**Sample Assessment** **Tasks**

Design ATAR Year 11

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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** |
| **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 materialsDecorative details | Timber, copper, pewter, ceramics, printmaking, wood carving. Handmade not mass produced. | * William Morris
* Frank Lloyd Wright
 | * Dinosaur Designs
* Jam Factory
 |
| Art Nouveau | Inspired by nature | Timber, pewter, bronze, wood carved, curved organic and feminine forms. | * Henri Toulouse-Lautrec
* Charles Rennie Mackintosh
 | * Eduardo Garcia Campos
* Selamat Designs
 |
| Futurism | New technologies | Celebration of technological progress. Fragmented, complex and layered shapes. Strong grid structures and repeated stylistic elements. | * Filippo Tommaso Marinetti
* Fortunato Depero
 | * 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. | * Gerrit Rietveld
* Theo van Doesburg
 | * 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. | * Kurt Schwitters
* Man Ray
 | * David Carson
* Barbara Kruger
 |
| Constructivism | UtilitarianIndustrial  | Experimental, angular compositions. Layered collages. Sparse use of colour (neutrals, red, black and white). Political, able to be mass produced. | * Gustav Klutsis
* El Lissitzky
 | * 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. | * Marcel Breuer
* Raymond Loewy
 | * 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. | * Walter Gropius
* Ludwig Mies van der Rohe
 | * Steve Jobs
* Rob Bartlett
 |
| Art Deco | SymmetricalStreamlined | High gloss timber, gold, chrome, satin, marble, animal products (furs, tortoise shell). Sleek, stylised forms. Geometric shapes and patterns. | * Erté
* Émile-Jacques Ruhlmann
 | * The Stella Collective
* Gucci
 |
| Democratic | ExperimentalFlexibleAccessible | Driven by economic, sustainable and efficient design decisions.  | * Charles and Ray Eames
* Philippe Starck
 | * Marc Newson
* Ikea
 |
| Minimalism | Less is more | Sparse use of materiality, texture and colour. Represents order, simplicity and harmony. Strives to express ‘pure’ beauty. | * Frank Stella
* Issey Miyake
 | * Nathalie Deboel
* Pentagram design consultancy
 |
| Pop | Rebellion against traditionHighly commercial | Bright vibrant colours and geometric patterns. Representations of symbols, people and objects from popular culture. | * Milton Glasser
* Eero Aarnio
 | * Alexandra Bruel
* m3architecture
 |
| Memphis | UnusualUnexpected | Kitsch and playful. Bright colours, contrasting prints, alternative use of geometric forms. | * Ettore Sottsass
* Nathalie Du Pasquier
 | * Missoni or Dusen Dusen
* Ladies and Gentlemen Design Studio
 |
| Postmodern | Style over functionHighly aesthetic | Sleek, high gloss metals and plastics. Steel and chrome contrasted with white or one bright colour.  | * Shiro Kuramata
* April Greiman
 | * Refer to *designboom* or *dezeen* web magazines
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**Design Brief Ideas**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Design Problems** | **Existing Design Examples1** |  | **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  |

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**Target Audience Descriptors**

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