



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DESIGN

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2018

These guidelines consist of 25 pages.

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ACRONYMS

| | |
|------|--|
| CAPS | Curriculum and Assessment Policy Statement |
| FET | Further Education and Training |
| NCS | National Curriculum Statement |
| NSC | National Senior Certificate |
| PAT | Practical Assessment Task |
| POA | Programme of Assessment |
| SBA | School-based Assessment |

1. INTRODUCTION

The 16 Curriculum and Assessment Policy Statement subjects which contain a practical component all include a practical assessment task (PAT). These subjects are:

- **AGRICULTURE:** Agricultural Management Practices, Agricultural Technology
- **ARTS:** Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- **SCIENCES:** Computer Applications Technology, Information Technology
- **SERVICES:** Consumer Studies, Hospitality Studies, Tourism
- **TECHNOLOGY:** Civil Technology, Electrical Technology, Mechanical Technology and Engineering Graphics and Design

A practical assessment task (PAT) mark is a compulsory component of the final promotion mark for all candidates offering subjects that have a practical component and counts 25% (100 marks) of the end-of-year examination mark. The PAT is implemented across the first three terms of the school year. This is broken down into different phases or a series of smaller activities that make up the PAT. The PAT allows for learners to be assessed on a regular basis during the school year and it also allows for the assessment of skills that cannot be assessed in a written format, e.g. test or examination. It is therefore important that schools ensure that all learners complete the practical assessment tasks within the stipulated period to ensure that learners are resulted at the end of the school year. The planning and execution of the PAT differs from subject to subject. The PATs for Design will be showcased into a cohesive body of work that is seen in the context of an exhibition environment. This retrospective exhibition therefore reflects the final PAT assessment for each learner in the country.

2. TEACHER GUIDELINES

2.1 How to administer PATs

- Design teachers will set their own practical assessment tasks. The creative nature of Design encourages teachers to develop themes relevant to their specific contexts. These themes will then determine specific briefs to be completed by the learners for each PAT.
- Teachers must design **THREE** separate practical assessment tasks that are undertaken during the academic year (Terms 1 to 3). The Trial Examination practical will be the task for Term 3.
NOTE: Trial Examination: Practical must be undertaken during the beginning of Term 3.
- Each task should include both Topic 1 (process) and Topic 2 (the making of the product).
- Marks for each PAT should be allocated as follows:
Topic 1: The process (50 marks)
Topic 2: The product (50 marks)

- Choosing themes for the PATs:
 - Teachers should choose themes to guide their briefs (e.g. If the theme is 'Improved Living', a brief could focus on finding a variety of solutions to improve living).
 - Teachers may develop their own themes and/or choose them from the approved textbooks.
 - Teachers may decide on a broad theme for the annual practical work and then subdivide them into specific briefs, one per term. This will result in a more coherent body of work in the retrospective exhibition.
- The teacher should ensure that at least 60% of each PAT is done in class under supervision as the teacher has to authenticate the work as the learner's own. If the teacher cannot authenticate the work, it should NOT be marked.
- The PATs should be set in accordance with the context of the school. Teachers should give specific instructions in the brief to set the requirements for the PAT.

PAT 1 and PAT 2 should run concurrently with the term's prescribed 'Design in a Business Context' research modules.

Summary of the practical tasks during the year:

| TERM 1 | TERM 2 | TERM 3 | TERM 4 |
|--------|--------|-----------------------------|---|
| PAT 1 | PAT 2 | TRIAL EXAMINATION PRACTICAL | 1. RETROSPECTIVE EXHIBITION: <ul style="list-style-type: none"> • PAT 1 and PAT 2 • Trial Examination Practical • ONE best Grade 11 work (OPTIONAL) • TWO 'Business Context' research modules* 2. PAPER 2 (FINAL PRACTICAL EXAMINATION) |

***TERM 1: Design in a business context as part of PAT 1, Topic 1**

The focus in Term 1 is on a basic understanding of the marketing of design products aimed at a specific target market through the use of packaging and advertising as marketing tools. It is highly recommended that this research assignment should be directly linked to the design solution of each PAT. This research assignment can be presented as part of Topic 1 for PAT 1 and PAT 2.

***TERM 2: Design in a business context as part of PAT 2, Topic 1**

The focus in Term 2 is on career opportunities within the design discipline: Range, scope, training needed and training available and how to apply for a job.

Research or study any ONE award-winning contemporary South African designer/design agency/creative director. It would be beneficial if this relates to the career discipline that has been researched.

Both of the research tasks above should be presented in the form of a comprehensive and formally structured assignment or activity that shows evidence of thorough and coherent planning and referencing skills.

RETROSPECTIVE EXHIBITION

This exhibition shows substantial evidence of the learner's design skills and knowledge developed over a period of time. It showcases the learner's practical design development in presenting a cohesive body of work as seen in a retrospective exhibition.

The exhibition is very similar to a designer's pitch when presenting his/her work to prospective clients. This exhibition should therefore be well planned in terms of its concept and presentation. The retrospective exhibition showcases further development of the PATs into a cohesive body of work that is seen in the context of an exhibition environment.

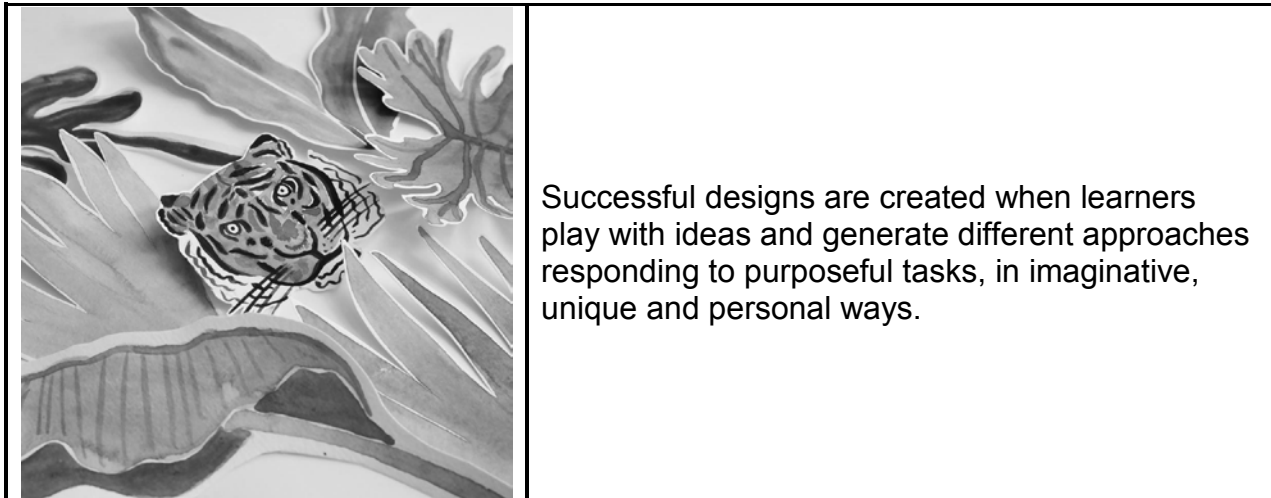
An example of an assessment rubric for the Retrospective Exhibition is provided on page 15.

The table below is a rubric for the contents of PAT 1 and PAT 2.

| TOPIC 1: DESIGN PROCESS (SOURCEBOOK) | DESCRIPTION | MARKS (50) |
|--|---|---------------|
| Expression of intention and rationale/concept | Brainstorm or do a mind map of ideas to explore the theme and the intention of the brief. Develop a concept. A rationale should be provided to validate the design solution found. | 10 |
| Evidence of research, experimentation and reflection | Research the brief and find relevant source materials (visual references). Show evidence of research by completing a few thumbnail sketches of ideas. Design a few different solutions that explore the brief. Evidence of experimentation, e.g. a mood board should be visible. Exploration of different materials and techniques should be encouraged. Reflection of the process must be evident. | 10 |
| Evidence of detailed planning, drawing skills and presentation | Generative drawings should explore a variety of solutions to the brief (different techniques and materials). Drawing skills development must be evident. This process should be creatively presented. | 10 |
| Evidence of final drawing/collage/maquette related to the final concept | Show evidence of the final design solution in the form of a detailed, annotated drawing/collage/maquette/prototype, etc. | 10 |
| Research: Design in a business context | PAT 1: Basic understanding of marketing design products aimed at a specific target market through the use of packaging and advertising as marketing tools. PAT 2: Career opportunities within the design discipline: Range, scope, training needed and training available. | 10 |

| TOPIC 2: DESIGN PRODUCT | DESCRIPTION | MARKS (50) |
|--|--|-----------------------|
| Creativity/Originality/Interpretation | Is the work unique, original and relevant to the brief? | 10 |
| Evidence of design involvement | Overall impression. How have the elements and principles been used to create a unique design solution? | 10 |
| Technique/Craftsmanship/Method | How technically competent is the final product? Is the craftsmanship adequate and professional? | 10 |
| Time management | Evidence and utilisation of available time to complete the product. Does the design product show legitimate involvement in the making of the design product? | 10 |
| Professional presentation and functionality | Does the product fulfil its function? Is the product presented professionally and neatly? Does the product solution work in relation to the brief? | 10 |

Due date(s) should be advised by the teacher.

A few ideas and approaches to guide the development of the PATs

The Design teacher should guide the creative process from start to finish.

How to choose a theme:

Teachers are advised to choose themes relevant to the context of the learners and the time in which we live. The theme should be carefully considered in order to ensure that the learners are not disadvantaged in any way. The theme will then determine the requirements of the brief.

How to set a brief:

A brief should outline the following:

- Identify a problem/need/opportunity that offers the learner an opportunity to create an aesthetically pleasing functional design solution.
- Stipulate the format, medium/material, technique specifications.
- Request or specify possible target market(s).
- Specify deadline(s) clearly.

TOPIC 1 – Sourcebook guidelines for the teacher

Brainstorming, selection and evaluation of ideas:

- Help the learner to find his/her own **creative** voice during the design process.
- Learners should start by noting or illustrating all possible ideas, activities, issues, etc. relating to the theme, i.e. in a mind map, photo journal, collage, etc.
- It is important to emphasise that the purpose of almost any design is to add value to life and the world we find ourselves in.
- While learners are gathering ideas, try to lead their thought processes to those that are personal, unusual, innovative and challenging and fills them with passion. Try to lead them to individual and innovative approaches.
- When evaluating ideas with the learner, eliminate ideas that are 'kitsch' (e.g. the obviously borrowed ideas like a 'flower lamp'), insincere (e.g. world peace poster) or overtly pretty and lacking in substance or function (e.g. a glitter book cover).
- Encourage learners to source quality imagery. Discourage the use of already existing photographs and designs. It is preferable to explore a topic first-hand (use own photographs or direct observational drawings) as many images taken from the internet are generic and of poor quality.
- Help learners to develop as effective, independent individuals and as critical, reflective thinkers with enquiring minds.
- Ensure the extensive use of drawing to express perception and innovation, to communicate ideas in a skilled way and to describe/illustrate concept development.

TIP

It is sometimes a good idea to give the brief just after the following activity that will assist learners to generate ideas.

Topic 1 would then consist of a series of 'building blocks' given at consecutive times to ensure experimentation and the development of the process. With careful planning the teacher will know where these 'building blocks' will lead the learners. Learners might not know where it is leading, creating constant aspects of surprise. It also combats the tendency that learners get stuck on a first idea, without really experimenting and researching other possibilities. Furthermore the process or workbook will be almost completed before the making of the final product.

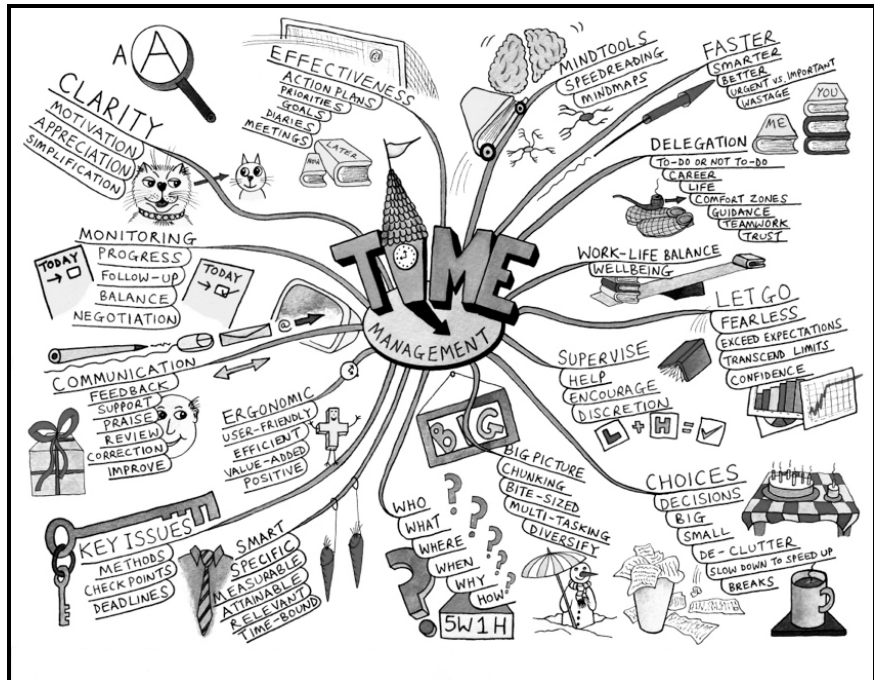
How to generate ideas:

Drawing mind maps

A mind map is a good tool for coming up with ideas that are connected to a central theme. The end result of mind mapping should be a web-like structure of words and ideas or even images.

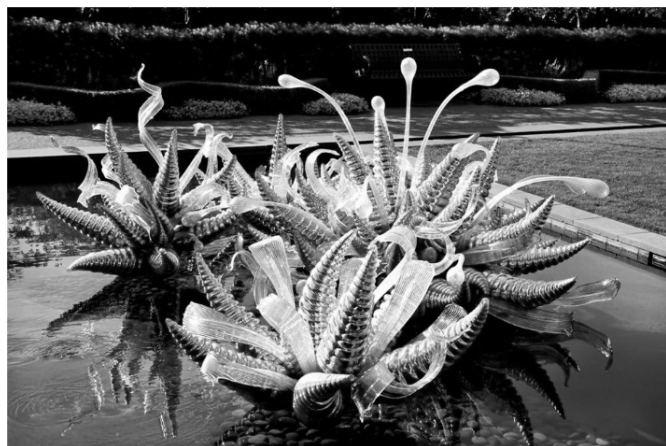
A few quick guidelines

- Start by placing the theme in the middle of the page (write the word and/or draw an image of it)
- Draw at least four thick organic-looking branches radiating outwards from the central keyword/image, etc. Different colours can be used to represent each branch.



- Draw additional branches that extend from the main branches. The words on these branches are subtopics of the words you wrote on the main branches.
- Keep expanding the mind map outwards with additional subtopics/keywords and branches.

[Source: <http://blog.iqmatrix.com/how-to-mind-map/>]

Example of an 'exploration journey' related to a theme:**Theme: Movement**

- Moving versus stagnancy
- Moving from A to B
- Walking, running, crawling, driving
- Slow versus fast
- Symbols depicting movement
- Movement in culture/tradition
- Movement in time
- Movement as optical illusion
- Real versus optical
- Process as movement
- Textures in movement
- Line in movement
- Shapes and forms
- Colour
- Metaphors

Below are examples of a few activities that will help learners to generate ideas and develop 'building blocks' using the theme of movement before handing out the brief.

- Experiment with movable objects/designs.
- These experiments can be placed in the sourcebook and might trigger ideas for the final work.
- Give learners 10 minutes to collect 10 images from magazines that depict movement. Hand out photocopies of additional examples. Using all the images, learners should make a collage in approximately 20 minutes. This exercise should be done before handing out the brief, as they will then work more freely. After they have received the brief, they can go back to these collages to see if they can use some of it. This is a way to create interesting juxtapositions.
- Play word games using a thesaurus to take them on a journey of synonyms that open up new possibilities for inspiration, e.g. action, advance, evolution, flow, progression, transit, etc.
- Ask learners to do drawings of different forms of movement based on some of the examples above. These could address issues, such as the carbon footprint, or they could just be interesting surrealistic juxtapositions.

Experimentation:

- Guide learners to experiment with media and processes, to produce trial examples, prototypes and mood boards or colour charts.
- Exploring should be purposeful and relevant to the design solution.

Drawing skills

The development of drawing skills should be evident. A variety of solutions to the brief should be explored through the use of drawings (thumbnails, idea/conceptual, technical/construction and observation). During the course of the year this exploratory process should reflect the use of different drawing materials (e.g. erasers, pens, ink, bleach, string, wire, etc.) and a wide range of drawing techniques (e.g. stippling, hatching, doodling, scribbling, tonal drawing) and styles (naturalistic, expressive, gestural) should be explored. This process should be creatively presented and annotated.



2.2 Assessing the PATs

Assessment criteria for PAT 1 (Term 1) and PAT 2 (Term 2)

TOPIC 1: SOURCEBOOK/WORKBOOK

| CRITERIA | |
|---|-----------|
| Expression of intention and rationale/concept | 10 |
| Evidence of research, experimentation and reflection | 10 |
| Evidence of detailed planning, drawing skills and presentation | 10 |
| Evidence of final drawing/collage/maquette related to the final concept | 10 |
| Research: Design in a business context | 10 |
| TOTAL | 50 |

TOPIC 2: THE PRODUCT/PRACTICAL

| CRITERIA | |
|---|------------|
| Creativity/Originality/Interpretation in terms of the concept and solutions relevant to the brief | 10 |
| Evidence of design involvement: The appropriate use of design elements and principles | 10 |
| Technique/Craftsmanship/Method | 10 |
| Completion of work/time management/evidence of full utilisation of available time | 10 |
| Professional presentation and functionality of the design solution | 10 |
| TOTAL | 50 |
| COMBINED TOTAL OF TOPIC 1 AND TOPIC 2 | 100 |

ASSESSMENT CRITERIA FOR TRIAL EXAMINATION PRACTICAL:
(To be completed at the beginning of Term 3)

TOPIC 1: SOURCEBOOK/WORKBOOK

| CRITERIA | |
|---|-----------|
| Expression of intention and rationale | 10 |
| Evidence of research, experimentation and reflection | 10 |
| Evidence of detailed planning and presentation related to the final concept | 30 |
| TOTAL | 50 |

TOPIC 2: THE PRODUCT/PRACTICAL

| CRITERIA | |
|--|------------|
| Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to the brief | 10 |
| Evidence of design involvement: the appropriate use of design elements and principles | 10 |
| Technique/Craftsmanship/Method | 10 |
| The design solution must show evidence of at least 12 hours of work under controlled conditions | 10 |
| Professional presentation and functionality of the design solution | 10 |
| TOTAL | 50 |
| COMBINED TOTAL OF TOPIC 1 AND TOPIC 2 | 100 |

This taxonomy should be used in conjunction with the assessment criteria for PAT 1 (Term 1) and PAT 2 (Term 2) shown above.

COGNITIVE LEVEL DESCRIPTORS FOR PRACTICAL PROJECTS

EXAMPLE:

| WILLIAMS' TAXONOMY: COGNITIVE (THINKING) | | | | WILLIAMS' TAXONOMY: AFFECTIVE (FEELING) | | | |
|---|--|---|--|--|---|---|---|
| Fluency (the generation of ideas, answers, responses, possibilities to a given situation/ problem) | Flexibility (the generation of alternatives and variations, adaptations, different ideas/ solutions/ options) | Originality (the generation of new, unique and novel responses/ solutions) | Elaboration (the expansion, enlargement, enrichment or embellishment of ideas to make it easier for others to understand or make it more interesting) | Risk-taking (experimenting, trying new challenges) | Complexity (the ability to create structure out of chaos, to bring logical order to a given situation and/or to see the missing parts) | Curiosity (the ability to wonder, ponder, contemplate or puzzle) | Imagination (the ability to build mental pictures, visualise possibilities and new things or to reach beyond practical limits) |
| The learner generated many ideas and many possible solutions to the problem/ brief. | The learner was able to adapt and consider alternative solutions or options. | The learner generated creative solutions. | The learner took the idea(s) much further, adding enough detail for other people to understand it. | The learner tried new ideas through risky experimentation. | The learner was able to fill in the missing parts to make up a complete solution. | The learner looked at various options and put in a lot of thought. | The learner was able to visualise possible solutions, even if not practically implementable. |

ASSESSMENT CRITERIA FOR TOPICS 1 AND 2

| | | |
|---------------------------|--------|---|
| Outstanding | 90–100 | Exceptional ability; richness; insightful; fluent; high skill; observation and knowledge powerfully expressed; supported by an <u>original</u> or <u>unusual process and design solution</u> . Outstanding and original presentation of the process and the product. |
| Excellent | 80–89 | Striking impact; most of the above; detailed; well organised and coherent; polished; skill evident; supported by an original/unusual/relevant design process and solution; presentation original and considered. Some minor flaws evident. |
| Very Good | 70–79 | Well organised, as above, but lacks the impact; good level of competence and selection of content; supported by a relevant design process and solution; obvious care and effort taken with original presentation. Some obvious inconsistencies/flaws evident. |
| Good | 60–69 | Interesting presentation; clear intent; convincing; simple direct use of chosen medium; displays understanding but tends towards the pedestrian and stereotyped response at times; adequate design process and solution; reasonable effort taken with presentation. Distracting/Obvious inconsistencies. |
| Average | 50–59 | Adequate; feels mechanical; derivative or copied; little insight; unimaginative; design process and solution not always clearly identified; fair presentation. Many distracting inconsistencies. |
| Below Average | 40–49 | Enough work to pass; not logically constructed: some flashes of insight; limited selection of information; poor technical skills might be a contributing factor; no real design process and solution; clumsy or careless presentation. In need of support/motivation to pass. |
| Weak | 30–39 | Visually uninteresting; uncreative; limited/poor technical skill used; little attempt to present information in an acceptable manner; little or no design process and solution; general lack of commitment. In need of support/motivation to pass. |
| Very Weak; Fail | 20–29 | Very little information or irrelevant work/design process and solution . No effort made to present work in an acceptable manner. General lack of commitment and technical skill. |
| Unacceptable; Fail | 0–19 | Incoherent; irrelevant, very little or no work ; lack of even <u>limited</u> skills being applied. No commitment and technical skill. |

2.3 Checklist for the PATs

This moderation tool is strictly for the purpose of moderation. The PATs should be both internally and externally moderated. Schools will be notified by the provinces concerning date, time and venue for the external moderation of PATs and examination work.

A possible moderation tool for Design PATs

Subject: DESIGN

Date: _____

| | | |
|-----------|---|---------------|
| 1. | THE PAT BRIEF | ✓ OR x |
| | Clear instructions of what is expected, relevant to the specific grade | |
| | Visual inspiration | |
| | The brief provides for the development of/gives the opportunity for the following: | |
| | • Fluency (the generation of ideas, answers, responses, possibilities for a given situation/problem) | |
| | • Flexibility (the generation of alternatives, variations, adaptations, different ideas/solutions/options) | |
| | • Originality (the generation of new, unique and novel responses/solutions) | |
| | • Elaboration (the expansion, enlargement, enrichment or embellishment of ideas to make it easier for others to understand or to make it more interesting) | |
| | • Risk-taking (experimenting, trying new challenges) | |
| | • Complexity (the ability to create structure out of chaos, to bring logical order to a given situation and/or to see the missing parts) | |
| | • Curiosity (the ability to wonder, ponder, contemplate or puzzle) | |
| | • Imagination (the ability to build mental pictures, visualise possibilities and new things or to reach beyond practical limits) | |
| | Clear assessment criteria | |
| | Due date(s) and time management | |
| 2. | ASSESSMENT OF PATs | |
| | Relevant to the specific grade, in line with standard of province, i.e. realistic marking | |
| | Use of assessment criteria | |
| | 50 marks for sourcebook, including assessment of the following: | |
| | • Intention and rationale of the brief (e.g. in the form of a mind map, visual presentation, etc.) | |
| | • Evidence of research, experimentation and reflection (e.g. thumb-nail sketches, mood boards, etc.) | |
| | • Evidence of detailed planning, drawing skills and presentation relevant to the design brief | |
| | • Evidence of final drawing/collage/maquette related to the final concept | |
| | • The 'Design in a Business Context' research modules | |
| | 50 marks for product(s), including assessment of the following: | |
| | • Creativity/Originality/Interpretation in terms of the concept and solutions relevant to the brief | |
| | • Evidence of design involvement: The appropriate use of design elements and principles | |
| | • Technique/Craftsmanship/Method | |
| | • Completion of work/time management/evidence of full utilisation of available time | |
| | • Professional presentation and functionality of the design solution | |

A possible moderation tool for the Retrospective Exhibition**Subject: DESIGN****Date:** _____

| | | |
|-----------|--|---------------|
| 1. | THE RETROSPECTIVE EXHIBITION | √ OR x |
| | Clear instructions of what is expected, relevant to the specific grade | |
| | Visual inspiration | |
| | The brief provides for the development of/gives the opportunity for the following: | |
| | • Fluency (the generation of ideas, answers, responses, possibilities for a given situation/problem) | |
| | • Flexibility (the generation of alternatives, variations, adaptations, different ideas/solutions/options) | |
| | • Originality (the generation of new, unique and novel responses/solutions) | |
| | • Elaboration (the expansion, enlargement, enrichment or embellishment of ideas to make it easier for others to understand or to make it more interesting) | |
| | • Risk-taking (experimenting, trying new challenges) | |
| | • Complexity (the ability to create structure out of chaos, to bring logical order to a given situation and/or to see the missing parts) | |
| | • Curiosity (the ability to wonder, ponder, contemplate or puzzle) | |
| | • Imagination (the ability to build mental pictures, visualise possibilities and new things or to reach beyond practical limits) | |
| | Clear assessment criteria | |
| | Due date(s) and time management | |
| 2. | ASSESSMENT OF EXHIBITION | |
| | Relevant to the specific grade, in line with standard of province, i.e. realistic marking | |
| | Use of assessment criteria | |
| | 80 marks for exhibition, including assessment of the following: | |
| | • Creativity/Originality/Interpretation in terms of the concept and solutions relevant to the brief (20 marks) | |
| | • Evidence of design involvement: Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting the exhibition as a cohesive body of work. Technique/Craftsmanship/Method/Competence utilised in presenting the exhibition (20 marks) | |
| | • Completion of ALL PATs/time management/evidence of progressive design development in presenting a substantial, cohesive body of work (20 marks) | |
| | • Professional presentation and functionality of the exhibition to the viewer (20 marks) | |

2.4 Declaration of Authenticity

Refer to ANNEXURE A.

3. LEARNER GUIDELINES

3.1 Instructions to the learner

- **The completion of all PATs is compulsory.** Non-compliance in this regard will compromise your final Design result.
- **PLAGIARISM** should be avoided at all costs. Direct copying of an image or design that is not your own will be severely penalised. This will result in a school-based assessment irregularity. Of utmost importance is the process of **transformation** and **manipulation** of the source material. You are encouraged to provide solutions in relation to your design brief that are unique and original.
- Adhere to the deadline(s) as stipulated in the brief.
- Ensure that your brief for each PAT is pasted in your sourcebook.
- Ensure that all work is professionally presented.

3.2 Tasks

| TASK 1 (Term 1): | TASK 3 (Term 2): | TASK 5 (Term 3): |
|---|---|--|
| Practical Assessment Task (100) | Practical Assessment Task (100) | Trial Examination Practical Task (100) |
| Topic 1: Prep/Sourcebook/ Business Module 1 (50) | Topic 1: Prep/Sourcebook/ Business Module 2 (50) | Topic 1: Prep/Sourcebook (50) |
| Topic 2: Finished practical work/product (50) | Topic 2: Finished practical work/product (50) | Topic 2: Finished practical work/product (50) |

These practical tasks allow learners to demonstrate their technical and problem-solving skills and show evidence of innovative thinking and insight.

These practical tasks will allow you to demonstrate your technical and problem-solving skills and show evidence of innovative thinking and insight.

Below is a guideline of some approaches you may adopt.

What designers do?

| | | |
|--------------------|------------------|----------------|
| Remember | Create | Imagine |
| Investigate | Observe | Distort |
| Experiment | Invent | Play |
| Repeat | Transform | Feel |
| Symbolise | Analyse | Plan |

You should do the same!



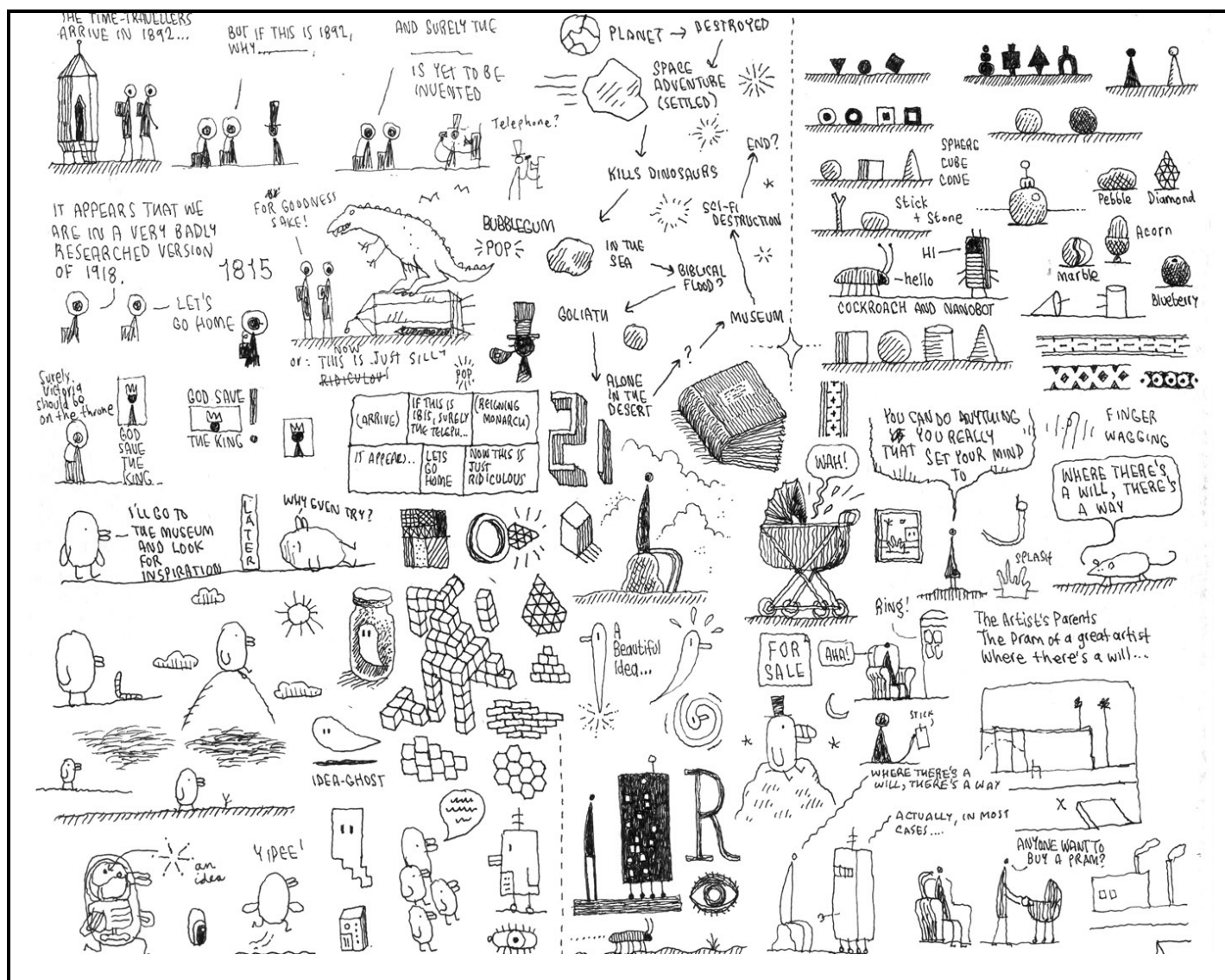
- It is important to develop your particular strengths. Some of you will be careful planners, while others work more intuitively.
- You should be a confident risk-taker. Try out new ideas and processes without fear of failure.
- Creative activity may take place at a number of different levels, from producing a collage or product inspired by an existing idea or design, to developing an entirely fresh and individualised process and outcome. An idea is only as good as its execution. Technically inferior work will ruin a good idea.
- A design is first and foremost an expression of its medium. In all great designs, the subject and the means by which it is rendered are inseparable. You should master technique to protect its content.
- Consider the purposeful use of the elements and principles in your design process.
- Discuss your body of work continuously with the teacher. It will help you to identify your strengths and weaknesses.

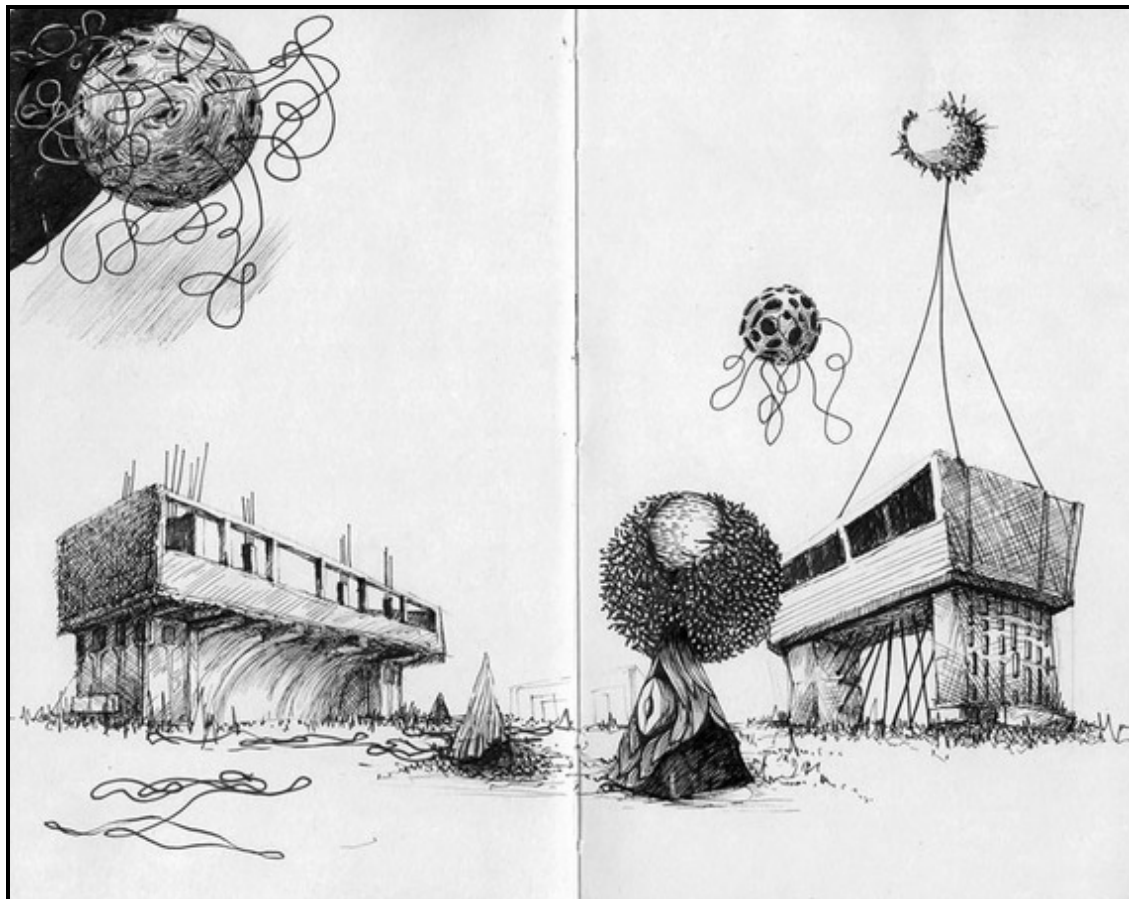
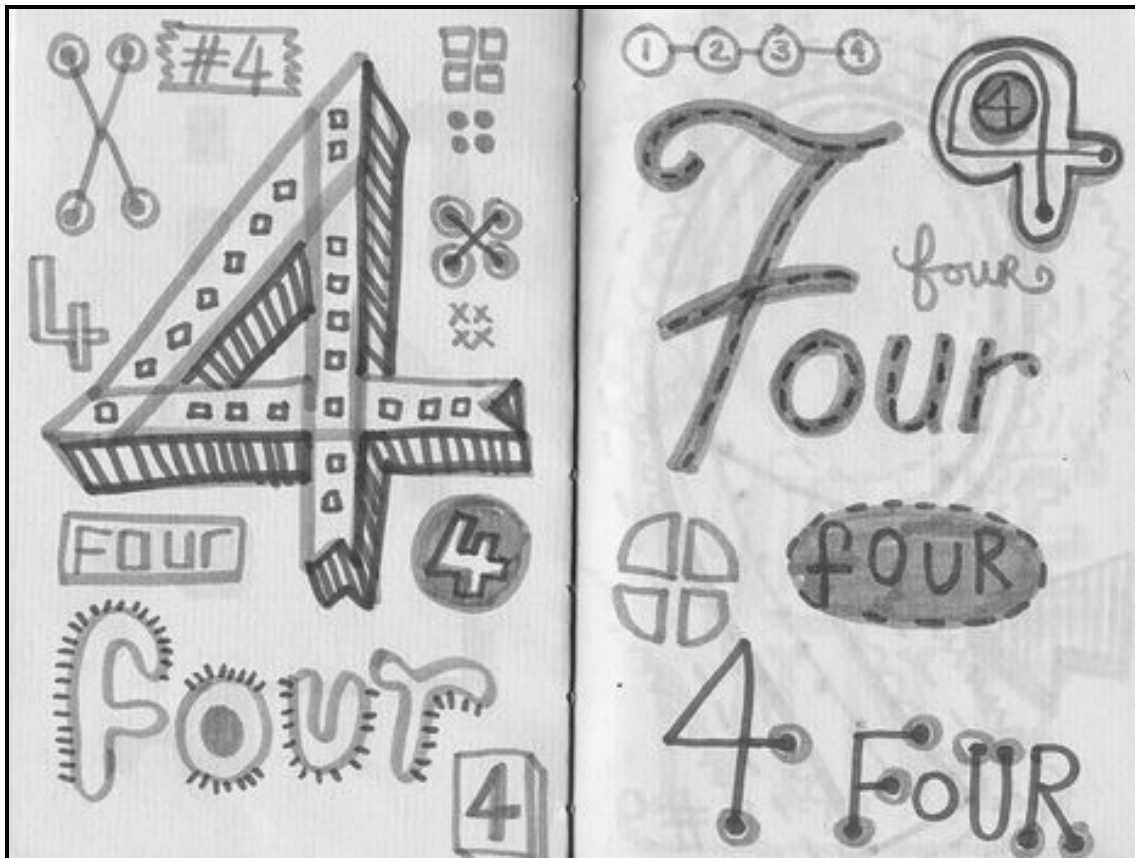
Tips for TOPIC 1 (Sourcebook):

The sourcebook could include the following:

- **Sketches and preparatory drawings**
- Images, articles, excerpts, samples, photographs, etc. collected by you
- Objects (pieces of paper, packaging, tickets, etc.) which you find interesting, stimulating, of personal significance or which may prove useful for a practical project at some stage
- Doodles, words, sketches, notations, related to your experiences and context
- **Research** a wide variety of **designers** and examples that will inform your practical work
- Investigation of **different techniques** and **materials**
- **Mind maps** to generate ideas
- **Documentation** of any process work

Examples of TOPIC 1 (Sourcebook) approaches:





3.3 **Assessment/Moderation rubrics/tools**

Refer to pages 5 and 6 of the Teacher Guidelines.

3.4 **Requirements for presentation**

TOPIC 1 (Sourcebook)

- Clearly write your name and surname on the front cover of your sourcebook.
- Label EACH PAT clearly.
- Paste in your brief for EACH PAT.
- Your sourcebook should reflect activities chronologically.
- Paste all work in your sourcebook securely.
- Present your work in your sourcebook neatly and creatively.
- Ensure that this document/sourcebook opens easily.

TOPIC 2 (Product)

- Clearly label your product for EACH PAT.
- Your product must be professionally presented.

3.5 **Time frames**

All PATs are to be completed according to the specified date(s) of the brief. Failure to complete the PATs and the TRIAL EXAMINATION PRACTICAL could result in an incomplete SBA mark. This will compromise your final matric result severely.

3.6 **Absence/Non-submission of tasks (consequences)**

The absence of ANY PAT without submitting a doctor's certificate will result in an incomplete mark. At least 60% of ALL tasks MUST be done in class, under supervision of your teacher. Your teacher has to authenticate the work as your own. When your work is done at home, your teacher cannot declare authenticity and the work will NOT be marked.

3.7 **Declaration of Authenticity**

Refer to ANNEXURE A.

4. LIST OF RESOURCES

The teacher should have the following resource materials in the classroom:

- LTSM, subject to availability
- Any of the textbooks approved by the National Department of Basic Education
- Any design magazines, e.g. *House and Leisure*, *World of Interiors*, *Visi*, *Elle Decor*, etc.

Useful websites:

- www.behance.com
- www.pinterest.com
- www.yatzer.com
- www.dezeen.com
- www.itsnicethat.com
- www.underconsideration.com/fpo
- www.ineedaguide.blogspot.com
- www.lostateminor.com
- www.coutequecoute.blogspot.com
- www.antwerp-fashion.be
- www.logopond.com
- www.thedieline.com

5. CONCLUSION

On completion of the practical assessment task learners should be able to demonstrate their understanding of the industry, enhance their knowledge, skills, values and reasoning abilities as well as establish connections to life outside the classroom and address real-world challenges. The PAT furthermore develops learners' life skills and provides opportunities for learners to engage in their own learning.

ANNEXURE A

| DECLARATION OF AUTHENTICITY | | |
|---|------------------|-------------|
| At least 60% of this PAT was done under the supervision of the Design teacher. This declaration certifies that all work submitted is original and the work of the learner. | | |
| Learner | | |
| School | | |
| District | | |
| PAT 1/PAT 2/Trial Examination: (Choose and encircle only ONE.) | | |
| | Signature | Date |
| Learner | | |
| Teacher | | |
| Principal | | |
| School stamp | | |

ANNEXURE B**POSSIBLE RETROSPECTIVE EXHIBITION RUBRIC**

| | | | | | |
|--------------------------------|---|--|--|---|--|
| 90–100% Outstanding | Outstanding ability that shows richness, insightfulness and a fluent exhibition. High skill, observation and knowledge are powerfully expressed by showcasing outstanding, original design solutions into a cohesive body of work. | Outstanding creativity/originality/interpretation in terms of the concept and solutions relevant to all the PATs. Evidence of design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT. | Outstanding technique/craftsmanship/method/competence showcased in each PAT as well as in presenting the exhibition. | Outstanding management/evidence of progressive design development in presenting a substantial, cohesive body of work. The exhibition reads as an outstanding, cohesive body of work. ALL PATs are complete. | Outstanding, original and professional presentation of the retrospective exhibition. The exhibition showcases display materials that are relevant to the overall theme of the exhibition. Each PAT, together with the exhibition, is presented with outstanding visual functionality and appeal to the viewer. |
| 80–89% Excellent | Excellent, striking, impactful body of work that shows most of the above aspects with some minor flaws evident. Well-organised, detailed and coherent body of work that is polished with skill that is evident. The exhibition is supported by original/unusual/relevant design solutions. | Excellent creativity/originality/interpretation in terms of the concept and solutions relevant to the PATs. Evidence of design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT. | Excellent technique/craftsmanship/method/competence used in presenting the exhibition. | Excellent management/evidence of progressive design development in presenting a substantial, cohesive body of work. ALL PATs are complete. | Professional presentation and functionality of the exhibition to the viewer. The exhibition reads as a cohesive body of work with little inconsistency. Excellent and original presentation of the retrospective exhibition. |
| 70–79% Very Good | Very good, well-organised, as above, but lacks the impact. Some obvious inconsistencies/flaws evident that shows: Good level of competence and selection of content that is supported by relevant design processes and solutions. Good organisation and coherent body of work. Skill is evident; supported by original/unusual/relevant design solutions. The presentation is original and considered. | Very good creativity/originality/interpretation in terms of the concept and solutions relevant to the PATs. Less intense design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT. | Very good technique/craftsmanship/method/competence utilised in presenting the exhibition with flaws. | Very good management/evidence of progressive design development in presenting a good, cohesive body of work that has minor inconsistencies. ALL PATs are complete with some inconsistencies. | Good presentation and functionality of the exhibition to the viewer. The exhibition reads as a good body of work. Good presentation of the retrospective exhibition. |
| 60–69% Good | Good, interesting presentation that shows clear intent that is convincing with simple design solutions. Distracting/obvious inconsistencies. Adequate level of competence and selection of content that is supported by a relevant design processes and solutions. Obvious care and effort taken with adequate presentation. Adequate organisation and coherent body of work. Skill is evident; supported by original/unusual/relevant design solutions. The presentation is original and considered. | Good creativity/originality/interpretation in terms of the concept and solutions relevant to the PATs. Lacks design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT. | Adequate technique/craftsmanship/method/competence utilised in presenting the exhibition with flaws. | Good management/evidence of progressive design development in presenting a cohesive body of work that has some inconsistencies. ALL PATs are complete with a few inconsistencies. | Adequate design process and solution that shows reasonable effort taken with the presentation and functionality of the exhibition to the viewer. The exhibition reads as an adequate body of work. |

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|---------------------------------------|---|--|---|--|---|
| 50–59% Average | Average, satisfactory presentation that feels mechanical, derivative or copied with little insight that is unimaginative. The design process and solutions are not always clearly identified. Satisfactory level of competence and selection of content. Satisfactory organisation and coherent body of work; skill is evident; supported by original/unusual/relevant design solutions; presentation original and considered. Many distracting inconsistencies. | Average creativity/ originality/interpretation in terms of the concept and solutions relevant to the PATs. Lacks design involvement in each PAT. Evidence of planning and appropriate use of design elements, principles and materials in presenting each PAT. | Satisfactory technique/ craftsmanship/method/ competence utilised in presenting the exhibition with some flaws. | Average management/ evidence of progressive design development in presenting a satisfactory body of work that has inconsistencies. ALL PATs are complete with some inconsistencies. | Satisfactory design process and solution that shows reasonable effort taken with the presentation and functionality of the exhibition to the viewer. The exhibition reads as a satisfactory cohesive body of work. |
| 40–49% Below Average | Below average, clumsy or careless in presentation. The learner has done enough work to pass, with an exhibition that is not logically constructed. The exhibition showcases some flashes of insight, limited selection of information, poor technical skills with limited design processes and solutions. Minimum level of competence and selection of content; supported by a relevant design process and solution; little care and effort taken with some presentation. In need of support/motivation to pass. | Lacks design involvement in each PAT. Evidence of minimal planning and use of design elements, principles and materials in presenting each PAT. | Minimal technique/ craftsmanship/method/ competence utilised in presenting the exhibition that shows flaws. | Below average management/ evidence of design development in presenting an average body of work that has many inconsistencies. PATs are incomplete with major inconsistencies. | Minimal design process and solution that shows minimal effort taken with the presentation and functionality of the exhibition to the viewer. The exhibition reads as a satisfactory body of work that shows minimal effort. |
| 30–39% Weak | Weak, visually uninteresting presentation that lacks creativity with limited/poor technical skill. There is little attempt to present information in an acceptable manner with little or no design processes and solutions. It shows a general lack of commitment and skill. Poor level of competence and selection of content; supported by a weak design process and solution; little care and effort taken for the exhibition. Poor organisation and skill are evident; supported by poor design solutions; presentation not well considered. In need of support/motivation to pass. | Lacks design involvement in each PAT. Evidence of poor planning and use of design elements, principles and materials in presenting each PAT. | Poor technique/ craftsmanship/ method/competence utilised in presenting the exhibition that shows major flaws. | Weak management/ evidence of progressive design development in presenting a poor body of work that has many inconsistencies. PATs are incomplete with some work missing. | Limited design processes and solutions that show little care taken with the presentation and functionality of the exhibition to the viewer. The exhibition showcases a poor body of work that shows minimal effort. |
| 20–29% Very Weak; Fail | Very weak, FAIL, very little information or irrelevant work/ design process and solution. No effort made to present work in an acceptable manner. Weak level of competence and selection of content; little care and effort taken with little presentation. Poor organisation and skill are evident; supported by weak design solutions; presentation not well considered. General lack of commitment and technical skill. | Lacks design involvement in each PAT. Evidence of weak planning and use of design elements, principles and materials in presenting each PAT. | Weak technique/ craftsmanship/method/ competence utilised in presenting the exhibition that shows major flaws. | Incomplete and poor time management that shows little evidence of progressive design development in presenting a weak body of work that has too many inconsistencies. PATs are incomplete with some tasks not done or missing. | Very little effort taken with the presentation and functionality of the exhibition to the viewer. The exhibition showcases a weak body of work that shows minimal effort. |

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|---|--|--|--|--|---|
| 0–19% Unacceptable; Fail | Unacceptable, FAIL, incoherent; irrelevant, very little or no work; limited skills being applied. No commitment and technical skill. Weak level of competence and selection of content; no care and effort taken with weak/no presentation. Very poor organisation and skill; supported by weak design solutions; presentation is not well considered. | Lacks design involvement in each PAT. Evidence of weak planning and use of design elements, principles and materials in presenting each PAT. | Weak technique/craftsmanship/method/competence utilised in presenting the exhibition that shows major flaws. | Incomplete PATs and poor time management that shows little/no evidence of progressive design development in presenting a very weak body of work. | Very little/no effort taken with presentation and functionality of the exhibition to the viewer. The exhibition showcases a weak body of work that shows minimal/no effort. |
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| | Retrospective Exhibition TOTAL: 80 marks | <hr/> 20 marks | <hr/> 20 marks | <hr/> 20 marks | <hr/> 20 marks |

| | | | |
|--|--------------------|--------------------|-----------------------|
| NAME OF CANDIDATE | | | |
| EXAMINATION NUMBER | | | |
| CENTRE NUMBER | | | |
| | SCHOOL MARK | | MODERATED MARK |
| Retrospective Exhibition TOTAL: 80 marks | | | |
| The Business Context Assignments TOTAL: 20 marks <i>*These assignments must be made available for external moderation during the moderation of the Retrospective Exhibition. This mark must be added to the Retrospective Exhibition mark.</i> | | | |
| TOTAL: 100 | | TOTAL: 100 | |
| Name of teacher: | | Name of moderator: | |
| Date: | | Date: | |
| Signature: | | Signature: | |