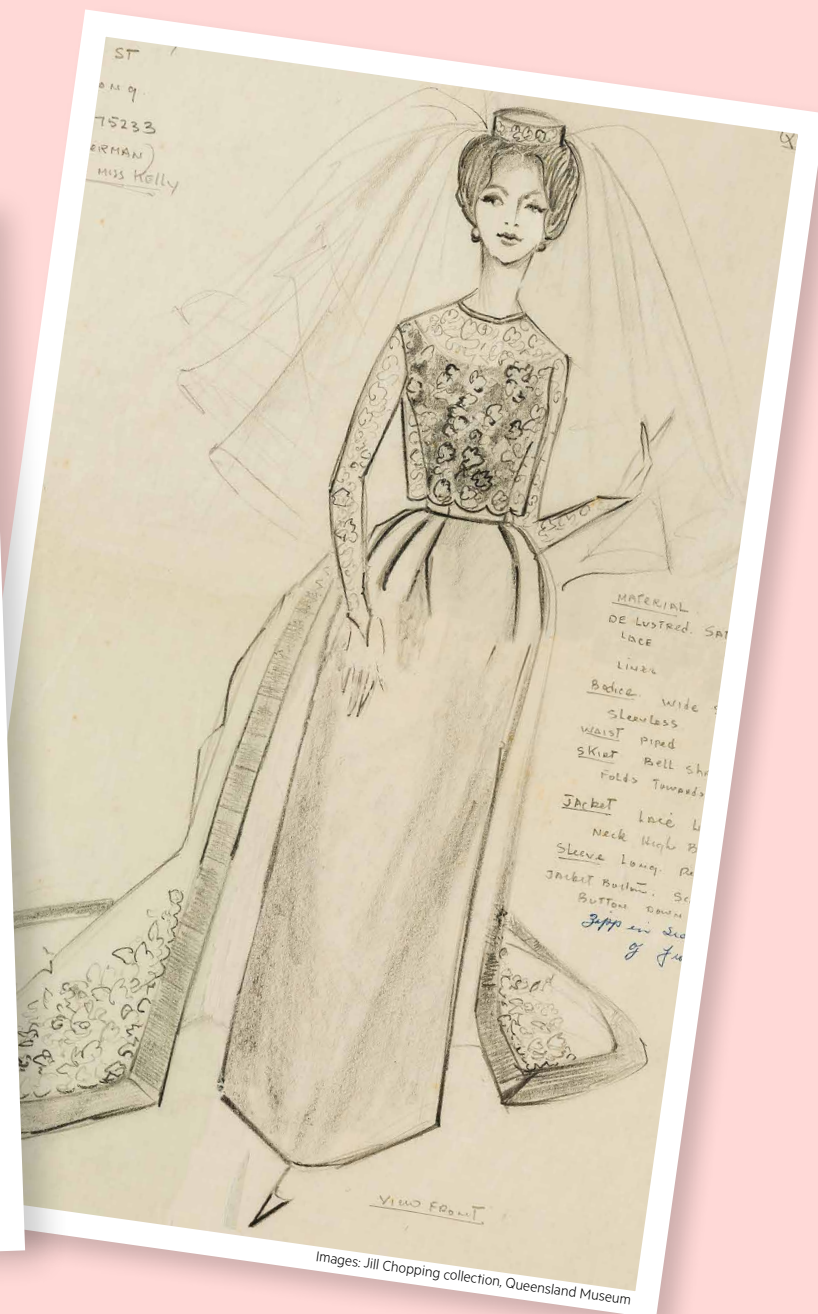


wedding stories from Queensland

18 Sept 2020 to 21 Feb 2021



Images: Jill Chopping collection, Queensland Museum

Teacher Resource and Curriculum Links
Design and Technologies (Year 7, 8, 9 and 10)

TECHNOLOGY PARTNER



Queensland Government

Cultural Warning

Aboriginal and Torres Strait Islander visitors are advised that this exhibition may contain images and include accounts of people who have passed away.

We also advise that any racist and derogatory language contained in the exhibition is 'of its time' and does not reflect the contemporary views of the Queensland Museum. We have preserved this to help our audiences understand both past and ongoing experiences of Australian First Nations people and as part of our commitment to truth and reconciliation.



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An Introduction to *I Do! Wedding Stories from Queensland*

Marriage has always been a hot topic. The world's greatest writers, poets and singers have lamented, agonised over and celebrated its worth in history and the debate continues to this day. Regardless of which side you sit on, marriage is still relevant. Getting married is a significant life event and no matter how it's celebrated, the act of a marriage ceremony to signify the union of two people is intensely personal and remains an important milestone in many couple's lives.



This exhibition explores the evolving history of 'getting married' in Queensland through individual stories of people who have celebrated their 'big day'. It is through these big life-changing moments – the moment where two people are committed to one another through the union of marriage - that we are able to reflect on how we see ourselves as individuals, couples and as communities living in a particular moment in time. *I Do! Wedding Stories from Queensland* will reveal stories of love, tradition, ritual, war and home. The exhibition will also highlight people's experiences around the recent change in legislation allowing same-sex couples the right to marry in Australia.

These 'getting married' stories will be told through a collection of aspiring wedding fashions that date from the 1840s through to today.

The garments are not displayed chronologically and the exhibition does not attempt to provide a comprehensive history of marriage; rather the curators have adopted a thematic approach to explore the evolving history of 'getting married' in a way that brings out the individual stories of people, couples and communities living in a particular moment in time.

The exhibition explores five themes:

- Love**
- Rites, Rights and Rituals**
- Heart and Home**
- Honouring Tradition**
- Circumstance**

Love



*I seem to have loved you in numberless forms, numberless times ...
In life after life, age after age, forever.*

Rabindranath Tagore, Indian poet and writer, 1861–1941

Weddings are expressions of love. Deeply personal and life changing, a wedding is a moment of joy, romance and excitement, celebrating the shared love of two people, often with family and close friends. Even after a couple have wed, each anniversary sees love evolve and grow as experiences shape their journey through married life together.

Rites, Rights and Rituals

There are a thousand ways to kneel and kiss the ground; there are a thousand ways to go home again.
Rumi, Persian poet and scholar, 1207–1273

For centuries, marriage has been recognised as an important rite of passage. Grounded in family and community, weddings are celebrated through a diverse range of rituals within established cultural, religious or legal frameworks. Until recently, church and state-imposed sanctions have either restricted or denied the right to marry to many Australians, most notably First Australians and same-sex couples.

Heart and Home

Where we love is home – home that our feet may leave, but not our hearts.
Oliver Wendell Holmes, American physician and poet, 1809–1894

Weddings connect us to a greater sense of family and place; they encourage us to reflect on who we are, where we come from and where we are going. They bring to the fore the sacrifices we make to create a unified life with our partner while also rousing within us anticipation and optimism about building a home.

Honouring Tradition

Marriage brings one into fatal connection with custom and tradition, and tradition and customs are, like the wind and weather, altogether incalculable.
Soren Kierkegaard, Danish philosopher, poet and social critic, 1813–1855

Wearing a special dress or suit is a time-honoured tradition of the marriage ceremony. Whether handed down, custom-made or bought for the occasion, wedding garments speak volumes about the people who chose them, those who made them, and the times in which they were worn.

Circumstance



Love recognizes no barriers. It jumps hurdles, leaps fences, penetrates walls to arrive at its destination full of hope.

Maya Angelou, American poet, memoirist and civil rights activist,
1928–2014

In the shadow of war, crisis and uncertainty, love, in its countless forms, prevails. It powerfully shapes our desires, decisions and commitment to overcoming challenges. When families are separated, cities are silenced and the world feels out of control, a wedding can be a defiant celebration of life and an expression of hope for a better future.

Behind the Scenes of *I Do! Wedding Stories from Queensland*

Museum exhibitions involve extensive teamwork. In a behind-the-scenes interview, two members of the *I Do! Wedding Stories from Queensland* exhibition team share their backgrounds, professional pathways and passions, explain some of the scientific and historical skills required for museum work, and discuss how this exhibition was developed. The interview is available at [I Do! Wedding Stories from Queensland](#).



During Your Visit: *Threads* Exhibition

Adjacent to *I Do! Wedding Stories from Queensland* is *Threads*, a free exhibition. A visit to this exhibition may complement the themes studied by your students in *I Do! Wedding Stories from Queensland*.

Threads showcases a stunning collection of fashion and art from Aboriginal Quandamooka artist, Elisa Jane Carmichael. It features six hand woven, sculptural dresses and artwork, *Weaving: past, present, future*. This collection highlights Elisa Jane's connection to country and personal journey to insert Aboriginal narratives into Australia's fashion history.

In this exhibition, Elisa demonstrates how her arts practice creates threads that gives us a pathway to creating awareness about the depth of First Nation's Peoples textile making in Australia and symbolic of interwoven, intergenerational knowledge.



Threads is not only an imagining of what First Nations weaving would be like without interruption, but an opportunity to learn from previous generations and passing on knowledge to a new generation. The exhibition will focus on Aboriginal Peoples and Torres Strait Islander Peoples' living cultures and how people continue to adapt traditional techniques and material, re-interpret forms and maintain the process of passing on traditional knowledge and cultural practices.

Year 7 - 8 Design and Technologies – Stimulus Questions

These stimulus questions provide a starting point for curriculum-relevant conversations with your students:

1. *Without reading any text panels*, explore the exhibition and choose one wedding outfit.
 - a. What can you infer about the wearer of the outfit based only on the visual information at hand (fabric, design, colour, adornments)?
 - b. Once you have come to some conclusions, read the panel. Was your educated guess accurate?
 - c. Are there any outfits in this exhibition that you consider could be difficult to “place” based only on visual information?
2. While exploring this exhibition, consider the ways in which fabrics reflect the wearer’s faith, ethnicity, identity and beliefs. What do you think the outfits of the following people tell us about them?
 - a. Sikh couple
 - b. Christie Nicolaides
 - c. Janet Hogan
3. Examine the rings designed by Marc Newson for Air BnB’s marriage equality campaign.
 - a. What material are they made of?
 - b. Why do you think the designer chose that material and colour?
 - c. What material and/or colours would you choose? Why?
4. Have a look at Susana Tuicolo’s dress. Do you think the use of *masi* would have created any design restrictions? What are the environmental and design benefits of using this material?
5. What is the significance of the fabric chosen by Simone Arnol for the Yarrabah mission wedding dress? Do you think the design would have the same impact if it was constructed from different fabric?
6. What is the significance of the materials incorporated into Walter Waia’s wedding attire?

Year 7 - 8 Design and Technologies – Australian Curriculum Links

KNOWLEDGE AND UNDERSTANDING
Investigate the ways in which products, services and environments evolve locally, regionally and globally and how competing factors including social, ethical and sustainability considerations are prioritised in the development of technologies and designed solutions for preferred futures (ACTDEK029)
Analyse ways to produce designed solutions through selecting and combining characteristics and properties of materials, systems, components, tools and equipment (ACTDEK034)
PROCESSES AND PRODUCTION SKILLS
Critique needs or opportunities for designing and investigate, analyse and select from a range of materials, components, tools, equipment and processes to develop design ideas (ACTDEP035)
Independently develop criteria for success to evaluate design ideas, processes and solutions and their sustainability (ACTDEP038)

Year 9 – 10 Design and Technologies – Stimulus Questions

These stimulus questions provide a starting point for curriculum-relevant conversations with your students:

1. *Without reading any text panels*, explore the exhibition and choose one wedding outfit.
 - a. What can you infer about the wearer of the outfit based only on the visual information at hand (fabric, design, colour, adornments)?
 - b. Once you have come to some conclusions, read the panel. Was your educated guess accurate?
 - c. Are there any outfits in this exhibition that you consider could be difficult to “place” based only on visual information?
2. While exploring this exhibition, consider the ways in which fabrics reflect the wearer’s faith, ethnicity, identity and beliefs. What do you think the outfits of the following people tell us about them?
 - a. Sikh couple
 - b. Christie Nicolaides
 - c. Janet Hogan
3. Sustainability means different things to different people. Explain the ways in which the following garments support the concept of sustainability:
 - a. Simone Arnol’s Yarrabah mission wedding dress
 - b. Porter brothers’ suits
 - c. Jane Skippington’s dress
4. Designer Jennifer Gifford promotes “Cost Per Wear” sustainability.
 - a. What does “Cost Per Wear” sustainability mean?
 - b. Which outfit in this exhibition do you feel best achieves this?
 - c. Based on your answer for Question (b), do you believe the wearer of this garment was making an environmental statement, or were they acting out of necessity?
 - d. How has modernisation and globalisation changed our choices in design and materials?
5. In what ways can you, as a designer, influence the choices consumers make in order to achieve more sustainable outcomes?
6. Examine the rings designed by Marc Newson for Air BnB’s marriage equality campaign.
 - d. What material are they made of?
 - e. Why do you think the designer chose that material and colour?
 - f. What material and/or colours would you choose? Why?
7. Examine Susana Tuicolo’s dress. Do you think the use of *masi* would have created any design restrictions? What are the environmental and design benefits of using this material?
8. What is the significance of the fabric chosen by Simone Arnol for the Yarrabah mission wedding dress? Do you think the design would have the same impact if it was constructed from different fabric?
9. What is the significance of the materials incorporated into Walter Waia’s wedding attire?

Year 9 - 10 Design and Technologies – Australian Curriculum Links

KNOWLEDGE AND UNDERSTANDING
Critically analyse factors, including social, ethical and sustainability considerations, that impact on designed solutions for global preferred futures and the complex design and production processes involved (ACTDEK040)
Explain how products, services and environments evolve with consideration of preferred futures and the impact of emerging technologies on design decisions (ACTDEK041)
Investigate and make judgments on how the characteristics and properties of materials, systems, components, tools and equipment can be combined to create designed solutions (ACTDEK046)
PROCESSES AND PRODUCTION SKILLS
Critique needs or opportunities to develop design briefs and investigate and select and increasingly sophisticated range of materials, systems, components, tools and equipment to develop design ideas (ACTDEP048)
Develop, modify and communicate design ideas by applying design thinking, creativity, innovation and enterprise skills of increasing sophistication (ACTDEP049)
Evaluate design ideas, processes and solutions against comprehensive criteria for success recognising the need for sustainability (ACTDEP051)