

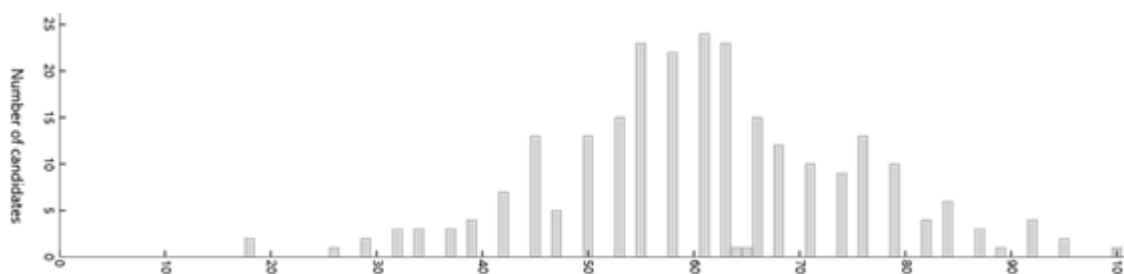


## Summary report of the 2024 ATAR course examination report: Design

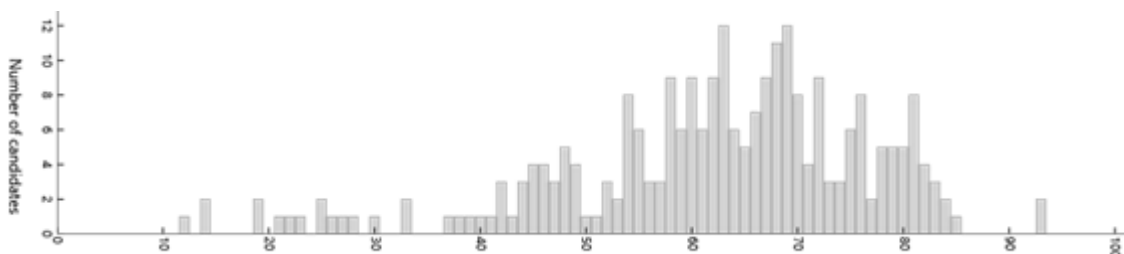
Year	Number who sat all examination components	Number of absentees from all examination components
2024	254	0
2023	311	10
2022	342	5
2021	334	1

The number of candidates sitting and the number attempting each section of the examination can differ as a result of non-attempts across sections of the examination.

### ***Examination score distribution–Practical***



### ***Examination score distribution–Written***



### ***Summary***

The practical (portfolio) examination emphasised critical and creative Design Thinking, encouraging candidates to engage in a natural, iterative design process. Many candidates produced impressive ideation accompanied by effective hand-drawn concept drawings, successfully capturing their thought process across a diverse range of briefs. While the final four pages of the portfolio were presented with varying levels of success, the strongest submissions featured two complementary design outcomes within a polished and creative proposal.

The written examination covered a broad range of syllabus content, which allowed candidates to demonstrate their understanding of both theoretical knowledge and practical application. However, it was evident that both teachers and candidates need to familiarise themselves with the updated design glossary to fully grasp some of the examined concepts.

## Practical examination

Attempted by 255 candidates	Mean 60.89%	Max 100.00%	Min 18.42%
-----------------------------	-------------	-------------	------------

## Written examination

Attempted by 254 candidates	Mean 61.84%	Max 93.05%	Min 12.11%
-----------------------------	-------------	------------	------------

Section means were:

Section One: Short answer	Mean 69.31%		
Attempted by 254 candidates	Mean 20.79(/30)	Max 29.06	Min 3.75
Section Two: Extended answer	Mean 58.64%		
Attempted by 254 candidates	Mean 41.05(/70)	Max 63.98	Min 1.09

## General comments

### Practical examination

Candidates were encouraged to fully embrace the revised syllabus by tackling more challenging designs and adopting an authentic approach to Design Thinking. Rough annotations and notes highlighted the value of iteration between designs. However, some candidates relied too heavily on lengthy text explanations with little visual evidence to support their ideas.

It was encouraging to see diverse design briefs that reflected candidates' individual interests and strengths, fostering innovation and deeper engagement. In contrast, candidates working within rigid, pre-set design briefs often produced repetitive outcomes, which affected marks. Many design briefs allowed candidates to connect their work to practical industry challenges and responsibilities.

### Advice for candidates

- You should work on one design problem throughout the year and present two complementary design outcomes within the final four-page design proposal.
- Focus your efforts on developing a variety of visual concepts and only include very minimal text and succinct annotations.
- Ensure your design brief can be conceptualised in a real-world setting. Ask yourself if you can prototype your idea and can the end user test the concept. If the answer is no, you need to reconsider your design.
- Consider if your design process is truly iterative. If you are following a series of steps and tasks towards a fixed goal, you are using a linear design process. This will not allow for the sufficient depth of critical Design Thinking. Low-fidelity prototyping, user-testing with unbiased and diverse demographics, and remaining open to design modifications is required to achieve at a high level.
- Ensure you do not fill your portfolio with standardised definitions, in particular design responsibilities. These should be linked to your prototyping phase and need to be carefully considered and relevant to your brief.
- Design Thinking strategies are an important part of the iterative design process. Have fun with these and use strategies that feel right for your concepts. Like design responsibilities, bulk strategies should not be put into your portfolio without due consideration.
- Part of the submission requires a separate file referencing sourced images that were not the original work of the candidate and acknowledgements of the software or artificial intelligence applications (AIA) used throughout the portfolio. To reduce workload when completing this document, candidates are strongly encouraged to decrease the number of sourced, borrowed or generated images that require referencing.

### *Advice for teachers*

- Teachers and students should check before submission that their name does not remain in the file properties when submitting their work as a PDF on a USB as this may constitute a breach of the examination rules.
- Students should work on one design problem throughout the year and present two complementary design outcomes within the final four-page design proposal.
- Encourage your students to embrace visual exploration and discovery, rather than text heavy analysis of concepts.
- Artificial intelligence (AI) is a helpful tool for initiating early ideas and concepts; however, it should be avoided later in the design process if possible. Ensure students do not include AI generated concepts in the design proposal pages.
- Part of the submission requires a separate file referencing sourced images that were not the original work of the student, and acknowledgements of the software or artificial intelligence applications (AIA) used throughout the portfolio. To reduce workload when completing this document, encourage your students to decrease the number of sourced, borrowed or generated images that require referencing.
- Encourage students to use real-world design briefs. Ask them if they can prototype their idea and can the end user test the concept. If the answer is no, they need to reconsider their design.
- Do not set a fixed, pre-determined outcome for the students; allow them to independently explore concepts that foster innovation.

### **Written examination**

The examination effectively covered a wide range of content with sufficient scaffolding to guide candidates without them depending on prepared answers. Candidates completed the paper well within the time allocation. One question had a low performance, possibly due to the misinterpretation of syllabus content and overlooking the updated glossary definition. Question 4 was perceived as an extended answer question consisting of parts. In Question 4(a), answers were apparent within the stimulus provided, while Question 4(b) allowed for varied interpretations due to its diagrammatic format, where text placement influenced accuracy. Three questions successfully differentiated candidate performance, though one question produced generally low results.

### *Advice for candidates*

- It is important to familiarise yourself with the syllabus terminology, ensuring you understand each term's meaning and application in reference to your own and other's designs. Additional explanations can be found in the *Revised Design Glossary Year 11 and 12 ATAR (for teaching from 2023)*.
- Refer to the *Glossary of key words used in the formulation of questions* on the course page to understand the requirements of the terms used to structure examination questions.
- Ensure responses directly address the stimulus, including those made up of parts.
- Use reading time to carefully comprehend parts of the questions before you begin planning and writing.
- If you finish the examination early, review your answers to check they fully answer the question and make edits as necessary.

### *Advice for teachers*

- Ensure that all syllabus content is taught in class. Examination answers seemed to understand a general design movement, however, could not elaborate a specific design or designer. This can be found in the *ATAR Syllabus Year 12 – for teaching from 2024* under *Unit 3 - investigation of relevant historical and/or contemporary designs*:
  - designer/s attributed to the work
  - date and/or period of creation

- social, cultural and/or political context/s
- key visual motifs, features and/or concepts
- key materials, techniques and/or technologies.
- Ensure you have read and understood the current syllabus and design terminology, making certain it is present in your delivered design tasks so that students become familiar with the application of design language. Additional explanations can be found in the *Revised Design Glossary Year 11 and 12 ATAR (for teaching from 2023)*.
- Practise in-class tasks using unseen stimulus, requiring students to refer to an image and answer multi-part questions.
- To assist students in achieving full marks in evaluative questions, teachers should focus on developing their students' ability to interpret and respond to these questions with clarity, depth and critical analysis.

### ***Comments on specific sections and questions***

#### **Practical examination**

The practical portfolio had a mean score of 60.89%. Some candidates worked with diverse, personalised design briefs that leveraged their interests and strengths, resulting in more innovative and engaging outcomes. Conversely, when large groups of candidates worked within a predetermined design brief, the lack of flexibility limited their creativity and led to similar outcomes and marks across candidates.

#### **Written examination**

##### **Section One: Short answer (32 Marks)**

Section One presented a range of stimulus materials designed to assess candidates' understanding of design concepts through both written explanations and diagrammatic applications. While most candidates demonstrated a general grasp of the concepts, responses often lacked depth and insight. Simpler topics, such as the psychological effects of colour and gestalt principles, were addressed superficially, indicating a need for a more thorough understanding.

##### **Section Two: Extended answer (64 Marks)**

In Section Two, questions required candidates to respond to multiple parts. While most candidates could accurately define design movements, many were unable to identify specific designers, their iconic works, distinctive styles, key motifs and contextual significance tied to the movements. Additionally, many extended answers were quite general. High achieving candidates delivered responses that combined detailed explanations with thoughtful evaluations.