

Design External Assessment

Design External Portfolio Assessment Proposal

General information

This document contains information for the external assessment of the production component in Design.

In 2010, all Year 12 students enrolled in at least two Stage 2 or two Stage 3 units in the Design course will be required to submit work to receive marks for the production component of the external examination.

The Curriculum Council supervises and conducts the external assessment of work submitted by candidates undertaking Stage 2 and Stage 3 units. This takes place in a centralised metropolitan location, to ensure standardised conditions and marking comparability.

Further advice on matters related to the administration of Curriculum Council assessment will be published in the Curriculum Council WACE circular. Teachers should also refer to the TEE/WACE examination policy published in the WACE manual and on the Curriculum Council website.

Teachers are responsible for ensuring the syllabus requirements are met when submitting work for external assessment. Teachers must ensure they are using the currently accredited course and conform to the specifications set out in this booklet.

External examination weightings

In Design the external examination weightings are as follows:

Portfolio	50%
Written examination paper (2.5 hours)	50%.

Reporting achievement

For each unit, schools are required to submit a mark out of 100 to the Curriculum Council. The school course mark is calculated by the Curriculum Council by averaging the mark out of 100 for the two units studied in Year 12. The examination mark (a combination of the practical (portfolio) component and the written component) statistically moderates the school course mark. In 2010, the Curriculum Council will report a WACE course mark which is determined from the moderated school course mark and the standardised examination mark. For the purpose of ranking students for tertiary entrance, the average of the moderated school course mark and the standardised examination mark is scaled.

Principles of external assessment

1. The marking process preserves the anonymity of the candidate and the candidate's school.

This requires that:

- candidates and their work are identified only by their randomly allocated student number
- marking occurs in central locations where the work can be displayed and not be identified with a particular candidate or school.

2. The authenticity of the candidate's work must be guaranteed.

It is essential that:

- the main development of work takes place in school time
- work completed away from the school is regularly monitored by the teacher
- each candidate signs a declaration of authenticity form*, witnessed by the supervising teacher and the principal, that the work is genuinely his or her own
- a copy of the signed declaration of authenticity (a legal document) is kept by the teacher on record at the school
- under no circumstances can another person work directly on any part of a student's work that is submitted for external assessment. The teacher has a significant role in monitoring student performance and in providing ongoing feedback and assessment throughout the process
- the work is not submitted by the candidate for any other WACE course.

2008/17599

*See sample form in Appendix 2

Markers apply a consistent standard to assess the candidate's work.

This requires:

- separate marking guides for Stage 2 and Stage 3 units
- attendance at a training meeting prior to the commencement of marking
- trial marking of work to ensure a common understanding of the marking guide.

3. Double marking of candidate's work is carried out.

This requires that:

- each marker marks the work independently
- where necessary, the chief marker reconciles significant differences
- the chief marker ensures marking consistency throughout by monitoring the marking process
- marking of production examinations is concluded prior to the commencement of the written examinations.

External production examination requirements for portfolio

Candidates are required to select and include a range of examples of development work, as part of finished design projects that demonstrate their highest achievement in the realisation of Design Process (Outcome 2) and Application of Design (Outcome 3). The emphasis is on quality not quantity.

The portfolio provides evidence of their understanding of, and practical skills in, the generation and production of design.

The portfolio includes evidence of the design processes used to arrive at completed design solutions. Evidence of processes could include idea generation methods such as brainstorming and mind-mapping, and concept development processes such as thumbnail sketches. Evidence of testing such as user feedback could also be included. Specifically, for all learning contexts, the following evidence can be included in the portfolio:

- brainstorming, idea generation methods
- analysis of information and translation into design concepts
- application of design principles
- visualisation of concepts
- application of interrelated thinking and innovative development process
- use of interpretive skills and problem solving
- selection and use of a diverse range of skills, techniques and procedures
- application of planning and production methods
- use of design elements.

Design work for the Portfolio may take a variety of forms, including:

- a series of design projects in one genre or style
- works that are linked either conceptually or materially
- individual design projects that employ a variety of production methods.

Documentation of Design projects

The documentation of design development relating to each project should be presented on 10 double sided A3 or 20 single sided A3 sheets. These sheets should be considered a summary of the candidate's development work for the relevant project, and show the progress of the design from initial brief to final design. Work included should be presented in a consistent and well designed manner. The pages can be original drawings or composites using scanned images, photographs or photocopies.

Two or three projects should be included in the portfolio. Only the best examples should be included. Candidates are expected to choose appropriate material forms in which to best realise their conceptual ideas. The following examples are indicative only.

Graphic design	The organised communication of messages for particular contexts and purposes.
Photography	May include traditional and digital approaches.
Digital and animation	Designs and development work for computer graphics and animation
Technical graphics	Two dimensional and three dimensional representations, either hand drawn or computer aided design.
Textiles and fibre	The expressive manipulation of materials and fibre to create works in any dimension.
Fashion design	Design of garments either to detail design stage or to construction (finished garments must be presented as photographs in portfolio)
Designed objects/ Environments/ Jewellery	This may include wearables, architectural models and industrial design and products.
Interactives	Design of websites with interactive functions.

Submission of Portfolio

Candidates are required to complete a standardised cover page provided by the Curriculum Council when submitting a portfolio that includes:

- an index of the contents identifying each project.
 - a checklist that indicates all documents conform to portfolio specifications.

Submission requirements

School candidates must submit their portfolio through the school and must complete a declaration form that verifies:

- the work submitted is the candidate's own
- the work submitted was completed as a part of the candidate's studies
- the work has not been submitted for any other WACE examination.

The work submitted for external assessment must be the candidate's own original work. It is required that design works selected for external assessment are completed at school through the duration of the units. Candidates are however, required to consider the specifications of submission to ensure their portfolio adheres to the requirements for external assessment outlined above.

The portfolio is to be submitted to the marking centres as a single portfolio A3 size, on a date to be determined (in the last week of Term 3). Portfolios are to be submitted in an A3 loose leaf binder and each page must have an identifying label, with candidate number. This may appear in the header/footer of the page.

Any portfolio submitted to the Curriculum Council without a completed declaration form will not be marked. The declaration form must accompany the submission. It must not be attached to the portfolio. Declaration forms will be sent to schools and candidates in September. The Curriculum Council will provide candidates with a Curriculum Council student number to be referred to in each portfolio item (e.g. header/footer). Labels will be provided by the Curriculum Council for attachment to the front of the portfolio. It is the candidate's responsibility to ensure that each item submitted is labelled securely with their number. A candidate's name, names of persons associated with the candidate's school or family and the school name must not appear on any item, nor should the work contain evidence of previous marking. All work must be submitted via the school, work must not be delivered privately.

The designer's statement

This is a concise statement of explanation of the work in the portfolio. The statement of no more than 300 words must be included with the portfolio. This statement should outline the candidate's approach to the design work and make clear the aims and objectives of the candidate as a designer (refer to Appendix 1 of this booklet).

Marking

Transport of artworks to venues for external marking

The Curriculum Council marking process commences on the first weekend of Term 4. Schools are notified by the Curriculum Council of final date for submission and location for marking. Candidates/schools are responsible for the cost and arrangement of transportation of works to the venue identified by the Curriculum Council by the nominated date. Schools are responsible for the packaging and insurance of works against damage in transit.

No late artwork can be accepted.

Appointment of markers

The Curriculum Council appoints a chief marker who is responsible for the external assessment process and training. Teachers may apply to be external markers. External markers are employed by the Curriculum Council and are therefore responsible to the Curriculum Council through the chief marker. The Curriculum Council in consultation with the chief marker allocates a set number of works to each marker. These works are randomly allocated according to the Curriculum Council student number.

The marking process

The markers work collaboratively with the chief marker and abide by the Curriculum Council's principles of external assessment.

The chief marker sets the standards based strictly on the criteria set down in the marking guidelines. Exemplar materials are selected by the chief marker and used to exemplify the standards. Marking of the work is undertaken by two independent markers.

A numerical scale is used to assess the candidate's production in terms of:

- design elements and principles
- design process
- analysis and innovation
- experimentation and selectivity
- production knowledge and skills
- communication and visual literacies.

See the sample marking keys in Appendices 3 and 4.

Judgements are compared and a process of reconciliation takes place under the direction of the chief marker. All independent marks and reconciled marks are recorded and submitted to the Curriculum Council by the chief marker.

The chief marker will be required to prepare a formal written evaluation report which will be based upon the established Curriculum Council criteria of:

- adherence to protocols and processes
- attention to administrative processes
- implementation and adherence to established production standards for the subject
- other relevant comments.

Confidentiality of candidates' marks is vital and must not be breached. External markers must not be involved in marking the work of students from their own school and must immediately inform the chief marker if they have been allocated the work of one of their students.



Designer's Statement

Instructions to candidates

A designer's statement is a concise explanation of the work in the portfolio.

In the statement candidates should consider including the following:

- a reflection on the thinking journey and the creative processes of the design experiences
- the key decisions made, acknowledging contextual and other influences on the works
- a reflection on the purpose, intent and meaning of the works, and how these relate to a personal point of view.

The designer's statement must be word processed in the space below, using 11 point Arial font, and should be no more than 300 words.

Student number:

--	--	--	--	--	--	--	--

Context:

References/Acknowledgements

All acknowledgements of another person's work or materials used in the submitted works are to be clearly referenced and attached to this statement.



References/Acknowledgements

Student number:

--	--	--	--	--	--	--	--

k



DECLARATION OF AUTHENTICITY 2010 External Assessment Folio

Candidate declaration

Name: _____ School code: _____

Student number:

--	--	--	--	--	--	--	--

Category: _____

As a candidate for the Design examination in 2010, I declare that I completed all the work submitted during 2010 and that to the best of my knowledge all the information provided is correct, all references have been acknowledged and attached to the designer statement.

Signed: _____ Date: _____

Please note:

1. To maintain anonymity, this declaration form must accompany but must not be attached to the submitted portfolio.
2. All primary or secondary sources of information used in the submitted portfolio must be clearly referenced on the references/acknowledgment form and attached to the designer statement.
3. Teachers must keep a copy of this form on official school records.

School candidates: Teacher and principal declarations

This section is to be completed by the candidate's teacher and the school principal. The candidate's work will not be marked if the declaration is not signed.

I declare that, to the best of my knowledge the work contained in this submission was:

- completed by the candidate in 2010
- developed mainly in school time, and any work away from school was regularly monitored
- not worked upon directly by a teacher or any other person
- not submitted for assessment in any other WACE course.

Teacher's signature: _____ Date: _____

Teacher's name: _____ Date: _____

Principal's signature _____

Private candidates

A Commissioner of Declarations needs to witness your signature and complete this section.

Commissioner of declarations

Name: _____

Address: _____

Signed: _____ Date: _____

Stage 2 Sample Marking Key (Production portfolio)

Design elements and principles				
Application of design principles Use of design elements				
6-5		4-3		2-1
<ul style="list-style-type: none"> uses elements and principles of design in an original way, to communicate effectively displays adherence to design and composition principles and uses them effectively demonstrating selectivity and discernment 		<ul style="list-style-type: none"> uses the elements and principles of design inconsistently shows minimal understanding of design and composition principles 		<ul style="list-style-type: none"> uses the elements and principles of design inconsistently and inappropriately shows little understanding of design and composition
Score:				
Design process				
Brainstorming, idea generation methods Visualisation of concepts				
6-5		4-3		2-1
<ul style="list-style-type: none"> demonstrates competent use of appropriate design processes 		<ul style="list-style-type: none"> applies a design processes inconsistently 		<ul style="list-style-type: none"> attempts to apply a design process, without clear links between process and outcomes
Score:				
Analysis and innovation				
Analysis of information and translation into design concepts Application of interrelated thinking and innovative development process				
10-9	8-7	6-5	4-3	2-1
<ul style="list-style-type: none"> well analysed, considering all relevant information designs produced are original and highly innovative 	<ul style="list-style-type: none"> well analysed, considering most important information <ul style="list-style-type: none"> designs produced are original and innovative 	<ul style="list-style-type: none"> clearly analysed information produced effective designs without significant innovation 	<ul style="list-style-type: none"> simple analysis, mainly statements of known information simple development of design concepts 	<ul style="list-style-type: none"> minimal analysis, very little engagement with information little development of design concept, demonstrating unexplained gaps in development
Score:				
Experimentation and selectivity				
Use of interpretive skills and problem solving				

10-9	8-7	6-5	4-3	2-1
<ul style="list-style-type: none"> extensive experimentation with appropriate and diverse interpretive and problem solving skills techniques and procedures 	<ul style="list-style-type: none"> adequate experimentation with appropriate interpretive and problem solving skills techniques and procedures 	<ul style="list-style-type: none"> some experimentation with mostly appropriate interpretive and problem solving skills techniques and procedures 	<ul style="list-style-type: none"> limited experimentation is evident. interpretive and problem solving skills techniques and procedures selected are unsuited to the task 	<ul style="list-style-type: none"> minimal experimentation and problem solving.
Score:				
Production knowledge and skills Selection and use of a diverse range of skills, techniques and procedures Application of planning and production methods				
10-9	8-7	6-5	4-3	2-1
<ul style="list-style-type: none"> production methods and techniques are executed in a competent manner <ul style="list-style-type: none"> employs a range of codes and conventions generally suited to the task (relevant industry standards are met) 	<ul style="list-style-type: none"> production methods and techniques are executed in a basic manner <ul style="list-style-type: none"> employs a limited range of codes and conventions, (relevant industry standards are mainly met) 	<ul style="list-style-type: none"> production methods are used but minor mistakes are made <ul style="list-style-type: none"> employs a limited range of codes and conventions with little development and/or errors. (relevant industry standards are sometimes met) 	<ul style="list-style-type: none"> some production methods are used but mistakes are made <ul style="list-style-type: none"> employs a very limited range of codes and conventions with little development and/or errors. (Relevant industry standards are sometimes met) 	<ul style="list-style-type: none"> minimal production methods are used and mistakes are made <ul style="list-style-type: none"> demonstrates a lack of understanding of codes and conventions. (Relevant industry standards missing)
Score:				
Communication and visual literacies Ability to interpret design brief Ability to construct a visual image that conveys a message				
8-7	6-5	4-3	2-1	
<ul style="list-style-type: none"> interprets the brief appropriately and communicates effectively to the intended audience 	<ul style="list-style-type: none"> satisfies the brief adequately and communicates to the intended audience 	<ul style="list-style-type: none"> the brief is minimally addressed; the needs of the audience are poorly addressed in the work 	<ul style="list-style-type: none"> the brief is minimally addressed; the needs of the audience are lacking in the work 	
Score:				TOTAL / 50

Stage 3 Sample Marking Key (Production portfolio)

Design elements and principles				
Application of design principles Use of design elements				
6-5		4-3		2-1
<ul style="list-style-type: none"> uses elements and principles of design in an original way, to communicate highly effectively and creatively demonstrates a sophisticated level of discernment in selecting and applying relevant design and composition principles 		<ul style="list-style-type: none"> uses elements and principles of design in an original way, to communicate effectively displays adherence to design and composition principles and uses them effectively demonstrating selectivity and discernment 		<ul style="list-style-type: none"> uses the elements and principles of design inconsistently shows minimal understanding of design and composition principles
Score:				
Design process				
Brainstorming, idea generation methods Visualisation of concepts				
6-5		4-3		2-1
<ul style="list-style-type: none"> demonstrates consistent and sophisticated use of appropriate design processes 		<ul style="list-style-type: none"> demonstrates competent use of appropriate design processes 		<ul style="list-style-type: none"> applies a design processes inconsistently and/or with errors
Score:				
Analysis and innovation				
Analysis of information and translation into design concepts Application of interrelated thinking and innovative development process				
10-9	8-7	6-5	4-3	2-1
<ul style="list-style-type: none"> sophisticated analysis of information complex ideas are used to produce highly innovative original solutions 	<ul style="list-style-type: none"> well analysed, considering all relevant information designs produced are original and highly innovative 	<ul style="list-style-type: none"> well analysed, considering some relevant information <ul style="list-style-type: none"> designs produced are original and innovative 	<ul style="list-style-type: none"> clearly analysed information <ul style="list-style-type: none"> produced effective designs without significant innovation 	<ul style="list-style-type: none"> simple analysis, mainly regurgitation of information <ul style="list-style-type: none"> simple development of design concepts
Score:				

Experimentation and selectivity				
Use of interpretive skills and problem solving				
10–9	8–7	6–5	4–3	2–1
<ul style="list-style-type: none"> extensive and sophisticated experimentation with highly appropriate and diverse interpretive and problem solving skills techniques and procedures 	<ul style="list-style-type: none"> extensive experimentation with appropriate and diverse interpretive and problem solving skills techniques and procedures 	<ul style="list-style-type: none"> experimentation with appropriate interpretive and problem solving skills techniques and procedures 	<ul style="list-style-type: none"> some experimentation with mostly appropriate interpretive and problem solving skills techniques and procedures 	<ul style="list-style-type: none"> limited experimentation is evident. interpretive and problem solving skills techniques and procedures selected are unsuited to the task
Score:				
Production knowledge and skills				
Selection and use of a diverse range of skills, techniques and procedures				
Application of planning and production methods				
10–9	8–7	6–5	4–3	2–1
<ul style="list-style-type: none"> production methods and techniques are executed to an industry standard <ul style="list-style-type: none"> extensive, detailed and successful use of codes and conventions (relevant industry standards are fully met) 	<ul style="list-style-type: none"> production methods and techniques are executed to near industry standard <ul style="list-style-type: none"> employs a broad range of codes and conventions suited to the task (relevant industry standards are met) 	<ul style="list-style-type: none"> production methods and techniques are executed in a competent manner <ul style="list-style-type: none"> employs a moderate range of codes and conventions generally suited to the task (relevant industry standards are mainly met) 	<ul style="list-style-type: none"> production methods and techniques are executed in a basic manner <ul style="list-style-type: none"> employs a limited range of codes and conventions, some of which are unsuitable to the task (relevant industry standards are sometimes met) 	<ul style="list-style-type: none"> some production methods are used but significant mistakes are made <ul style="list-style-type: none"> employs a very limited range of codes and conventions with little development and/or errors (relevant industry standards are not met)
Score:				
Communication and visual literacies				
Ability to interpret design brief				
Ability to construct a visual image that conveys a message				
8–7	6–5	4–3	2–1	
<ul style="list-style-type: none"> highly communicative work, conveying messages very clearly 	<ul style="list-style-type: none"> interprets the brief appropriately and communicates effectively to the intended audience 	<ul style="list-style-type: none"> satisfies the brief adequately and communicates to the intended audience 	<ul style="list-style-type: none"> the brief is inadequately addressed; the needs of the audience are only touched on in the work 	
Score:				Total / 50