



SAMPLE ASSESSMENT TASKS

DESIGN ATAR YEAR 11

Acknowledgement of Country

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

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Sample assessment task

Design – ATAR Year 11

Unit 1 – Task 1

Assessment type: Response

Due: Semester 1, Week 5

Total marks: 25

Task weighting: 10% of the school mark for this pair of units

Design Inspiration

As Carl Sagan once famously said, ‘You have to know the past to understand the present.’ This task will allow you to:

- appreciate the past, be inspired in the present and anticipate the future
- understand what good design is and why it is important
- add cultural or contextual relevance to your future designs
- build your design language and terminology
- recognise how design elements and principles are used and organised
- cultivate your curiosity.

Part A: Investigation of historical or contemporary designs

Select a design period or designer from the Design Inspirations table (see Appendix 1). Conduct research to investigate and analyse historical or contemporary designs.

What you need to do:

1. Select one design period or designer from Appendix 1 (or you may choose your own).
2. Find at least three design examples that best represent your chosen design period or designer.
3. Determine the designer/s the work is attributed to and the date and/or period of creation.
4. Annotate your examples, commenting on the use of design elements and principles, Gestalt principles of perception and/or typography.
5. Identify the key visual motifs, features and/or concepts used in the designs.
6. Explore the key materials, techniques and/or technologies used in the designs.
7. Consider how the social, cultural and/or political contexts may have influenced the designs.
8. Prepare a written report that summarises this information.
9. Acknowledge all sources of information and images in a reference list.

Essential information:

- Choose your design period or designer carefully, as your selection will inform your production task: **Present a Representation** (Task 2).

Part B: Infographic visual communication

Create an infographic in the style of your selected designer/design period. Your infographic should summarise the key aspects of the design period or designer's work you investigated in Part A.

Demonstrate your understanding of the design elements and principles, Gestalt principles of perception and typography when creating your infographic.

Essential information:

- Infographic construction methods are up to the teacher or student. These methods are not limited to digital mediums.
- Your infographic will become part of a database to build foundation knowledge on design periods /designers. This may take the form of an online shared resource or classroom display.

Submission: Parts A and B

Submit both parts together by the due date.

Unit 1 – Marking key for sample assessment task 1

Part A: Investigation of historical or contemporary designs

Description	Marks
Demonstrating design knowledge: design elements and principles, Gestalt principles and/or typography	
Comprehensive annotations of design examples to demonstrate design knowledge	6
Detailed annotations of design examples to demonstrate design knowledge	5
Clear annotations of design examples to demonstrate design knowledge	4
Adequate annotations of design examples to demonstrate design knowledge	3
Superficial annotations of design examples to demonstrate design knowledge	2
Limited annotations of design examples	1
Total	/6
Key visual motifs, features and/or concepts	
Detailed identification of the key visual motifs, features and/or concepts used in the designs	5
Clear identification of the key visual motifs, features and/or concepts used in the designs	4
Adequate identification of the key visual motifs, features and/or concepts used in the designs	3
Superficial identification of the key visual motifs, features and/or concepts used in the designs	2
Limited identification of the key visual motifs, features and/or concepts used in the designs	1
Total	/5
Key materials, techniques and/or technologies	
Detailed exploration of the key materials, techniques and/or technologies used in the designs	5
Clear exploration of the key materials, techniques and/or technologies used in the designs	4
Adequate exploration of the key materials, techniques and/or technologies used in the designs	3
Superficial exploration of the key materials, techniques and/or technologies used in the designs	2
Limited exploration of the key materials, techniques and/or technologies used in the designs	1
Total	/5
Consideration of social, cultural and/or political influences on the designs	
Clear consideration of relevant social, cultural and/or political influences	4
Adequate consideration of relevant social, cultural and/or political influences	3
Superficial consideration of relevant social, cultural and/or political influences	2
Limited consideration of relevant social, cultural and/or political influences	1
Total	/4

Part B: Infographic visual communication

Description	Marks
Visual summary of the key aspects investigated in Part A	
Considered and effective infographic that visually communicates the key aspects of Part A	5
Detailed and clear infographic that visually communicates most aspects of Part A	4
Appropriate infographic that communicates some aspects of Part A	3
Simple infographic that partially communicates Part A	2
Limited visual communication of Part A	1
Total	/5
Overall total	/25
Task weighting: Convert to 10% of overall unit mark	/10

Sample assessment task

Design – ATAR Year 11

Unit 1 – Task 2

Assessment type: Production

Due: Semester 1, Week 14

Total marks: 29

Task weighting: 25% of the school mark for this pair of units

Present a Representation

For this task you will work through the Double Diamond design process to present a design proposal that meets the requirements of a design brief. Using the Design Brief Ideas table (see Appendix 2), you will select a design problem and apply Design Thinking techniques to develop ideas and test concepts. Continually iterate and refine your ideas to present the best design outcome. You will use the design movement or designer you investigated in Task 1 to inform your design decisions.

What you need to do:

1. Select a design problem from Appendix 2 (or come up with your own).
2. Conduct research on your design problem, and apply Design Thinking strategies as part of the **Discover** phase of the design process. Use the Target Audience Descriptors table (see Appendix 3) to establish a thorough understanding of who your design is for.
3. Complete the **Define** phase of the design process by developing a comprehensive design brief.
4. Ensure you include relevant information from your Response Task 1 in your design brief.
5. Apply creative and divergent Design Thinking strategies to develop many ideas inspired by the design brief as part of the **Develop** phase of the design process.
6. Work with low-fidelity methods to ensure you can quickly and easily make iterations as you refine your ideas. Make succinct annotations to support your decision making.
7. Apply critical and convergent Design Thinking while developing low-fidelity prototypes of your ideas.
8. Engage with your target audience/end users to test and further refine your ideas as part of the **Deliver** phase of the design process.
9. Present your refined design outcome as part of a high-fidelity design proposal.

Essential information:

- Keep all your low-fidelity sketches and development iterations in a sketchbook, file or digital folder. This is evidence of your Design Thinking.
- Consider the categories of intellectual property (IP) that protect the designers you are being inspired by to ensure you are not directly copying their work.
- Ensure your final design proposal delivers all aspects of the design brief.

Submission: Design Proposal and Evidence of Design Thinking

Submit your refined design outcome/design proposal and the evidence of your Design Thinking (low-fidelity sketches and development iterations) by the due date.

Unit 1 – Marking key for sample assessment task 2

Description	Marks
Criterion 1: Application of an iterative design process	
Evidence of competence in the application of the Double Diamond model: discover, define, develop and deliver	
Demonstrates a clear and considered application of an iterative design process	3
Demonstrates an adequate and simple use of an iterative design process	2
Demonstrates a partial attempt at an iterative design process	1
Total	/3
Criterion 2: Development of a comprehensive design brief	
Evidence of the exploration of a design need or opportunity considering target audience, stakeholders and sources of inspiration	
Demonstrates the development of a clear and considered design brief that outlines a problem that requires a solution	3
Demonstrates some development of a design brief with partial reference to a problem and/or solution	2
Demonstrates partial development of a design brief	1
Total	/3
Criterion 3: Consideration of design responsibilities	
Evidence of the consideration of relevant legal, ethical, environmental and/or safety factors in design decision making and iteration	
Demonstrates clear consideration of relevant design responsibilities with some evidence of design iteration	3
Demonstrates consideration of relevant design responsibilities with limited evidence of design iteration	2
Demonstrates partial consideration of relevant design responsibilities with no evidence of design iteration	1
Total	/3
Criterion 4: Application of creative Design Thinking	
Evidence of creative Design Thinking strategies and/or techniques to visually generate ideas inspired by the design brief	
Demonstrates multiple and diverse visual ideas through the application of a range of creative thinking strategies and/or techniques	6
Demonstrates several and varied visual ideas through the application of a range of creative thinking strategies and/or techniques	5
Demonstrates varied visual ideas through the use of some creative thinking strategies and/or techniques	4
Demonstrates some varied visual ideas	3
Demonstrates minimal and/or similar visual ideas	2
Demonstrates limited visual ideas	1
Total	/6

Description	Marks
Criterion 5: Experimentation with critical Design Thinking	
Evidence of critical Design Thinking strategies and/or techniques to experiment with and refine ideas, using low-fidelity prototyping and target audience testing	
Demonstrates discerning experimentation and testing, with evidence of effective design refinement	6
Demonstrates considered experimentation and testing, with some evidence of effective design refinement	5
Demonstrates adequate experimentation and/or testing, with some evidence of design refinement	4
Demonstrates simple experimentation and/or testing, with minimal evidence of design refinement	3
Demonstrates ineffective experimentation or testing, with no evidence of design refinement	2
Demonstrates limited experimentation or testing, with no evidence of design refinement	1
Total	/6
Criterion 6: Selection and use of media, materials and/or techniques	
Appropriate selection, refinement and use of media, materials and/or techniques relevant to the design brief	
Demonstrates a discerning selection, refinement and effective application of appropriate media, materials and/or techniques relevant to the design brief	4
Demonstrates a considered selection, refinement and competent application of appropriate media, materials and/or techniques relevant to the design brief	3
Demonstrates a simple selection and application of media, materials and/or techniques for the design brief	2
Demonstrates a limited selection and/or application of media, materials and/or techniques for the design brief	1
Total	/4
Criterion 7: Effectiveness of the design proposal	
Presentation of at least two design outcomes that effectively respond to the design brief	
Presents an effective and appealing design proposal that meets all requirements of the design brief	4
Presents a relevant and appropriate design proposal that meets most requirements of the design brief	3
Presents a partially-resolved design proposal that meets some requirements of the design brief	2
Presents a limited design proposal that does not meet the requirements of the design brief	1
Total	/4
Overall total	/29
Task weighting: Convert to 25% of overall unit mark	/25

Design Inspirations

Design movements and styles	Motifs, features and concepts	Materials, techniques and technologies	Historical designers	Contemporary designers
Arts and Crafts	Quality materials Decorative details	Timber, copper, pewter, ceramics, printmaking, wood carving. Handmade not mass produced.	<ul style="list-style-type: none"> William Morris Frank Lloyd Wright 	<ul style="list-style-type: none"> Dinosaur Designs Jam Factory
Art Nouveau	Inspired by nature	Timber, pewter, bronze, wood carved, curved organic and feminine forms.	<ul style="list-style-type: none"> Henri Toulouse-Lautrec Charles Rennie Mackintosh 	<ul style="list-style-type: none"> Eduardo Garcia Campos Selamat Designs
Futurism	New technologies	Celebration of technological progress. Fragmented, complex and layered shapes. Strong grid structures and repeated stylistic elements.	<ul style="list-style-type: none"> Filippo Tommaso Marinetti Fortunato Depero 	<ul style="list-style-type: none"> Car manufacturers, e.g. Tesla Sneaker brands, e.g. Nike, Adidas
De Stijl	Pure abstraction	Primary colours contrasted with black and white. Linear and squared forms. Simple, unfussy delivering a basic function.	<ul style="list-style-type: none"> Gerrit Rietveld Theo van Doesburg 	<ul style="list-style-type: none"> User Interface design layouts, e.g. Windows 10 UI
Dada	Political and socially conscious Anti-everything	Unconventional compositional strategies, experimental techniques. Primarily monochromatic. Use of satirical and nonsensical motifs.	<ul style="list-style-type: none"> Kurt Schwitters Man Ray 	<ul style="list-style-type: none"> David Carson Barbara Kruger
Constructivism	Utilitarian Industrial	Experimental, angular compositions. Layered collages. Sparse use of colour (neutrals, red, black and white). Political, able to be mass produced.	<ul style="list-style-type: none"> Gustav Klutskis El Lissitzky 	<ul style="list-style-type: none"> Shepard Fairey Isabel Gibson and Helen Chesner
Modernism	Simplicity	Neutral or pale colours, light coloured timbers. New materials. Simple and pure forms. Clear and easy functionality.	<ul style="list-style-type: none"> Marcel Breuer Raymond Loewy 	<ul style="list-style-type: none"> Kevin Hviid Iskos-Berlin Design
Bauhaus	Form follows function	High quality finishes. Monochromatic palette with a single contrasting colour. Simplified forms with emphasis on functionality. Geometric angular or curved lines.	<ul style="list-style-type: none"> Walter Gropius Ludwig Mies van der Rohe 	<ul style="list-style-type: none"> Steve Jobs Rob Bartlett
Art Deco	Symmetrical Streamlined	High gloss timber, gold, chrome, satin, marble, animal products (furs, tortoise shell). Sleek, stylised forms. Geometric shapes and patterns.	<ul style="list-style-type: none"> Erté Émile-Jacques Ruhlmann 	<ul style="list-style-type: none"> The Stella Collective Gucci
Democratic	Experimental Flexible Accessible	Driven by economic, sustainable and efficient design decisions.	<ul style="list-style-type: none"> Charles and Ray Eames Philippe Starck 	<ul style="list-style-type: none"> Marc Newson Ikea
Minimalism	Less is more	Sparse use of materiality, texture and colour. Represents order, simplicity and harmony. Strives to express 'pure' beauty.	<ul style="list-style-type: none"> Frank Stella Issey Miyake 	<ul style="list-style-type: none"> Nathalie Deboel Pentagram design consultancy
Pop	Rebellion against tradition Highly commercial	Bright vibrant colours and geometric patterns. Representations of symbols, people and objects from popular culture.	<ul style="list-style-type: none"> Milton Glasser Eero Aarnio 	<ul style="list-style-type: none"> Alexandra Bruel m3architecture
Memphis	Unusual Unexpected	Kitsch and playful. Bright colours, contrasting prints, alternative use of geometric forms.	<ul style="list-style-type: none"> Ettore Sottsass Nathalie Du Pasquier 	<ul style="list-style-type: none"> Missoni or Dusen Dusen Ladies and Gentlemen Design Studio
Postmodern	Style over function Highly aesthetic	Sleek, high gloss metals and plastics. Steel and chrome contrasted with white or one bright colour.	<ul style="list-style-type: none"> Shiro Kuramata April Greiman 	<ul style="list-style-type: none"> Refer to <i>designboom</i> or <i>dezeen</i> web magazines

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Design Brief Ideas

Design Problems	Existing Design Examples ¹	Constraints and Considerations	Design Outcome #1	Design outcome #2	Presentation formats
Climate change		Sustainable	Drink/food packaging	Logo	Rendered presentation drawings
Sustainability		Repurposed/recycled	Outdoor shelter	Packaging exterior/label	3D CAD models
Medical/health care		Flat-packed	Chair/shelving/furniture	Advertisement	2D and 3D technical drawings
Sanitation		Modular/ Multi-purpose	Jewellery/personal adornment	How to use/construct instructions	Perspective drawings/views
Food wastage/shortage		Inflatable	Lamp/lighting	Information pack	Scale models
Drunk driving		Portable/demountable	Animal/pet shelter	Promotional poster	Sculptures or maquettes
Homelessness		Wearable	Backpack/handbag	Postcard/flyer	Elevations/plans
Theft/crime		Surreal/abstract	Playground seating/equipment	Brochure	Exploded isometric drawings
Social media addiction		Realistic/authentic	Cosmetic/toiletry packaging	Wayfinding/signage system	3D printed prototypes
Protest/dissent		Budget/cost	Textile print	Infographic	Packaging nets
Obesity		Size/scale/weight	Uniform/costume	Signage/banner	User interface wireframes
Personal safety		Ergonomic/accessible	Sneaker/clothing/fashion item	App template	Copic marker renderings
Pet care		Seasonal	Garden tool	Webpage template	PowerPoint presentation
Insomnia		Weatherproof	Domestic appliance	Swing tag	Annotated diagrams
Mental health		Redesign	Memorial	Corporate identity	Prototypes
Transport		Site/location/event	Book/album/magazine cover	Social media advertisement	Print ready proofs
Travel		Series/editions/multiples	Architectural space	Interior space	Brand style guide
Traffic		Educational	Entrance facade	Author/editor head shot	Packaging product shots
Food allergies		Shock/humour/metaphor/emotion	Camping equipment	Look book	Mock-up/context mock-ups
Aged care		Brand colour palette/style guide	Ticket/access pass	Editorial/multi-page spread	Quality printed solutions
Education		Materials	Skateboard/scooter/bike	Retail product display	Digital compilations
Gender equality		Technologies	Toy/puzzle/game	Collectable souvenir	Photographic representations
Carnival/concert/festival		Graphic/photographic	Cubby/tree house	Typeface	Presentation boards
Sporting event		Vector/hand-drawn	Office/stationary items	Merchandise	Booklet/prospectus

¹Students to complete this column.

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Target Audience Descriptors

Demographic characteristics		Psychographic segmentation				
		Attitudes and values, lifestyle	Personality		Priorities and motivations	Social status
Singles	Fit/healthy	Family	Youthful	Mischievous	Health/wellness	Professionals
Seniors (60+)	Frail/sickly/unwell	Friendship	Outgoing	Loving/caring	Mindfulness/mental health	Young professionals
Elderly (75+)	Multicultural	Community	Carefree	Empathetic/compassionate	Environmentally sustainable	Older professionals
Retirees	Multilingual	Security/safety	Happy	Helpful	Modern/contemporary	Tradespeople
Pensioners	Migrant background	Trust/loyalty	Social	Generous	Retro/historical	Qualified/highly qualified
Middle-aged (40+)	Non-English-speaking background	Creativity	Adventurous	Selfish	Digital	Manager
Adults	Culturally diverse	Adventure	Quirky	Confident	Analogue	Self-employed
Parents (mothers, fathers, grandparents)	Religiously affiliated	Innovation	Creative	Relaxed	Price/cost	Unemployed/jobseeker
Couples	Politically affiliated	Diversity	Eccentric	Focused	Safety	Highly educated
Non-traditional families/couples	Lives locally	Health	Independent	Conscientious	Size/scale/proportion/quantity	Poorly educated
Young adults	Urban resident	Wealth	Dependent	Energetic/vibrant	Local/location	Corporate
Students	Suburban resident	Success	Intellectual	Concerned/worried	Popularity	Deprived
Teenagers/adolescents	Rural resident	Nature/outdoors	Busy	Laid-back/relaxed	Efficiency	Privileged
Youth	Homeowners	Travel	Optimistic	Chic/fashionable	Range/options	Retired
School-leavers	Renters	Professionalism	Pessimistic	Sophisticated	Brand recognition	Investor
Pre-teens (tweens)	Hospitality workers	Education/intelligence	Sporty/athletic/active	Unsophisticated	Availability/access	Budget-conscious
Children	Construction workers	Growth/improvement	Experienced	Curious/intrigued	Service	Average income
School-aged children	Health professionals	Spirituality	Worldly	Enthusiastic/keen/motivated	Quality	Student
Toddlers	Sales professionals	Humour	Organised	Passionate	Convenience	Graduate
Infants and babies	Finance professionals	Equality/equity	Sensible	Spontaneous	Rewards	Tertiary educated
Families (young, new, established family)	Creative professionals	Review the VALS™ model	Assertive	Emotional	Personalisation	Undergraduate
Living with a disability	Emerging industry professionals					