Design subject report

2025 cohort

January 2026

Queensland Government
QCAA Queensland Curriculum & Assessment Authority

260040

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Contents

Introduction

The annual subject reports seek to identify strengths and opportunities for improvement of internal and external assessment processes for all Queensland schools. The 2025 subject report is the culmination of the partnership between schools and the QCAA. It addresses school-based assessment design and judgments, and student responses to external assessment for General and General (Extension) subjects. In acknowledging effective practices and areas for refinement, it offers schools timely and evidence-based guidance to further develop student learning and assessment experiences for 2026.

The report also includes information about:

- how schools have applied syllabus objectives in the design and marking of internal assessments
- how syllabus objectives have been applied in the marking of external assessments
- patterns of student achievement
- important considerations to note related to the revised 2025 syllabus (where relevant).

The report promotes continuous improvement by:

- identifying effective practices in the design and marking of valid, accessible and reliable assessments
- recommending where and how to enhance the design and marking of valid, accessible and reliable assessment instruments
- providing examples that demonstrate best practice.

Schools are encouraged to reflect on the effective practices identified for each assessment, consider the recommendations to strengthen assessment design and explore the authentic student work samples provided.

Audience and use

This report should be read by school leaders, subject leaders, and teachers to:

- inform teaching and learning and assessment preparation
- assist in assessment design practice
- assist in making assessment decisions
- help prepare students for internal and external assessment.

The report is publicly available to promote transparency and accountability. Students, parents, community members and other education stakeholders can use it to learn about the assessment practices and outcomes for senior subjects.

Subject highlights

221
schools offered Design

83.97%
of students completed 4 units

95.13%
of students received a C or higher

Subject data summary

Unit completion

The following data shows students who completed the General subject or alternative sequence (AS).

Note: All data is correct as at January 2026. Where percentages are provided, these are rounded to two decimal places and, therefore, may not add up to 100%.

Number of schools that offered Design: 221.

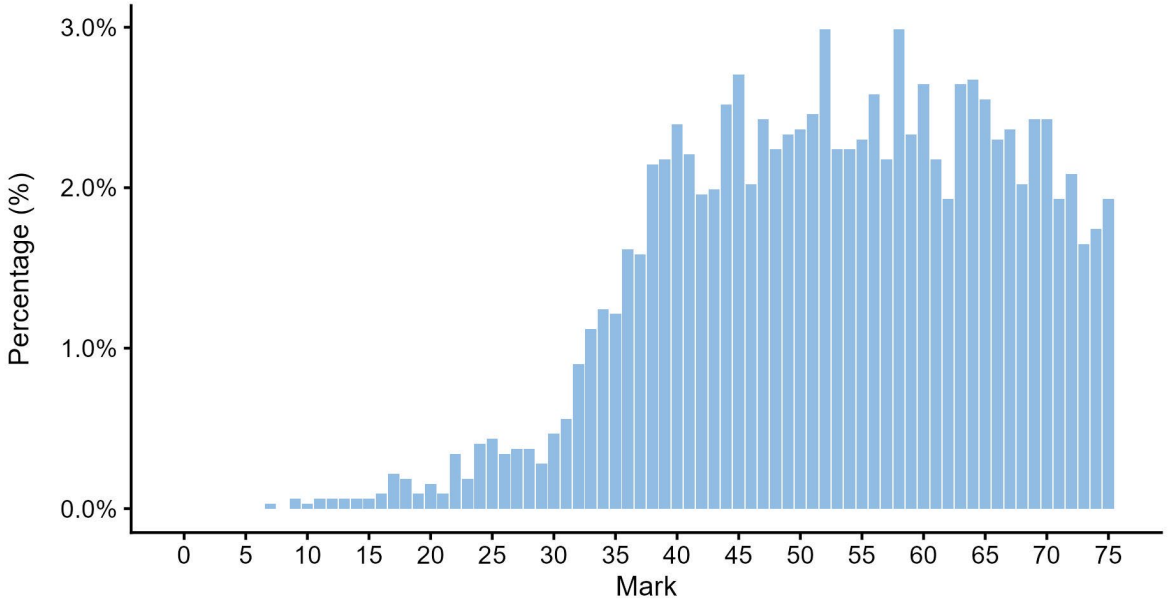
Completion of units	Unit 1	Unit 2	Units 3 and 4
Number of students completed	3,794	3,620	3,186

Units 1 and 2 results

Number of students	Unit 1	Unit 2
Satisfactory	3,394	3,376
Unsatisfactory	400	244

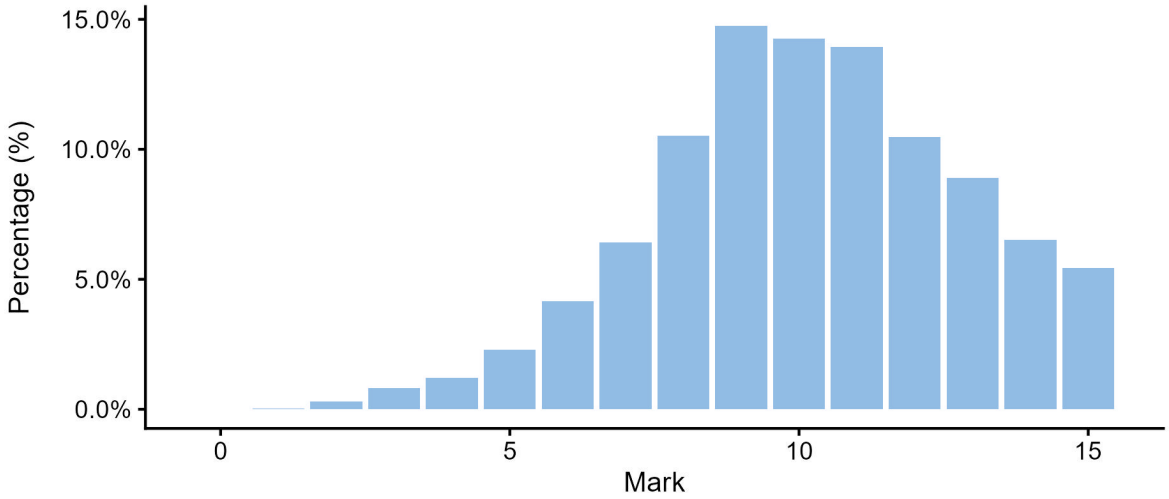
Units 3 and 4 internal assessment (IA) results

Total marks for IA

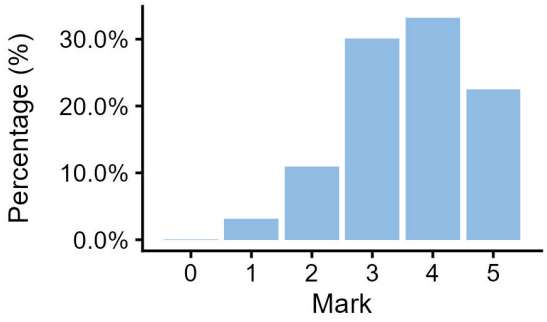


IA1 marks

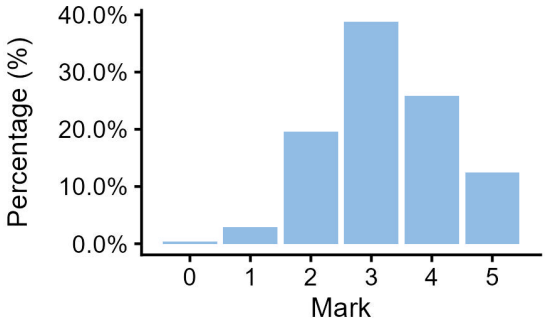
IA1 total



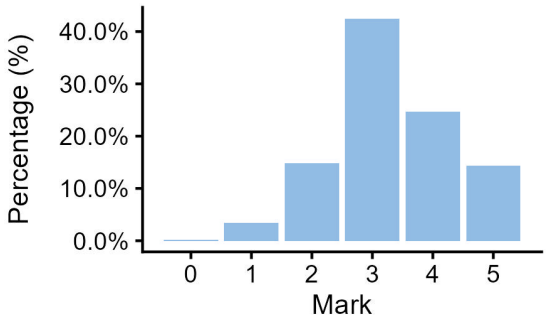
IA1 Criterion: Devising



IA1 Criterion: Synthesising and evaluating

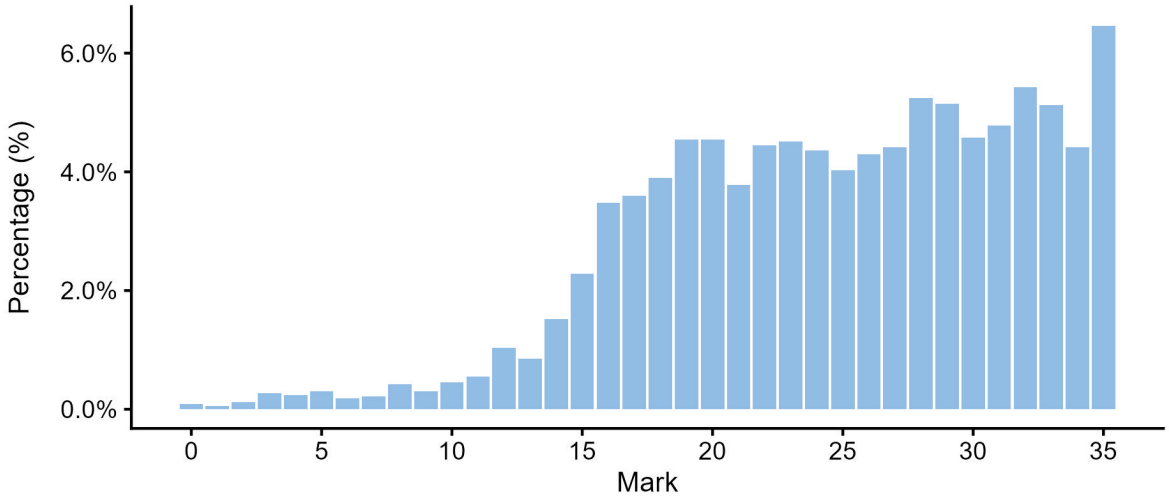


IA1 Criterion: Representing and communicating

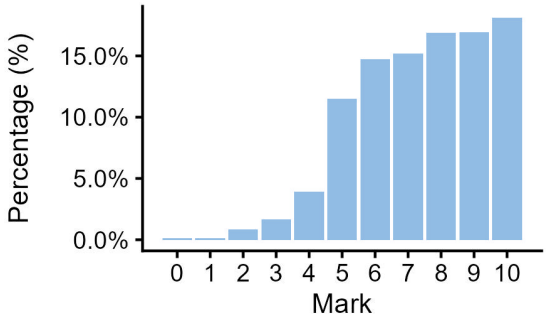


IA2 marks

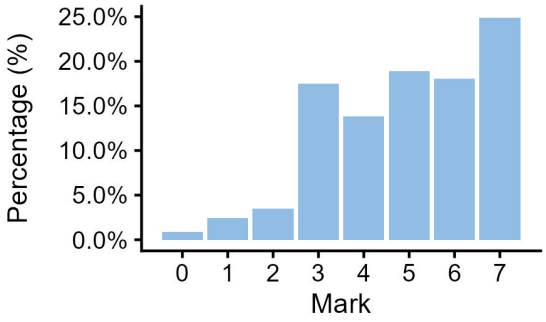
IA2 total



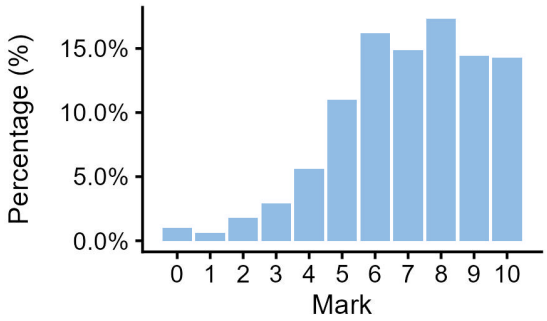
IA2 Criterion: Exploring



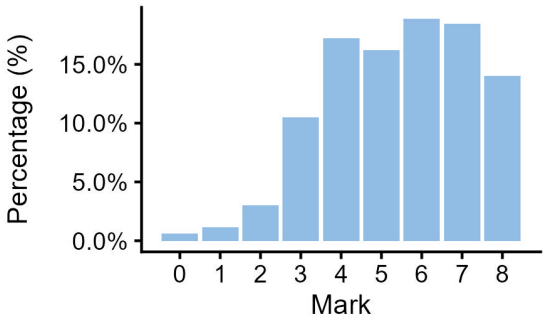
IA2 Criterion: Devising



IA2 Criterion: Synthesising and evaluating

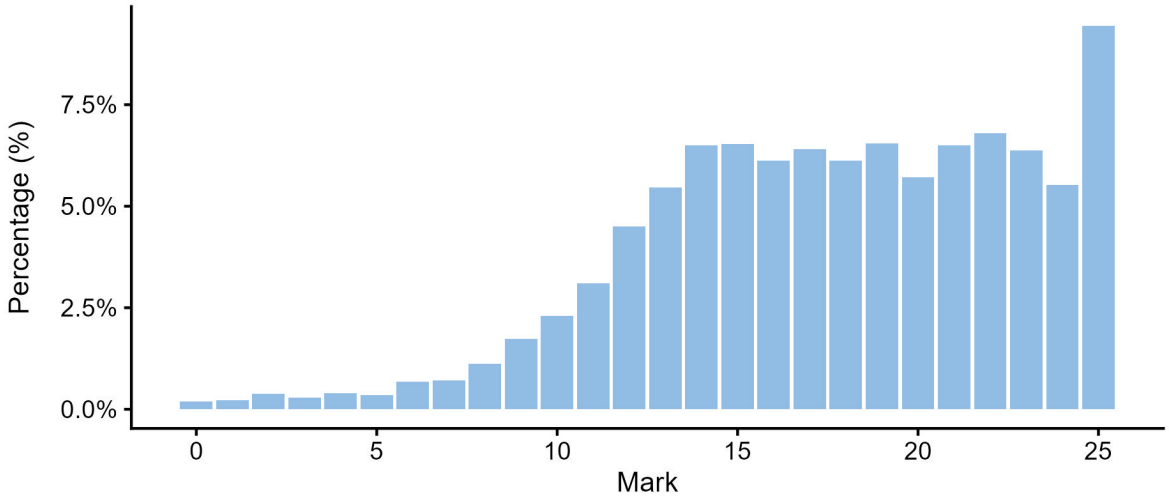


IA2 Criterion: Representing and communicating

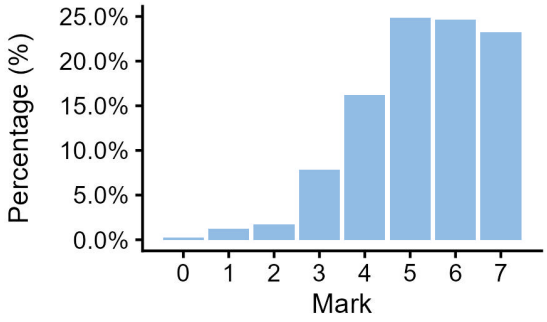


IA3 marks

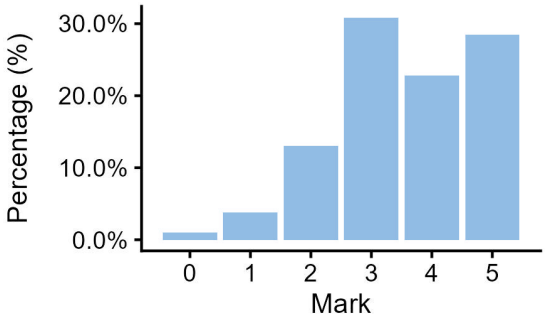
IA3 total



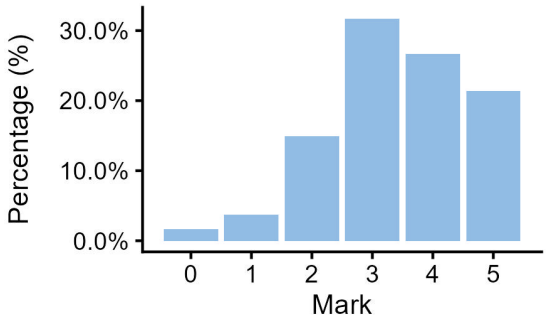
IA3 Criterion: Exploring



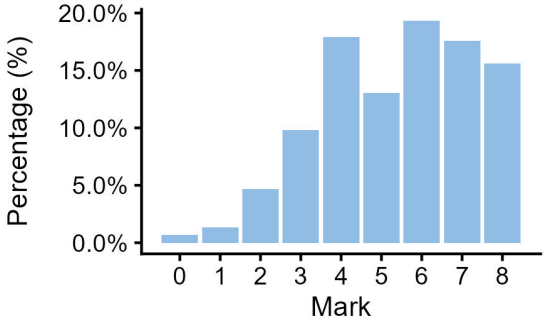
IA3 Criterion: Devising



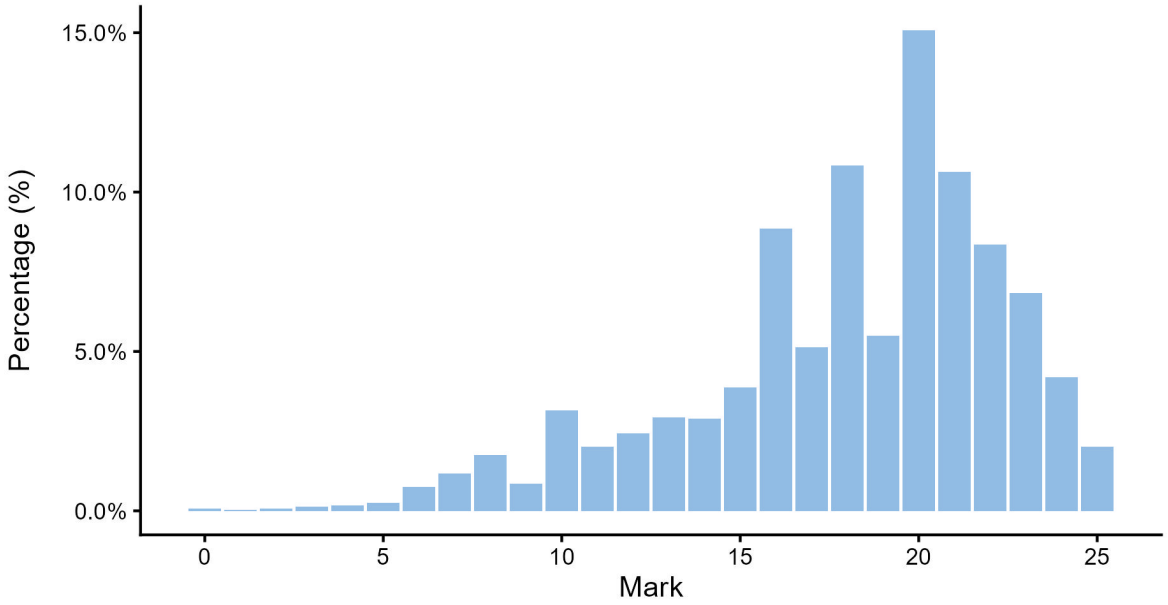
IA3 Criterion: Synthesising and evaluating



IA3 Criterion: Representing and communicating

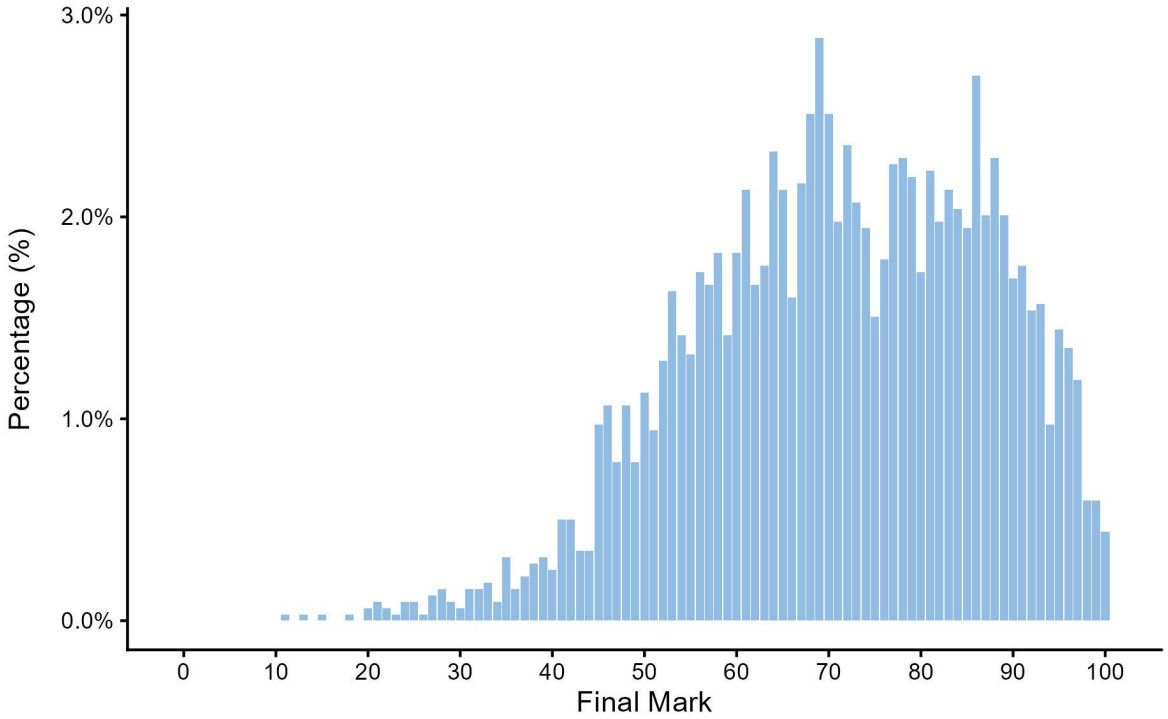


External assessment (EA) marks



Final subject results

Final marks for IA and EA



Grade Boundaries

Standard	A	B	C	D	E
Marks achieved	100–86	85–68	67–45	44–17	16–0

Distribution of standards

Number of students who achieved each standard across the state.

Standard	A	B	C	D	E
Number of students	706	1,222	1,103	152	3
Percentage of students	22.16	38.36	34.62	4.77	0.09

Internal assessment

This information and advice relate to the assessment design and assessment decisions for each IA in Units 3 and 4. These instruments have undergone quality assurance processes informed by the attributes of quality assessment (validity, accessibility and reliability).

Endorsement

Endorsement is the quality assurance process based on the attributes of validity and accessibility. These attributes are categorised further as priorities for assessment, and each priority can be further broken down into assessment practices.

Data presented in the Assessment design section identifies the reasons why IA instruments were not endorsed at Application 1, by the priority for assessment. An IA may have been identified more than once for a priority for assessment, e.g. it may have demonstrated a misalignment to both the subject matter and the assessment objective/s.

Refer to *QCE and QCIA policy and procedures handbook v7.0*, Section 9.5.

Percentage of instruments endorsed in Application 1

Internal assessment	IA1	IA2	IA3
Number of instruments	221	221	221
Percentage endorsed in Application 1	32	58	76

Confirmation

Confirmation is the quality assurance process based on the attribute of reliability. The QCAA uses provisional criterion marks determined by teachers to identify the samples of student responses that schools are required to submit for confirmation.

Confirmation samples are representative of the school's decisions about the quality of student work in relation to the instrument-specific marking guide (ISMG) and are used to make decisions about the cohort's results.

Refer to *QCE and QCIA policy and procedures handbook v7.0*, Section 9.6.

The following table includes the percentage agreement between the provisional marks and confirmed marks by assessment instrument. The Assessment decisions section for each assessment instrument identifies the agreement trends between provisional and confirmed marks by criterion.

Number of samples reviewed and percentage agreement

IA	Number of schools	Number of samples requested	Number of additional samples requested	Percentage agreement with provisional marks
1	221	1,458	5	84.16
2	221	1,494	2	81.90
3	221	1,451	1	90.05

Internal assessment 1 (IA1)

Examination — design challenge (15%)

The assessment is a supervised test that assesses the application of a range of cognitions to a provided design problem.

Student responses must be completed individually, under supervised conditions, and in a set timeframe. Stimulus is seen prior to the examination.

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment

Validity priority	Number of times priority was identified in decisions
Alignment	130
Authentication	0
Authenticity	5
Item construction	26
Scope and scale	46

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- included stakeholder information about a specific individual stakeholder
- showed visual information that assisted the students to understand the context of the stakeholder's problem, e.g. a photo of a person with a bag that does not suit their needs
- described human centred design (HCD) information about the stakeholder, e.g. their attitudes, expectations, motivations, and experiences related to the problem
- included a design brief that allowed the student to develop a design concept for the stakeholder within the time limit
- were developed for the AS and provided visual information about a design style without revealing what was required to be designed.

Practices to strengthen

It is recommended that assessment instruments:

- provide students with the opportunity to
  - focus on an individual stakeholder, and not a group of individuals
  - demonstrate empathy by designing for a stakeholder from a different demographic from their own

- include design criteria that
  - are based on the aesthetic, technical, social or cultural features that define the HCD problem
  - identify a specific technical need or function of the designed solution for the stakeholder
  - intrinsically relate to the relevant five principles of good design identified in the syllabus without explicitly listing them as separate criteria
  - are succinct, with one clear requirement per criterion
  - are limited in number to suit the scale of the task and time available to devise and evaluate ideas
- include stimulus information related to the criteria that will allow students to respond to the aesthetic, technical, social and cultural needs of the stakeholder.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions
Bias avoidance	2
Language	2
Layout	1
Transparency	2

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used the elements and principles of visual communication to ensure the layout of the stimulus was clear and legible
- used formatting to improve readability of information with bold headings and bullet points.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

When developing an assessment instrument for this IA, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The stimulus is now unseen and limited to one A3 page. This is similar in format to the external examination stimulus.
- The design problem and criteria should now be shown on the stimulus page as it is unseen prior to the examination. This information should not be repeated in the task instructions.
- The assessment specifications in the 2025 syllabus state the requirements for students to complete the task. These should be copied into the task section.

- Consider the amount of text on the stimulus as the students no longer have 24 hours to view the stimulus prior to the examination.
- The new *IA1: Developing a Design challenge resource*, has been added to the QCAA Portal to support the development of this assessment. It includes explanations, examples and templated pages to step teachers through the writing of the task and the creation of the stimulus.

Assessment decisions

Reliability

Reliability refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Devising	95.93	4.07	0.00	0.00
2	Synthesising and evaluating	91.40	8.14	0.45	0.00
3	Representing and communicating	91.86	8.14	0.00	0.00

Effective practices

Reliable judgments were made using the ISMG for this IA when:

- for the Devising criterion, marks were awarded for the quality of ideas as described in the characteristics rather than simply focusing on the quantity of ideas, e.g. multiple ideas were clearly relevant to at least one design criterion and demonstrated perceptive application of the stakeholder's needs and wants shown on the stimulus.
- for the Representing and communicating criterion, marks were awarded when the responses showed sophisticated ideation sketches that demonstrated a high degree of skill, detail and complexity throughout the response. Images used line, colour, tone and texture to show form and the important characteristics of ideas. Arrows were used to show movement, cutaways to show internal details and scale to show additional detail. Text was limited to labels on the visual representations.

Practices to strengthen

To further ensure reliable judgments are made using the ISMG for this IA, it is recommended that:

- for the Synthesising and evaluating criterion, when matching evidence to characteristics at the upper performance level
  - responses should demonstrate a convergent phase of discerning refinements that improve ideas in relation to the criteria, e.g. sketches across the pages show changes and modifications to design ideas that improve how the ideas satisfy one or more design criteria
  - the proposed design concept should show an integration of the best characteristics of multiple ideas together with information drawn from the stimulus about the stakeholders,

e.g. the addition of soft grips, originally shown on a different idea, to create a more suitable handle

- the design concept should include unique or original attributes, e.g. the response shows the transformation or modification of something from common use or as represented in the stimulus.

When making judgments for this IA for the 2025 syllabus, it is essential to consider the following key differences between the ISMGs in the 2019 and 2025 syllabuses:

- Overall marks have increased from 15 to 20.
- For the Devising criterion
  - marks have increased from 5 to 7
  - the descriptors have been updated to
    - align with the revised divergent thinking subject matter. Responses at the upper performance level must demonstrate flexibility in ways of responding, originality and detailed attributes
    - require ideas to show insight and understanding of designing with empathy subject matter in the context of the stakeholder's design problem.
- For the Sythesising and evaluating criterion
  - it has been renamed to Evaluating and proposing
  - marks have increased from 5 to 8
  - the descriptors have been updated to
    - include a separate bullet point for evaluating, refining and proposing, in that order, to align with the convergent phase of the design process
    - remove the evaluation of the design concept
    - require responses at the upper performance level to show refined ideas and a proposed design concept that demonstrate consideration of the stakeholder's attitudes, expectations, motivations and experiences provided on the stimulus.
- The Representing and communicating criterion has been renamed to Representing. This removes ambiguity as the sketching is not for the purpose of communication to an audience. Marks are awarded when responses show the elements and principles of design being applied to enable the student to comprehend and progress their ideas across the develop phase. Students use sketching as the design medium to bring ideas to fruition.

Additional advice

- Teachers should encourage students to commence their response by sketching a range of ideas in response to the problem. These should be of sufficient size to show the different attributes of the ideas, e.g. the sketch shows the form of an ergonomic soft grip on a gardening tool rather than an annotation that states 'soft grip to be added'. Commencing a response with a mind map with small thumbnail sketches, by itself, does not represent devised ideas but may be used when making judgments to provide additional supporting evidence of divergent thinking.
- Teachers should provide a minimum of four response pages but encourage students to use as many pages as they require to respond effectively. Four response pages provides two pages for the divergent phase and two pages for the convergent phase.

Samples

The following excerpts have been included to demonstrate evidence of the Devising criterion at the upper performance levels. Excerpt 1 shows the first page of the response and Excerpt 2 shows a section of the second page of the response. They have been included to show perceptively devised ideas in response to a HCD problem, which required students to develop a portable organiser for a woman who travels for business.

Excerpt 1 shows:

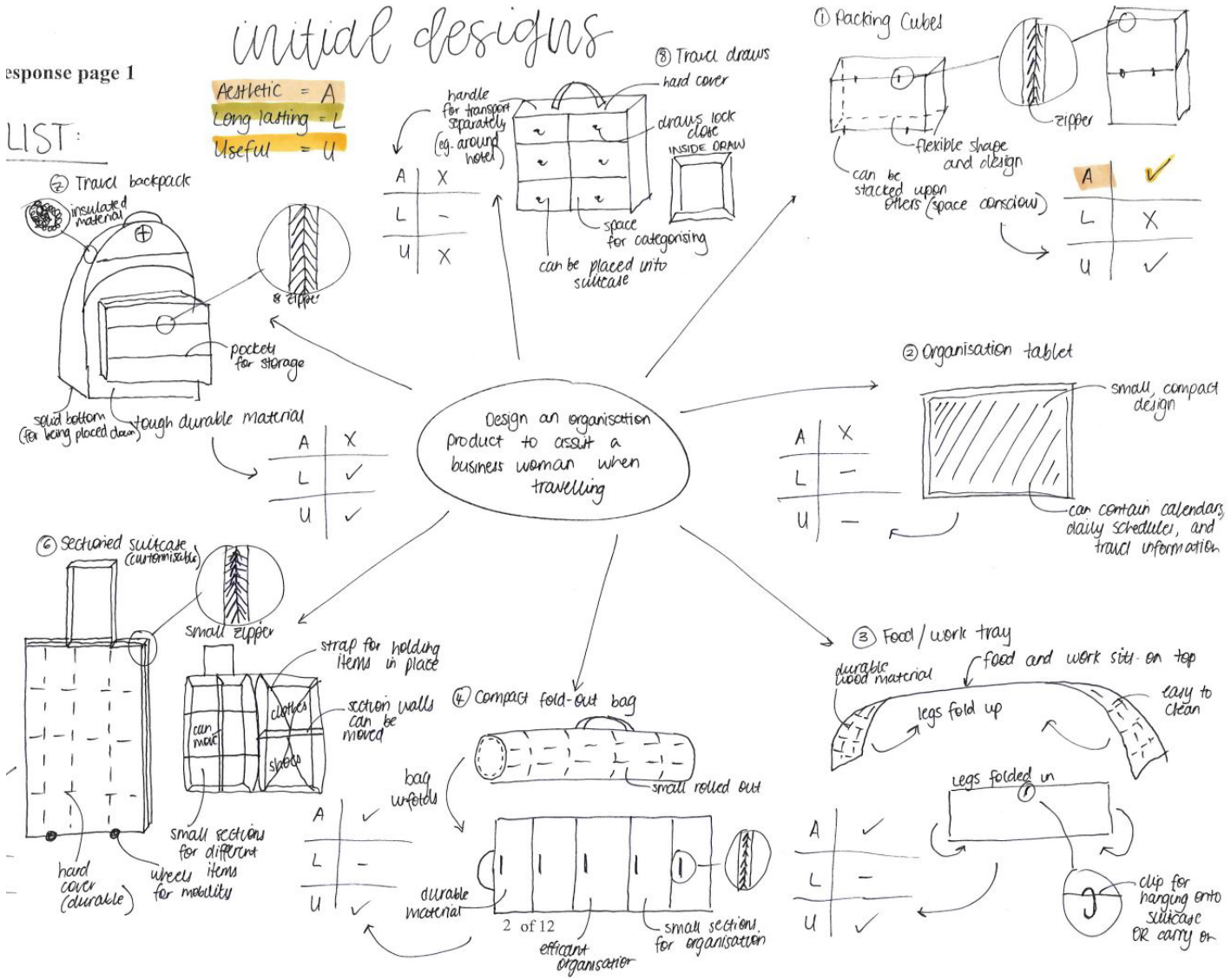
- use of a mind-mapping strategy to devise ideas from different points of view. Each idea is a credible response to the problem and the student has shown flexibility in the different approaches to the problem, e.g. a roll up bag, packing cubes, work tray and a traditional suitcase with customisable sections. However, the thumbnail sketches, by themselves, do not provide sufficient detail about the attributes of the ideas and whether the ideas meet the aesthetic requirements of Criterion 1, which require the design concept to be aesthetically appropriate for the stakeholder.

Excerpt 2 shows:

- the progression of the ideas from a thumbnail sketch to a devised idea using ideation sketching of sufficient size and detail to demonstrate insight and understanding of the stimulus information about the stakeholder, e.g. representing an appropriate aesthetic as required by Criterion 1.

Note: The characteristic/s identified may not be the only time the characteristic/s occurred throughout a response.

Excerpt 1


initial designs
esponse page 1
Aesthetic = A
Long lasting = L
Useful = U
LIST:
Design an organisation product to assist a business woman when travelling
① Packing Cubes
zipper
flexible shape and design
can be stacked upon others (space conscious)
② Organisation tablet
small, compact design
can contain calendars, daily schedules, and travel information
③ Food / work tray
durable wood material
food and work site on top
easy to clean
legs fold up
legs folded in
clip for hanging onto suitcase OR carry on
④ Compact fold-out bag
small rolled out
bag unfolds
durable material
small sections for organisation
efficient organisation
⑤ Sectioned suitcase (customisable)
small zipper
strap for holding items in place
section walls can be moved
clothes
shoes
can make
small sections for different items for mobility
hard cover (durable)
wheels for mobility
⑥ Travel backpack
insulated material
zipper
pocket for storage
tough durable material
solid bottom (for being placed down)
⑧ Travel draws
hard cover
handle for transport separately (eg. around hotel)
draws lock close
INSIDE DRAW
space for categorising
can be placed into suitcase
A X
L –
U X
A ✓
L X
U ✓
A X
L ✓
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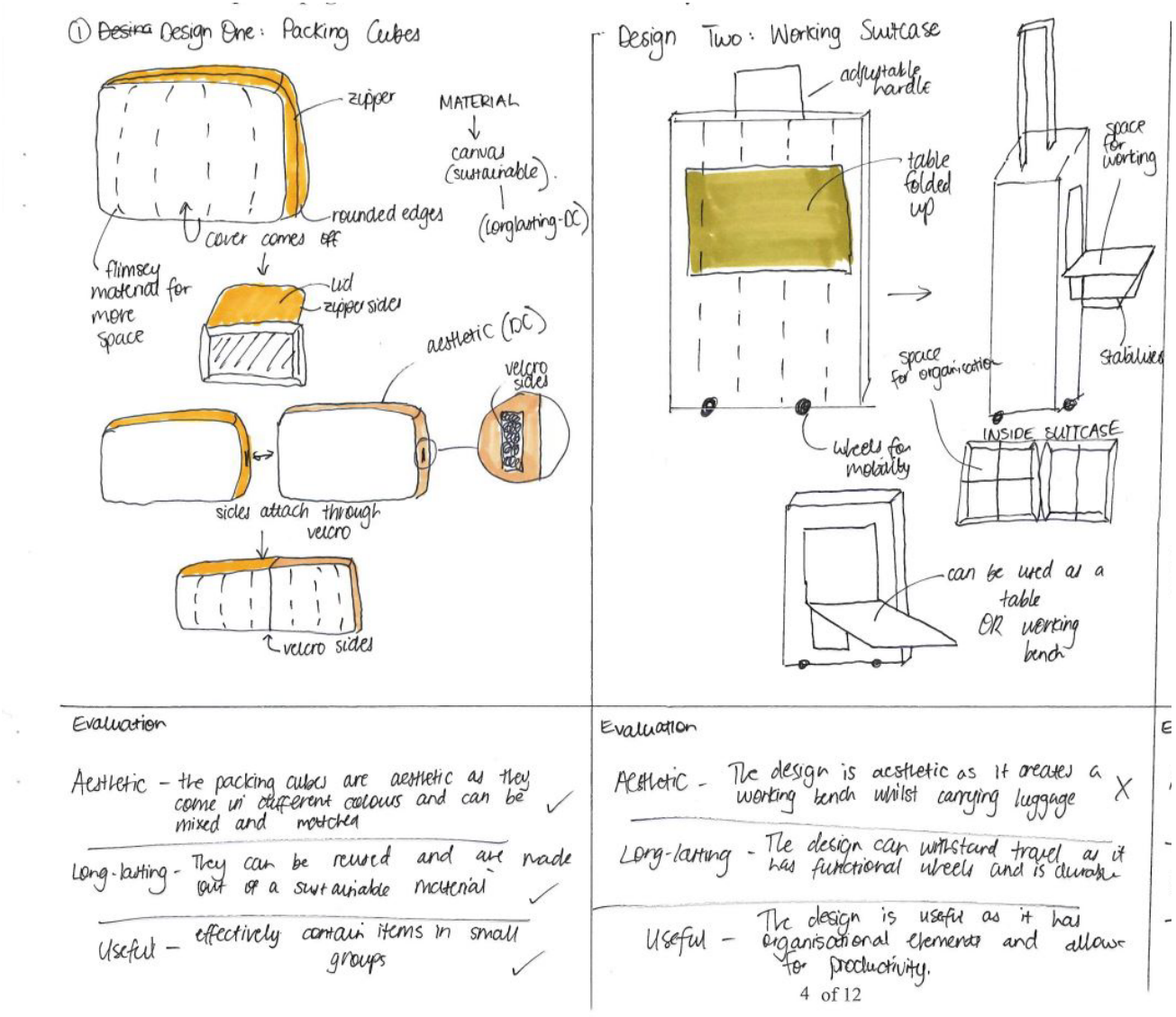
Excerpt 2


① Design One: Packing Cubes
zipper
MATERIAL
canvas (sustainable)
(long lasting - DC)
rounded edges
cover comes off
flimsy material for more space
lid
zipper sides
aesthetic (DC)
velcro sides
sides attach through velcro
velcro sides
Design Two: Working Suitcase
adjustable handle
table folded up
space for working
space for organisation
stabilises
INSIDE SUITCASE
wheels for mobility
can be used as a table OR working bench
Evaluation
Aesthetic - the packing cubes are aesthetic as they come in different colours and can be mixed and matched ✓
Long-lasting - They can be reused and are made out of a sustainable material ✓
Useful - effectively contain items in small groups ✓
Evaluation
Aesthetic - The design is aesthetic as it creates a working bench whilst carrying luggage X
Long-lasting - The design can withstand travel as it has functional wheels and is durable
Useful - The design is useful as it has organisational elements and allows for productivity.
4 of 12

Internal assessment 2 (IA2)

Project (35%)

This assessment focuses on a design process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings. Students document the iterative process undertaken to explore and develop a response to a stakeholder's need or want.

The response is a coherent work that may include drawings, low-fidelity prototypes, written paragraphs, notes, photographs, video and spoken presentations.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time to develop a response.

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment

Validity priority	Number of times priority was identified in decisions
Alignment	85
Authentication	5
Authenticity	15
Item construction	4
Scope and scale	6

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- provided a clear and concise HCD context derived or copied from the unit description
- directed each student to identify a different stakeholder from a particular demographic, who was
  - physically accessible to the student
  - able to interact with the student throughout the explore and develop phases
  - demographically different from a senior school student
- were developed for the AS and included an expectation to respond to the stakeholder's preferred design style.

Practices to strengthen

It is recommended that assessment instruments:

- include the task instruction from the syllabus for students to 'identify a stakeholder and apply the HCD process in response to their needs and wants' (Syllabus section 4.4.2)

- allow students to authentically demonstrate designing with empathy techniques in the explore phase. Remove any reference to possible issues a demographic group may experience from the context and task. This includes guiding questions, as they commonly direct the cohort of students to the same problem
- provide the best opportunity to demonstrate designing with empathy by guiding the student to avoid designing for someone they are familiar with in their daily life. Therefore, instead of specifying a particular demographic group, the task instructions may ask each student to identify a different stakeholder who
  - is physically accessible to the student
  - can interact with the student throughout the explore and develop phases
  - is demographically different from a senior school student
  - does not reside with the student.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions
Bias avoidance	0
Language	1
Layout	1
Transparency	0

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used inclusive language to appropriately describe a stakeholder group
- used the context to clearly communicate a focus on the application of designing with empathy techniques.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

When developing an assessment instrument for this IA, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The new QCAA IA2: Sample assessment instrument — Project, provided on the website, has been developed using the 2025 syllabus IA2 specifications. School-developed instruments should match the sample. In the future the only change required each year will be the stakeholder group. A guiding question or issue statement about a stakeholder group is no longer to be included.
- Parts A, B and C in the 2019 syllabus have been replaced by Design brief, Design proposal and Design process in the 2025 response requirements.

- The updated syllabus details provided in the 2025 response requirements should be communicated to all students either through inclusion at the end of the Task section or through teaching and learning.

Assessment decisions

Reliability

Reliability refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Exploring	90.00	10.00	0.00	0.00
2	Devising	95.45	4.55	0.00	0.00
3	Synthesising and evaluating	91.36	8.64	0.00	0.00
4	Representing and communicating	89.55	10.45	0.00	0.00

Effective practices

Reliable judgments were made using the ISMG for this IA when:

- for the Devising criterion, marks were awarded when
  - the responses showed multiple ideas that were a credible response to the problem, e.g. where the problem was to design a walking aid for an older person, Part A included
    - two pages of sketches showing at least eight different variations of aids
    - a page of photographs that showed low-fidelity prototypes being tested by the stakeholder
  - for the AS, responses showed perceptively devised ideas that demonstrated the integration of a specific design style in the sketches, e.g. art deco geometric shapes and forms.

Practices to strengthen

To further ensure reliable judgments are made using the ISMG for this IA, it is recommended that:

- for the Representing and communicating criterion, when matching evidence to characteristics at the upper performance level, responses should adhere to the specifications. The recorded design proposal must include a visual presentation of the final design concept and a spoken pitch for the stakeholder. Less successful responses included a recall of the design process completed by the student
- for the Exploring criterion, when matching evidence to characteristics at the upper performance level, responses should demonstrate
  - designing with empathy techniques (Syllabus section 4.3), e.g. observing a stakeholder in their house, interviewing the stakeholder, simulating the experience of the stakeholder's circumstances

  - interaction with the stakeholder, e.g. notes to confirm assumptions about the stakeholder's aesthetic, cultural, economic, social and technical needs and wants and to clarify understandings about possible design problems
  - authentic stakeholder interaction by including real design work not word processed and post formatted manipulated documentation
  - for the AS, the analysis of a stakeholder's needs and wants with an emphasis on understanding their preferred aesthetic design style (AS resource Section 2.5.2).

When making judgments for this IA for the 2025 syllabus, it is essential to consider the following key differences between the ISMGs in the 2019 and 2025 syllabuses:

- Overall marks have decreased from 35 to 30.
- For the Exploring criterion
  - the order of the objectives has been swapped to better align to the design process
  - there are formatting changes to separate characteristics using second-level bullet points for both analysis and description
  - the revised analysing descriptor
    - requires evidence of designing with empathy knowledge
    - clarifies that the identified features must be the aesthetic, cultural, economic, social and technical features used to define design problems
  - the revised describing descriptor
    - clarifies that the design criteria must integrate the stakeholder's specific requirements associated with the features and constraints of the problem. Criteria that are generic in nature based on the principles of good design are not able to be matched to the higher performance levels.
- For the Devising criterion
  - marks have decreased from 7 to 5
  - the descriptors have been updated to
    - align with the revised divergent thinking subject matter. Responses at the upper performance level must demonstrate flexibility in ways of responding, originality and detailed attributes
    - require ideas to show insight and understanding of designing with empathy subject matter in the context of the stakeholder's design problem.
- For the Sythesising and evaluating criterion
  - it has been renamed to Evaluating and proposing
  - marks have decreased from 10 to 7
  - the descriptors have been updated to
    - include a separate bullet point for evaluating, refining and proposing, in that order, to align with the convergent phase of the design process
    - remove the evaluation of the design concept
    - require responses at the upper performance level to show refined ideas and a proposed design concept that demonstrates their interaction with the stakeholder, i.e. the stakeholder's attitudes, expectations, motivations and experiences gathered in the

explore phase together with the stakeholder's specific feedback during the develop phase.

Additional advice

Schools should:

- communicate the specific response requirements for the Design brief and Design proposal to students through teaching and learning to ensure
  - the Design brief provides evidence of the outcome of the explore phase
  - the Design proposal provides evidence of the outcome of the develop phase
  - both the brief and proposal provide evidence of communication with the stakeholder audience
  - students are aware the majority of the evidence required to make a judgment against the ISMG will be identified in these two products, e.g. the quality of the analysis will be evident in the description of the design problem for the stakeholder
- support students' understanding of the response requirements of the Design process to ensure they
  - provide additional supporting evidence to confirm engagement with an authentic stakeholder and application of designing with empathy techniques
  - do not provide everything produced during the Project. It is not a design folio of the complete process but a representation of the process
  - provide authentic unedited raw sketches, notes and photographs. It is not assessed against the communication objective
  - are aware that responses created retrospectively, often word processed with refined drawings, do not show the authentic design process. This evidence cannot be used to support decisions at the higher performance levels where the descriptors state there must be evidence of designing with empathy and engagement with the stakeholder.

Samples

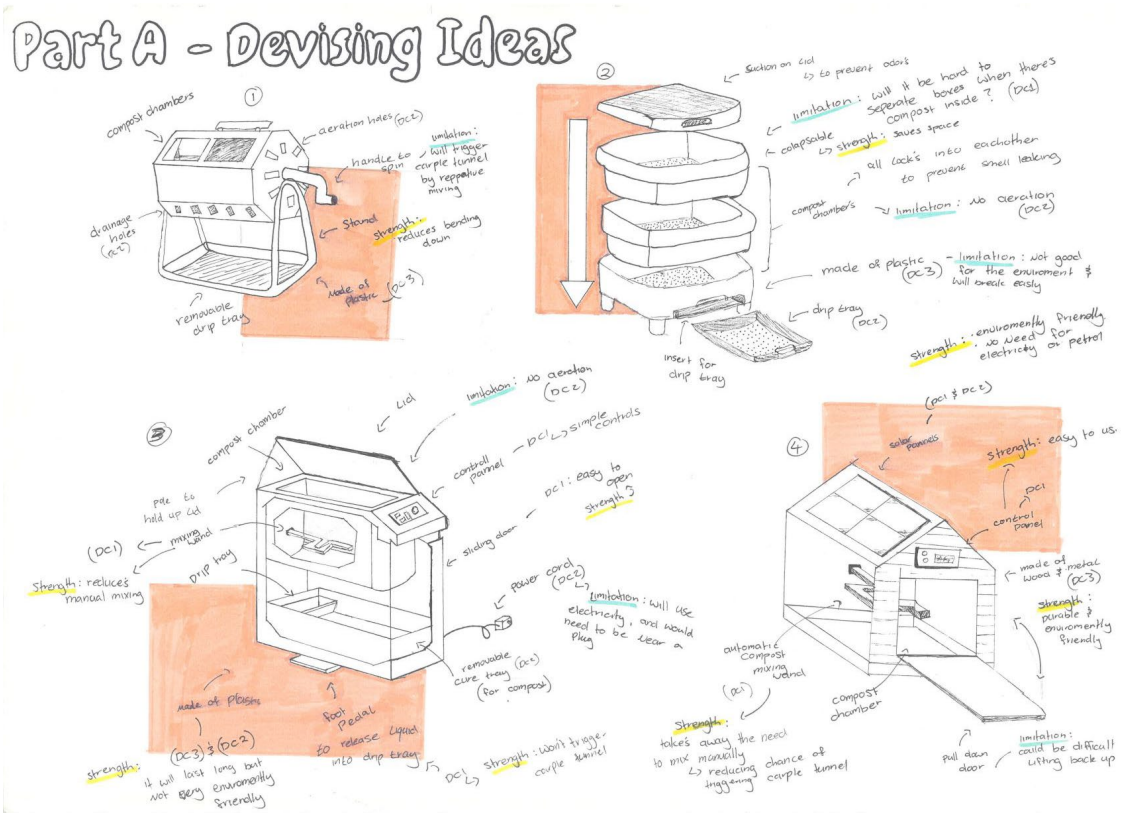
The following excerpts have been included to demonstrate evidence of Sythesising and evaluating at the upper performance levels. Specifically, the excerpts demonstrate critical evaluation where the student has provided evidence of applying Unit 3 subject matter to make decisions using the stakeholder's feedback and the evaluation of ideas against the design criteria to meet the stakeholder's needs and wants.

In Excerpts 1 and 2, the student has evaluated the attributes of the ideas, annotating the strengths, limitations and implications beside the relevant parts of the idea, e.g. for Idea 1, the student states that the spinning handle is a limitation for the stakeholder as it will trigger carpal tunnel.

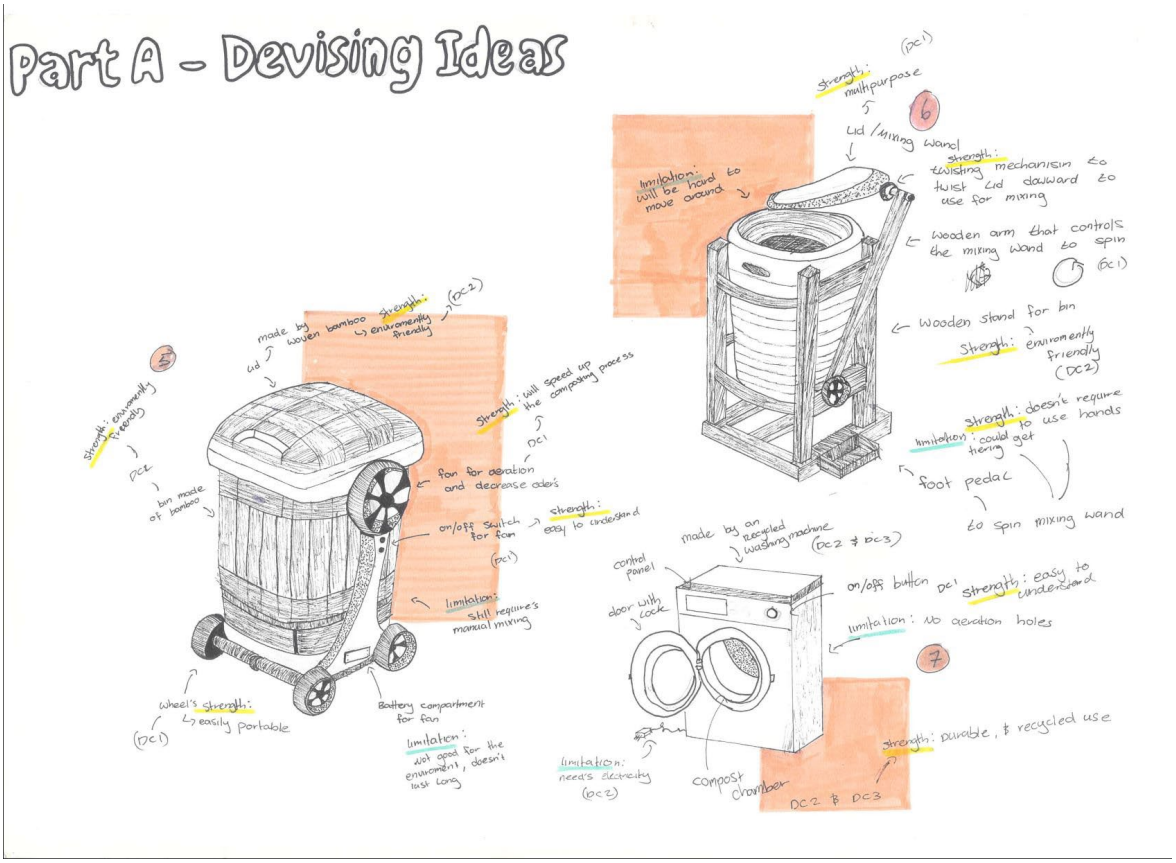
In Excerpt 3, the student has provided evidence of designing with empathy by collaborating with the stakeholder to test and refine ideas. The table records the feedback from the stakeholder and the proposed refinements to suit their needs.

Note: The characteristic/s identified may not be the only time the characteristic/s occurred throughout a response.

Excerpt 1



Excerpt 2



Excerpt 3

Idea #	Stakeholder's Like's	Stakeholder's Dislike's
1	· Removable drip tray ·	· manual mixing · not portable ·
2.	· drip tray · colapsable	· manual mixing
3.	· automatic mixing	· need's electricity
4.	· Solar panel's · automatic mixing	· hard to get compost out? · where does the liquid go? · will it mix everything?
5.	· made of bamboo · fan for aeration & odor · portable - wheels	· need's battery's · need's manual mixing · not easily portable
6.	· multi purpose lid/wand · made by wood	
7.	· Recycled washing machine · automatic Spinning	· need's to be pluged in · will it rust outside? · heavy - dificult portability

Q What two design's did you like the most but need refining?

YT " I like design 5 because of the look & portability but I also would like it the be automatic & like design 7 & 3. I also like design 1's design" "but I would like it to be more acesable

Internal assessment 3 (IA3)

Project (25%)

This assessment focuses on a design process that requires the application of a range of cognitive, technical and creative skills and theoretical understandings. Students document the iterative process undertaken to explore and develop a response to a design opportunity. The response is a coherent work that may include drawings, low-fidelity prototypes, written paragraphs, notes, photographs, video and spoken presentations.

This assessment occurs over an extended and defined period of time. Students may use class time and their own time.

Assessment design

Validity

Validity in assessment design considers the extent to which an assessment item accurately measures what it is intended to measure and that the evidence of student learning collected from an assessment can be legitimately used for the purpose specified in the syllabus.

Reasons for non-endorsement by priority of assessment

Validity priority	Number of times priority was identified in decisions
Alignment	27
Authentication	2
Authenticity	30
Item construction	6
Scope and scale	4

Effective practices

Validity priorities were effectively demonstrated in assessment instruments that:

- included a clear and concise sustainable context derived or copied from the Unit 4 description
- included the task instruction from the syllabus for students to ‘identify an opportunity and redesign a product, service or environment to improve its sustainability’ (Syllabus section 5.5.1)
- were developed for the AS and included an expectation to respond to the needs of a client selected by the student.

Practices to strengthen

It is recommended that assessment instruments:

- use the context statement as the teacher-facilitated direct stimulus rather than a guiding question
- ensure the task is student directed, so that each student in the cohort is free to identify a different opportunity, e.g. students should not all be directed to the opportunity to reduce e-waste

- include the correct syllabus specifications for Parts A, B and C in the task instructions.

Accessibility

Accessibility in assessment design ensures that no student or group of students is disadvantaged in their capacity to access an assessment.

Reasons for non-endorsement by priority of assessment

Accessibility priority	Number of times priority was identified in decisions
Bias avoidance	0
Language	0
Layout	0
Transparency	0

Effective practices

Accessibility priorities were effectively demonstrated in assessment instruments that:

- used syllabus terminology to appropriately describe a sustainable context
- included a succinctly expressed context statement that clearly described the focus on sustainable redesign.

Practices to strengthen

There were no significant issues identified for improvement.

Additional advice

When developing an assessment instrument for this IA, it is essential to consider the following key differences between the 2019 and 2025 syllabuses:

- The new QCAA IA3: Sample assessment instrument — Project provided on the website has been developed using the IA3 specifications in the 2025 syllabus. School-developed instruments should match the sample and can be used each year without change.
- Parts A, B and C in the 2019 syllabus have been replaced by Design brief, Design proposal and Design process in the 2025 response requirements.
- The updated syllabus details provided in the 2025 response requirements should be communicated to all students, either through inclusion at the end of the Task section or through teaching and learning.

Assessment decisions

Reliability

Reliability refers to the extent to which the results of assessments are consistent, replicable and free from error.

Agreement trends between provisional and confirmed marks

Criterion number	Criterion name	Percentage agreement with provisional	Percentage less than provisional	Percentage greater than provisional	Percentage both less and greater than provisional
1	Exploring	95.02	4.98	0.00	0.00
2	Devising	97.29	2.71	0.00	0.00
3	Synthesising and evaluating	95.48	4.52	0.00	0.00
4	Representing and communicating	92.76	7.24	0.00	0.00

Effective practices

Reliable judgments were made using the ISMG for this IA when:

- for the Devising criterion, marks were awarded when the responses showed perceptively devised ideas that demonstrated
  - insight and understanding of Unit 4 subject matter (Syllabus section 5.3), e.g. including specific features in an idea that related to discouraging obsolescence through function, quality and desirability
  - in the AS, insight and understanding of the client's economic, social and cultural needs and wants, e.g. including the visual elements of the client's brand.

Practices to strengthen

To further ensure reliable judgments are made using the ISMG for this IA, it is recommended that:

- for the Representing and communicating criterion, when matching evidence to characteristics at the upper performance level
  - responses should include the use of ideation sketching to progress ideas, e.g. a series of sketches show the changes to the form of an object as the student refines the idea against the design criteria.
  - responses should demonstrate discerning decision-making about the use of visual communication to promote the design concept to stakeholders using illustrations on a single A3 page or equivalent if in a digital form.

When making judgments for this IA for the 2025 syllabus, it is essential to consider the following key differences between the ISMGs in the 2019 and 2025 syllabuses:

- For the Exploring criterion
  - the order of the objectives has been swapped to better align to the design process
  - there are formatting changes to separate characteristics using second-level bullet points for both analysis and description
  - the revised analysing descriptor
    - requires evidence of the use of economic, social and ecological sustainability information
    - clarifies that the identified features must be the aesthetic, cultural, economic, social and technical features used to define redesign problems.

- For the Devising criterion
  - the descriptors have been updated to
    - align with the revised divergent thinking subject matter. Responses at the upper performance level must demonstrate flexibility in ways of responding, originality and detailed attributes
    - require ideas to show insight and understanding of circular design subject matter in the context of the redesign problem.
- For the Sythesising and evaluating criterion
  - it has been renamed to Evaluating and proposing
  - the descriptors have been updated to
    - include a separate bullet point for evaluating, refining and proposing, in that order, to align with the convergent phase of the design process
    - remove the evaluation of the design concept
    - require responses at the upper performance level to show refined ideas and a proposed design concept with evidence of stakeholder feedback, i.e. consultation with relevant stakeholders to test ideas and identify the potential of opportunities.
- For the Representing and communicating criterion, the revised representing descriptor requires low-fidelity prototyping to be used in the design process.

Additional advice

Schools should:

- communicate the specific response requirements of the Design brief and Design proposal to all students through teaching and learning to ensure
  - the Design brief provides evidence of the outcome of the explore phase
  - the Design proposal provides evidence of the outcome of the develop phase
  - both the brief and proposal provide evidence of communication with the stakeholder audience
  - students are aware the majority of the evidence required to make a judgment against the ISMG will be identified in these two products, e.g. the quality of the analysis will be evident in the description of the design problem for stakeholders
- support students' understanding of the response requirements of the Design process to ensure they
  - provide additional supporting evidence to confirm application of circular design, and authentic stakeholder feedback.
  - do not provide everything produced during the Project. It is not a design folio of the complete process but a representation of the process
  - provide authentic unedited raw sketches, notes and photographs. It is not assessed against the communication objective
  - are aware that responses created retrospectively, often word processed with refined drawings, do not show the authentic design process. This evidence cannot be used to support decisions at the higher performance levels where the descriptors state there must be evidence of using circular design and engaging with stakeholders.

Samples

The following excerpts have been included to demonstrate evidence of the Exploring criterion at the upper performance levels.

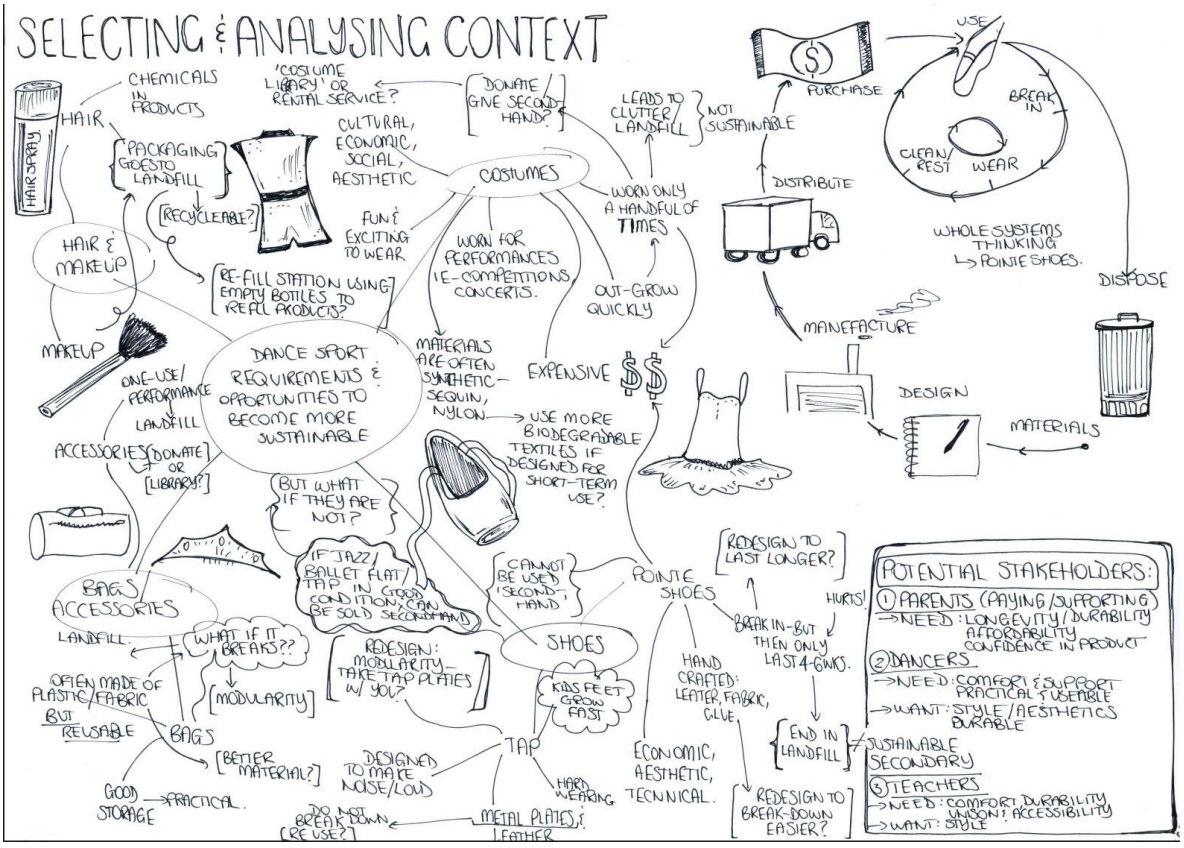
Excerpts 1 and 2 are part of the Exploring response that also included additional pages of secondary data analysis that informed the potential options proposed in Excerpt 2.

Excerpt 1 shows insightful analysis of redesign opportunities to improve the sustainability of dance sport requirements. The student has selected an area of interest and applied their understanding of relevant Unit 4 subject matter, e.g. product life cycle, the economic, social and ecological impacts of different dance sport requirements and the potential stakeholders.

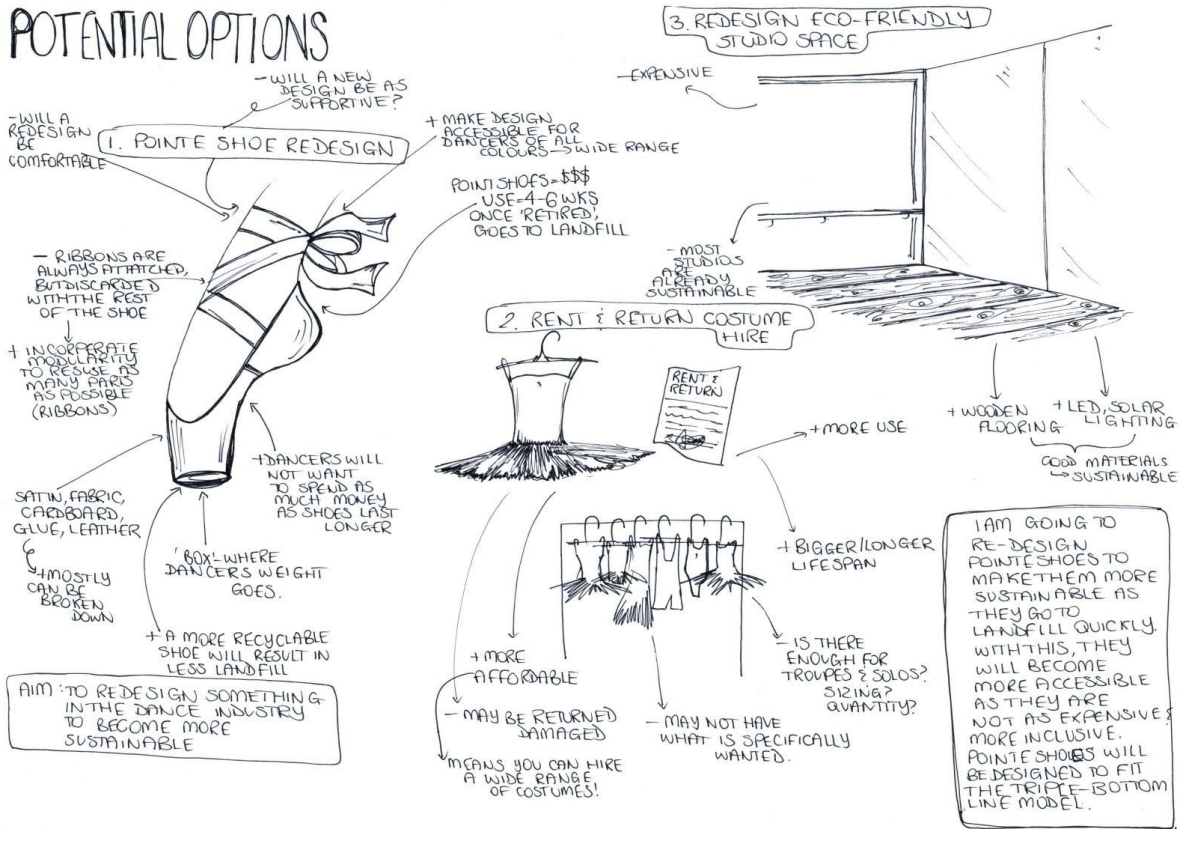
Excerpt 2 shows the significant features and the relationship between them that have been used to define potential design problems. The student has demonstrated convergent thinking in the explore phase, describing three possible problems. In the bottom right of the page the student demonstrates making a thoughtful and astute choice, describing the problem associated with pointe shoes.

Note: The characteristic/s identified may not be the only time the characteristic/s occurred throughout a response.

Excerpt 1



Excerpt 2



External assessment

External assessment (EA) is developed and marked by the QCAA. The external assessment for a subject is common to all schools and administered under the same conditions, at the same time, on the same day. The external assessment papers and the external assessment marking guide (EAMG) are published in the year after they are administered.

Examination — design challenge (25%)

Assessment design

The assessment instrument was designed using the specifications, conditions and assessment objectives described in the summative external assessment section of the syllabus. The examination consisted of a single question (34 marks).

General syllabus examination

The examination assessed subject matter from Unit 4. The question was derived from the context of sustainable design and required students to use the develop phase of the design process to respond to a provided design brief and stimulus.

The stimulus was a single A3 page and included a short, written description of the problem, design criteria and visual information, which provided contextual information about the problem and links to Unit 4 subject matter.

AS examination

The AS examination assessed subject matter from AS Unit 2. The question was derived from the context of commercial design and required students to use the develop phase of the design process to respond to a provided design brief and stimulus.

The AS stimulus was a single A3 page and included a short, written description of the problem, design criteria and visual information, which provided contextual information about the problem and links to Unit 2 subject matter.

Assessment decisions

Assessment decisions are made by markers by matching student responses to the EAMG.

Effective practices

Overall, students responded well when they:

- commenced their response by sketching two pages of ideas that responded to the social sustainability problem
- demonstrated application of the develop phase of the design process using sketches large enough to show detail. This often required using an additional page, e.g. two pages of devised ideas, two pages of refinements and a final page that presented the proposed design concept
- demonstrated an understanding of the relationship between the design criteria and Unit 4 subject matter, including that social sustainability relates to the functional, aesthetic and symbolic role of design and how it can support human wellbeing

- demonstrated an understanding of form by representing, developing and communicating three-dimensional qualities effectively across their sketches
- demonstrated knowledge of the AS Unit 2 subject matter, by applying an understanding of how designers influence changes in the economy, society and culture, e.g.
  - designs facilitating how people live and engage in social activity
  - brand development and advertising as the communication of a value proposition in society.

Practices to strengthen

When preparing students for external assessment, it is recommended that teachers consider:

- instructing students to
  - use the planning page to unpack the problem and make notes about how they propose to respond to the problem rather than recording this information on the response pages, e.g. in lower-level responses, on the first page, students made word lists and mind maps that analysed the problem and recalled subject matter. This information cannot be matched to the marking guide.
  - represent their ideas at a large enough size to show the unique, credible and detailed attributes that match the design criteria. It is through the visual detail represented in the ideas, not written notes, that evidence is provided of the student's insight and understanding of the design problem and subject matter
  - effectively use the four pages provided. The examination requires the complete develop phase of divergent and convergent thinking to be documented. Four pages allows space for two pages of devised ideas (divergent thinking), a page of refinements and a final design concept (convergent thinking). Students are not limited to the four A3 pages in the response book. Additional pages can be used, and all pages of work completed under examination conditions will be marked
- informing students that an evaluation of the design concept is not required. The QCAA develops the examination using the Summative external assessment (EA): Examination — design challenge (25%) specifications (Syllabus section 5.5.2). These specifications only require ideas to be evaluated against design criteria to make refinements
- developing students' ability to visually evaluate and refine ideas against the design criteria. Visual refinements that change how well an idea meets the criteria are based on evaluative judgments and provide evidence that can be matched to the evaluation and refinement marking guide. Those judgments are identified by the markers in the visual work and do not have to be accompanied by written explanation, e.g. in high-level responses, the detail in the sketches clearly showed how changes in the form of the feature improved the connection to place
- developing strategies to assist students to understand the relationship between the stimulus material and the subject matter, e.g. the three criteria explicitly aligned to the three aspects, (functional, aesthetic and symbolic) of social sustainability.

Additional advice

- Teachers should instruct students:
  - to use coloured markers in a way that maintains the detail in the sketches. Large dark-coloured blocks of colour do not scan well and may obscure important attributes of their ideas

  - if labelling their pages, to use headings that correctly relate to the design process. The first two pages should be labelled Devising, the third page Refining and the final page Design concept.

- Teachers should consider the following key differences between the 2019 and 2025 syllabuses:
  - the focus on redesign has been removed. It is now possible to set a broader range of design problems.
  - the Unit 4 subject matter about design lifecycle, and circular design has been updated.

Samples

Extended response (General syllabus)

The following excerpts are from Question 1. It required students to use the stimulus to develop a park feature for the redesigned community park.

The design problem stated:

> This community park was polluted by the local factory, leaving it unused. The residents wanted it to be usable for everyone. The local factory assisted residents with the clean-up and redevelopment.
>
> A diverse range of people continue to work together to develop and maintain the area. There is an opportunity to develop a park feature that will improve the social sustainability of the redesigned park.

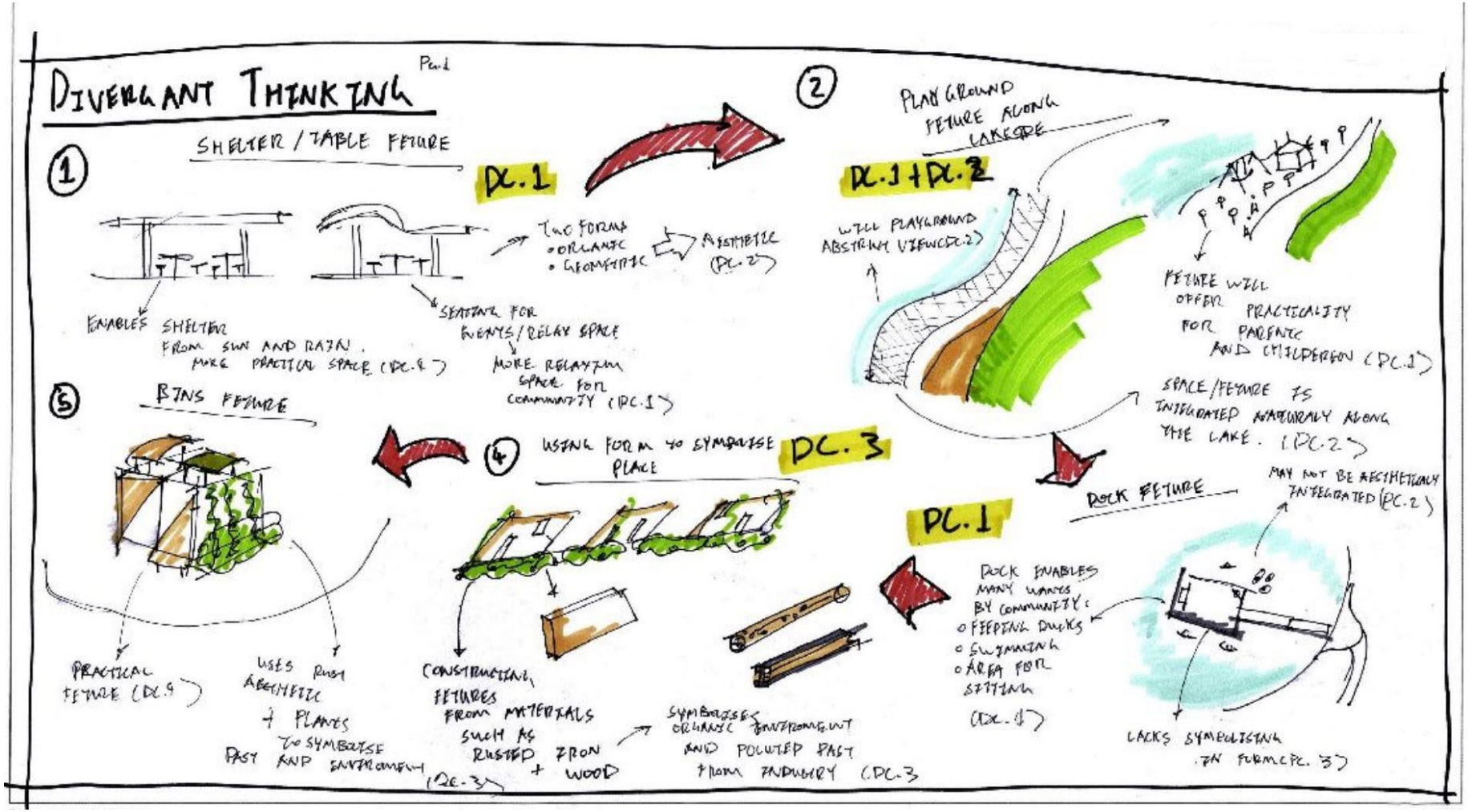
Effective student responses:

- devised a range of divergent ideas in response to the problem
- refined the ideas based on evaluation using the design criteria
- proposed a design concept that satisfied the three design criteria
- used sketches, with notes, to represent the ideas and design concept.

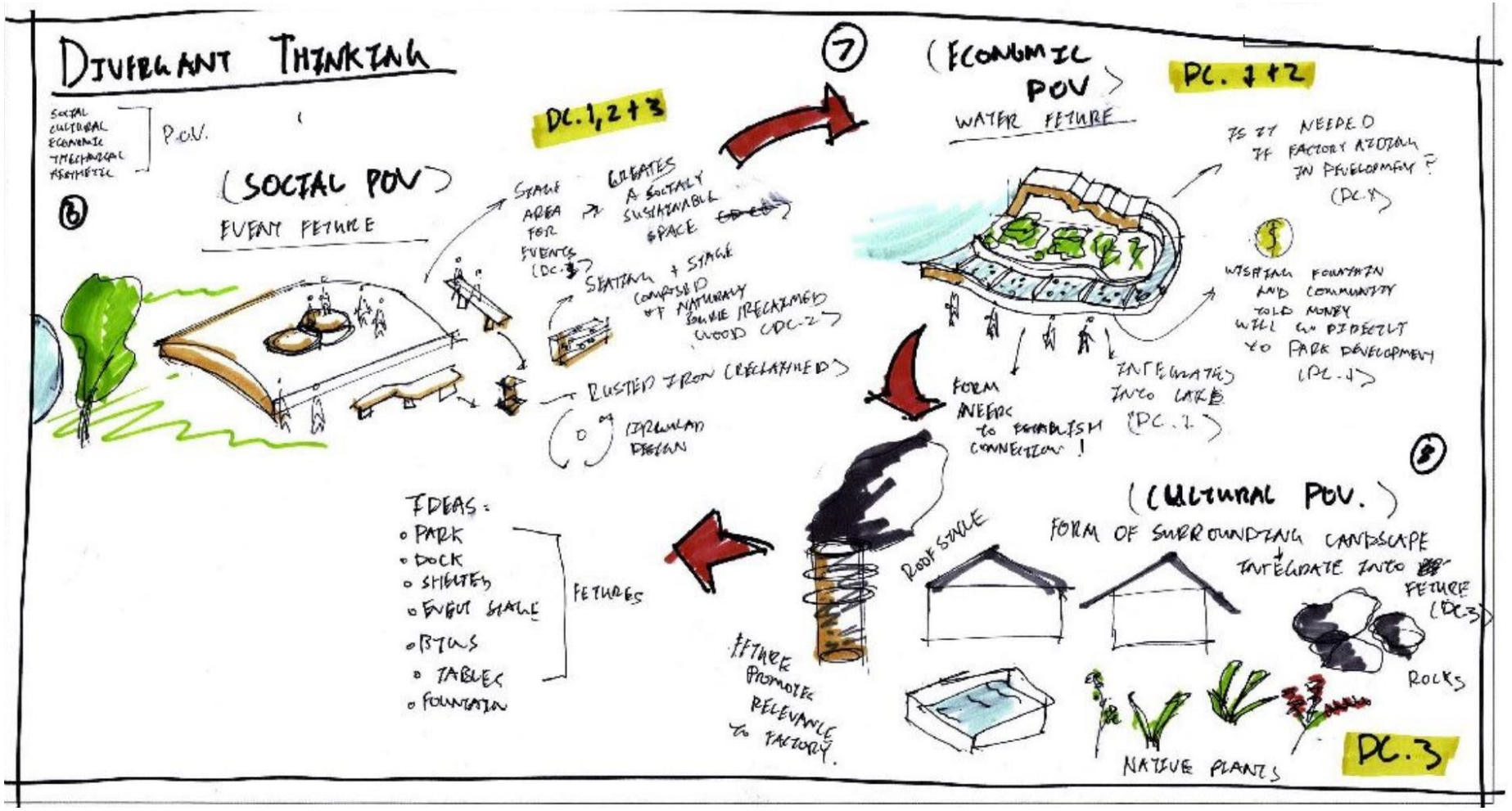
Excerpt 1 and 2 have been included:

- to show a wide range of divergent ideas in response to the problem. There are eight distinct ideas sketched on the page. Each idea is visually represented with sufficient clarity, showing a variety of park features with different functions and forms. To be classified as an idea in response to the problem, the idea must relate to the overall problem, i.e. the feature must improve the social sustainability of the park
- to show the attributes of ideas that demonstrate perceptive understanding of social sustainability and discerning use of the stimulus. No one idea is sufficiently resolved to meet all the criteria but across the range of ideas there is evidence of the student's understanding of the functional, aesthetic and symbolic aspects of social sustainability, e.g. Excerpt 2, Idea 8 while not actually a park feature, shows the aesthetic elements from the stimulus that the student is proposing to integrate into their other ideas.

Excerpt 1


DIVERGANT THINKING
Part
1
SHELTER / TABLE FEATURE
PC.1
TWO FORMS
• ORGANIC
• GEOMETRIC
ASSEMBLE (PC.2)
ENABLES SHELTER FROM SUN AND RAIN. MORE PRACTICAL SPACE (PC.4)
SEATING FOR EVENTS/RELAX SPACE
MORE RELAXING SPACE FOR COMMUNITY (PC.1)
2
PLAY GROUND FEATURE ALONG LAKESIDE
PC.1 + PC.2
WILL PLAYGROUND ABSTRACT VIEWS (PC.2)
FEATURE WILL OFFER PRACTICALITY FOR PARENTS AND CHILDREN (PC.1)
SPACE/FEATURE IS INTEGRATED NATURALLY ALONG THE LAKE. (PC.2)
ROCK FEATURE
MAY NOT BE AESTHETICALLY INTEGRATED (PC.2)
PC.1
ROCK ENABLES MANY USAGES BY COMMUNITY:
o FEEDING DUCKS
o SWIMMING
o AREA FOR SITTING
(PC.1)
LACKS SYMBOLISING IN FORM (PC.3)
4
USING FORM TO SYMBOLISE PLACE
PC.3
CONSTRUCTING FEATURES FROM MATERIALS SUCH AS RUSTED IRON + WOOD
SYMBOLISES ORGANIC ENVIRONMENT AND POLLUTED PAST FROM INDUSTRY (PC.3)
5
BINS FEATURE
PRACTICAL FEATURE (PC.4)
USES RUSH AESTHETIC + PLANTS TO SYMBOLISE PAST AND ENVIRONMENT (PC.3)

Excerpt 2


DIVERGANT THINKING
SOCIAL
CULTURAL
ECONOMIC
TECHNOLOGICAL
AESTHETIC
P.O.V.
(SOCIAL POV)
EVENT FEATURE
DC. 1, 2 + 3
STAGE AREA FOR EVENTS (DC. 3)
CREATES A SOCIALLY SUSTAINABLE SPACE
SEATING + STAGE COMPOSED OF NATURALLY FOUND RECLAIMED WOOD (DC. 2)
RUSTED IRON (RECLAIMED)
IRELAND DESIGN
IDEAS:
PARK
DOCK
SHELTER
EVENT STAGE
BINS
TABLES
FOUNTAIN
FEATURES
FEATURE PROMOTES RELEVANCE TO FACTORY.
(ECONOMIC POV)
WATER FEATURE
DC. 1 + 2
IS IT NEEDED IF FACTORY AUTISM IN DEVELOPMENT? (DC. 1)
WISHING FOUNTAIN AND COMMUNITY TOLD MONEY WILL GO DIRECTLY TO PARK DEVELOPMENT (DC. 1)
INTEGRATING INTO LAKE (DC. 1)
FORM NEEDS TO ESTABLISH CONNECTION!
(CULTURAL POV.)
FORM OF SURROUNDING LANDSCAPE
INTEGRATE INTO FEATURE (DC. 3)
ROOF STYLE
ROCKS
NATIVE PLANTS
DC. 3

Extended response (AS)

The following excerpts are from Question 1. It required students to use the stimulus to develop a park feature for the new community park.

The design problem stated:

> This area was polluted by the local factory, leaving it unused. A new factory owner was concerned about the area causing damage to their brand. In response, they cleaned up and developed the area into a community park. The factory owner has commissioned a park feature to be designed that acknowledges the factory's contribution to the community.

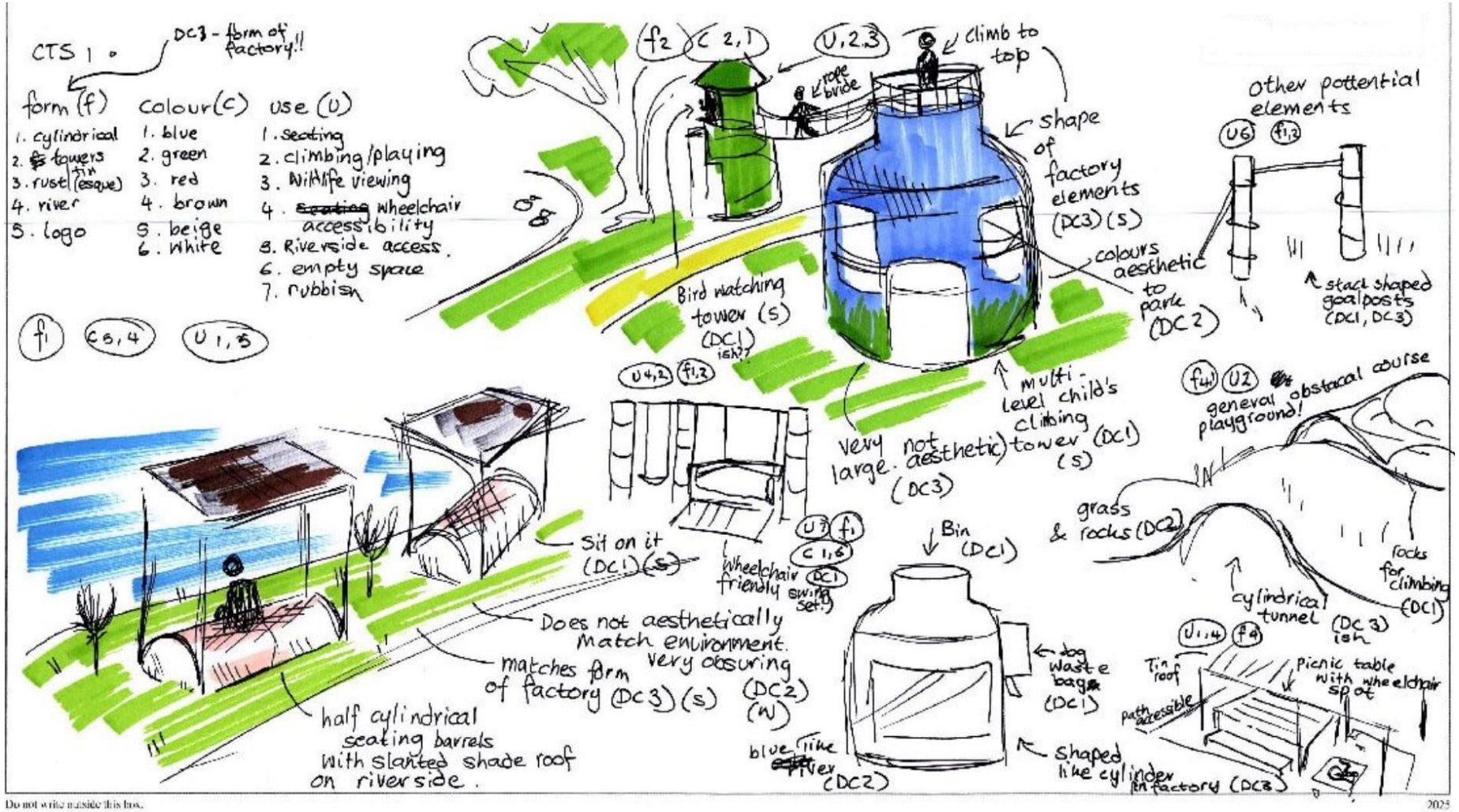
Effective student responses:

- devised a range of divergent ideas in response to the problem
- refined the ideas based on evaluation using the design criteria
- proposed a design concept that satisfied the three design criteria
- used sketches, with notes, to represent the ideas and design concept.

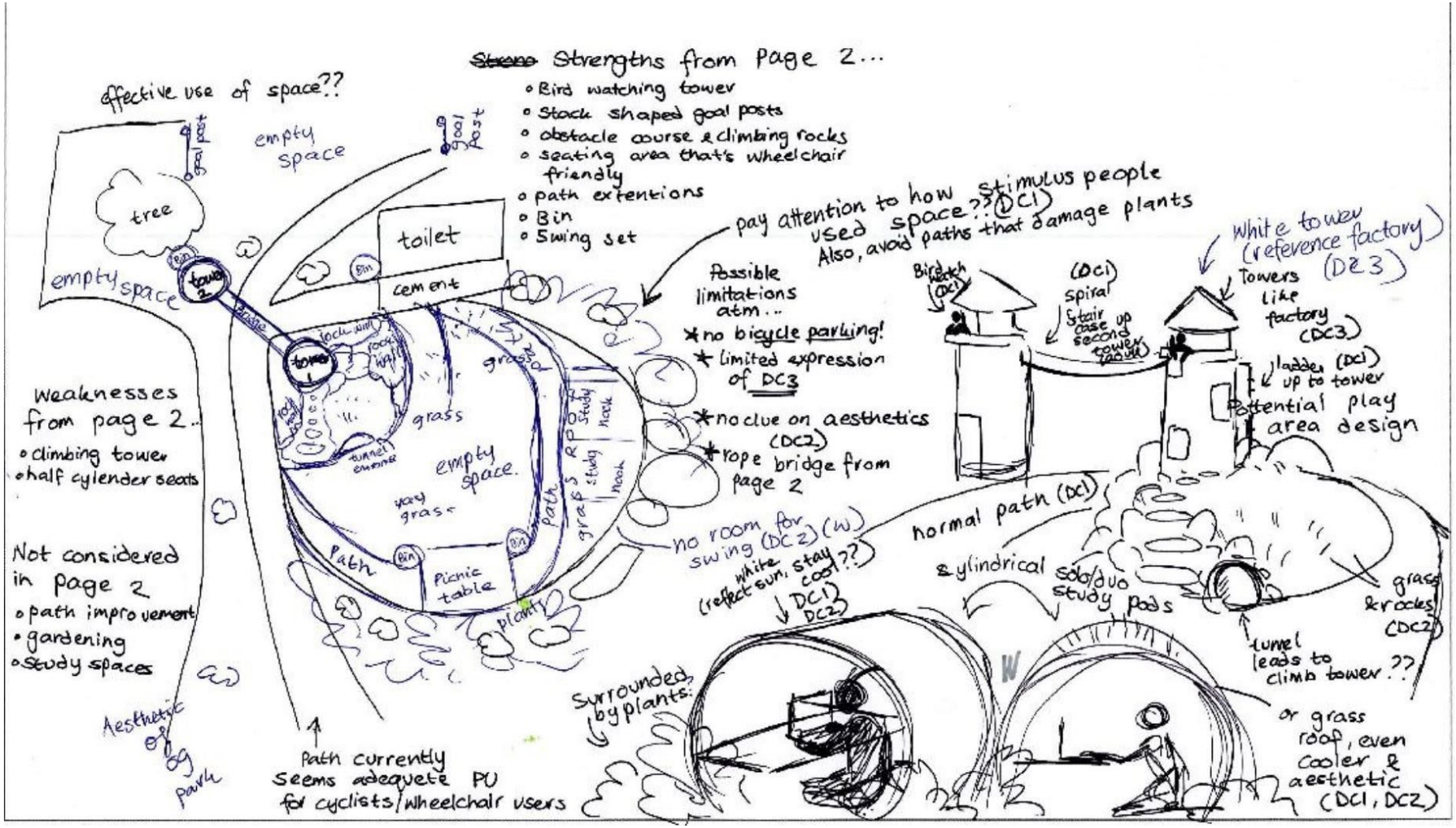
Excerpt 1 and 2 have been included:

- to show a wide range of divergent ideas in response to the problem. Across the two pages there are at least 10 ideas with attributes that demonstrate perceptive understanding of the client's needs, e.g. the forms from the factory have been integrated into the park feature in most of the ideas.

Excerpt 1


CTS 1 .
DC3 - form of factory!!
form (f)
1. cylindrical
2. towers
3. rust (esque)
4. river
5. logo
colour (C)
1. blue
2. green
3. red
4. brown
5. beige
6. white
use (U)
1. seating
2. climbing/playing
3. Wildlife viewing
4. wheelchair accessibility
5. Riverside access.
6. empty space
7. rubbish
f1
C 5,4
U 1,5
f2
C 2,1
U 1,2,3
climb to top
rope bridge
shape of factory elements (DC3) (S)
colours aesthetic to park (DC2)
Other potential elements
U6
f1,2
stack shaped goalposts (DC1, DC3)
Bird watching tower (S) (DC1) ish??
U 4,2
f1,2
multi-level child's climbing tower (DC1) (S)
very large. not aesthetic (DC3)
f4
U2
general obstacal course playground!
grass & rocks (DC2)
rocks for climbing (DC1)
cylindrical tunnel (DC 3) ish
U 1,4
f4
Tin roof
Picnic table with wheelchair spot
path accessible
Sit on it (DC1) (S)
U 7
f1
C 1,6
DC1
wheelchair friendly swing set
Bin (DC1)
dog waste bags (DC1)
Does not aesthetically match environment. very obscuring (DC2) (N)
matches form of factory (DC3) (S)
half cylindrical seating barrels with slanted shade roof on riverside.
blue Tine River (DC2)
shaped like cylinder in factory (DC3)
Do not write inside this box.
2025

Excerpt 2


Strengths from Page 2...
Bird watching tower
Stock shaped goal posts
obstacle course & climbing rocks
seating area that's wheelchair friendly
path extentions
Bin
Swing set
effective use of space??
empty space
tree
toilet
cement
bridge
tower 1
tower 2
grass
path
Picnic table
plants
pay attention to how stimulus people used space?? (DC1) Also, avoid paths that damage plants
possible limitations atm...
*no bicycle parking!
*limited expression of DC3
*no clue on aesthetics (DC2)
*rope bridge from page 2
Weaknesses from page 2..
climbing tower
half cylender seats
Not considered in page 2
path improvement
gardening
study spaces
Aesthetic of park
Path currently seems adequate PU for cyclists/wheelchair users
no room for swing (DC2) (W)
white (reflect sun, stay cool??)
DC1 DC2
Surrounded by plants:
Bird watch (DC1)
(DC1) spiral staircase up second tower (add)
White tower (reference factory)
Towers like factory (DC3)
ladder (DC1) up to tower
Potential play area design
normal path (DC1)
cylindrical solo/duo study pods
grass & rocks (DC2)
tunnel leads to climb tower??
or grass roof, even cooler & aesthetic (DC1, DC2)