

CHAPTER 4

4.1 Introduction

Assessment is a continuous planned process of identifying, gathering and interpreting information about the performance of learners, using various methods. This involves four steps:

- generating and collecting evidence of achievement;
- evaluating this evidence;
- recording the findings and
- using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching.

Assessment involves activities that are undertaken throughout the year. In grades 10-12 assessment comprises two different but related activities: informal daily assessment (assessment for learning) and formal assessment (assessment of learning).

4.2 Informal or daily assessment

Assessment for learning has the purpose of continuously collecting information regarding a learner's achievement that can be used to improve their learning.

Informal assessment is the daily monitoring of learners' progress and can be done through questions and answers, short written activities completed during the lesson, open-book tests, homework exercises, case studies, etc. It should not be seen as separate from the learning activities taking place in the classroom. Learners or teachers can mark these assessment tasks. Self-assessment and peer assessment actively involve learners in assessment. This is important as it allows learners to learn from and reflect on their own performance.

The results of the informal assessment tasks are not formally recorded unless the teacher wishes to do so. In such instances, a simple checklist may be used to record this assessment. However, teachers may use the learners' performance in these assessment tasks to provide verbal or written feedback to learners, the school management team and parents. This is particularly important if barriers to learning or poor levels of participation are encountered.

The results of informal assessment tasks are not taken into account for promotion and certification purposes.

Teachers should facilitate and demonstrate the process from conceptualizing to final product.

Informal assessment activities must develop:

- Creativity
- Critical thinking

- Collaboration
- Communication
- Drawing skills
- Skill in using various media and techniques
- Analytical skill (ability to analyse and critically discuss design works)

4.3 Formal assessment

4.3.1 Formal Assessment Requirements

All assessment tasks that make up a formal programme of assessment for the year are regarded as formal assessment. Formal assessment tasks are marked and formally recorded by the teacher for progression and certification purposes. All formal assessment tasks are subject to moderation for the purpose of quality assurance and to ensure that appropriate standards are maintained

Formal assessment provides teachers with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject. Examples of formal assessments include projects, oral presentations, demonstrations, performances, tests, examinations and practical tasks. Formal assessment tasks form part of a year-long formal Programme of Assessment in each grade and subject.

The forms of assessment used should be appropriate to the age and the developmental level of the learners in the grade. The assessment tasks should be carefully designed to cover the content of the subject. The design of these tasks should therefore ensure that a variety of content is assessed. Objectives, topics and content in the subject should be used to inform the planning and development of assessment tasks.

The formal assessment requirements for Design are as follows:

7 formal assessment task must be completed per year.

5 formal assessment task will make up the total SBA mark. TWO practical (topic 1: process) and THREE written theory.

Topic 2 (product) of the two practical task must be developed into a holistic body of work and exhibited as a promotion, display or merchandise in term 4 as formal assessment (1 PAT exhibition)

- I. TWO formal practical tasks must be completed in term 1 and term 2.
- II. The process (Topic 1/Sourcebook) together with THREE theory assessment tasks make up 25% of the total SBA mark.
- III. The end-of-year assessment component includes three parts: a practical examination Paper (P2), a written theory paper (P1) and a PAT exhibition of the year's work. Together these three parts make up the remaining 75% in all grades.
 - a. A PAT in the form of an exhibition will be assessed in term 4. This exhibition

(PAT) consists of the products (topic 2 / making) from the two practical tasks completed during term 1 and term 2. These task must be internally assessed each term but not reported as part of the SBA. This task will make up 25% of the end-of-year assessment mark.

- b. The end-of-year Examination consisting of Paper 1 (Theory) and Paper 2 (Practical) will constitute the final 50% of the end-of-year-assessment mark.

IV. In **Grade 10 and 11** all assessment is internal.

V. In **Grade 12** the formal assessment (SBA) is internally set and marked but externally moderated.

For the end-of-the-year assessment the PAT exhibition tasks (topic 2) is internally set and externally marked and moderated.

The end-of-year examination papers, theory (P1) and practical (P2) are externally set and marked.

Table 1a Formal Assessment

FORMAL ASSESSMENT DESIGN			
INTERNAL	EXTERNAL		
SBA	PAT EXHIBITION	PRACTICAL EXAM	THEORY EXAM
25%	25%	25%	25%
100 Marks	100 Marks	100 Marks	100 Marks
TOTAL 400 MARKS			

GRADE 10 AND 11

GRADE 10 AND 11 FORMAL ASSESSMENT FOR DESIGN			
SCHOOL BASED ASSESSMENT (Internal) 25%			EXAMINATION (Internal) 75%
Term One	Term Two	Term Three	Term Four
TASK 1 – THEORY (Design Theory – Test) 50 Marks	TASK 3 – THEORY (Design Theory – Examination) 100 Marks	TASK 5 – THEORY (Design Theory – TEST) 50 Marks	TASK 7 – P1 THEORY (Design Theory NSC Examination) 100 Marks
12.5%	25%	12.5%	
TASK 2 – PRACTICAL (Process) 100 Marks	TASK 4 – PRACTICAL (Process) 100 Marks	TASK 7 – P2 PRACTICAL (50 Conceptualising + 50 Making) 100 Marks	
25%	25%		
TASK 6 – PRACTICAL PHASE 1 & 2 (Topic 2: Product) 100 Marks			TASK 6: PRACTICAL EXHIBITION (PAT) FINAL PHASE (Product) 100 Marks
150 Marks	200 Marks	50 Marks	300 Marks

**150 Marks + 200 Marks + 50 Marks= 400 converted to 100 Marks (SBA) + 100 Marks (PAT) + 200 Marks (EXAM)
= 400 TOTAL Marks**

Total number of Tasks will be seven (7)

- ✓ 5 SBA Tasks
- ✓ 1 PAT Exhibition consisting of conducted from term one to three.
- ✓ 1 Examination task (Both Practical and Written Examination counts as one task) in terms 3 and 4.

WEIGHTING: GRADE 10 AND 11

ASSESSMENT COMPONENT	ASSESSMENT TASK	MARKS	CONVERSION/MARKING
PAT	TASK 6	100	25%
SBA	TASKS 1,2,3,4,5	100	25%
PAPER 2	TASK 7 (P2)	100	25%
PAPER 1	TASK 7 (P1)	100	25%

WEIGHTING FOR SA SAMS GRADE 10 AND 11:

Term	Task	Description	Raw task total	Term weight %	Include in SBA year mark	SBA weight %	Include in end-of-year examination	End-of-year examination weighting %	EXAM / PAT
1	Task 1	Theory test	50	50%	YES	12.5%			
	Task 2	Practical task (topic 1) process	100	50%	YES	25%			
	Task 6 Phase 1	Task 2 product (topic 2)	100	0	NO	-	YES		PAT
2	Task 3	Theory exam	100	50%	YES	25%			
	Task 4	Practical task (topic 1) process	100	50%	YES	25%			
	Task 6 Phase 2	Task 4 product (topic 2)	100	0	NO	-	YES		PAT
3	Task 5	Theory test	50	50%	YES	12.5%			
	Task 7 (P2)	P2: Practical exam	100	0	NO	-	YES	25%	EXAM
4	Task 6 PAT	PAT exhibition	100	0	NO	-	YES	25%	PAT
	Task 7 (P1)	P1: Theory exam	100	0	NO	-	YES	25%	EXAM

GRADE 12

GRADE 12 FORMAL ASSESSMENT FOR DESIGN			
SCHOOL BASED ASSESSMENT (Internal) 25%			EXAMINATION (External) 75%
Term One	Term Two	Term Three	Term Four
TASK 1 – THEORY (Design Theory – Test)	TASK 3 – THEORY (Design Theory – Examination) 100 Marks	TASK 5 –THEORY TRIAL EXAM (Design Theory) 100 Marks	TASK 7 – P1 THEORY (Design Theory NSC Examination) 100 Marks

50 Marks			
11.11%	22.22%	22.22%	
TASK 2 – PRACTICAL (Process) 100 Marks	TASK 4 – PRACTICAL (Process) 100 Marks	TASK 7 – P2 PRACTICAL (50 Process + 50 Making) 100 Marks	
22.22%	22.22%		
TASK 6 – PRACTICAL PHASE 1 & 2 (Topic 2: Product) 100 Marks			TASK 6: PRACTICAL EXHIBITION FINAL PHASE (Product) 100 Marks
150 Marks	200 Marks	100 Marks	300 Marks
150 Marks + 200 Marks + 50 Marks = 450 converted to 100 (SBA) + 100 Marks (PAT) + 200 Marks (EXAM) = 400 TOTAL Marks			

NB. The Practical Final Examination will run until the date written on examination brief. The PAT exhibition will be conducted according to Provincial blocked times as per its demographics.

Total number of Tasks will be seven (7)

- ✓ 5 SBA Tasks
- ✓ 1 PAT building to an Exhibition conducted from term one to three.
- ✓ 1 Examination task (Both Practical and Written Examination counts as one task) in term 4.

WEIGHTING: GRADE 12

ASSESSMENT COMPONENT	ASSESSMENT TASK	MARKS	CONVERSION/MARKING
PAT	TASK 6	100	25%
SBA	TASKS 1,2,3,4,5	100	25%
PAPER 2	TASK 7 (P2)	100	25%
PAPER 1	TASK 7 (P1)	100	25%

WEIGHTING FOR SA SAMS:

Term	Task	Description	Raw task total	Term weight %	Include in SBA year mark	SBA weight %	Include in end-of-year examination	End-of-year examination weighting %	EXAM /PAT
1	Task 1	Theory test	50	50%	YES	11.11%			
	Task 2	Practical task (Topic 1) process	100	50%	YES	22.22%			
	Task 6 Phase 1	Product (Topic 2) from task 2	100	0	NO	-	YES		PAT

2	Task 3	Theory exam	100	50%	YES	22.22%			
	Task 4	Practical task (Topic 1) process	100	50%	YES	22.22%			
	Task 6 Phase 2	Product (Topic 2) from task 4	100	0	NO	-	YES		PAT
3	Task 5	Theory test	50	50%	YES	22.22%			
	Task 7 (P2)	P2: Practical exam	100	0	NO	-	YES	25%	EXAM
4	Task 6.3	PAT exhibition	100	0	NO	-	YES	25%	PAT
	Task 7 (P1)	P1: Theory exam	100	0	NO	-	YES	25%	EXAM

4.3.2 Types of formal assessment for Design

PAT exhibition

At the end of Grade 10, 11 & 12 learners must present a PAT exhibition of their work as part of their examination mark. This exhibition shows substantial evidence of the learners' practical design development (process, technical skills and knowledge) developed over a period of time during term 1 and 2. It should be entirely the learners own effort. Candidates may set up their exhibition in a form of a Window display or Advert or Promotion. Learners must concentrate on their entrepreneurial skill and promote their own products (merchandising). It should be an opportunity for the school community to view their work. 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 PAT exhibition showcases further development of the products into a cohesive body of work that is seen in the context of an exhibition environment.

Checklist for the exhibition:

For Grade 10 & 11 (Internally marked & moderated):

- Paper 2 practical exam done in Term 3
- Practical works done in Terms 1 and 2.
- Assessed Sourcebooks must be displayed for reference purposes.

For Grade 12 (Externally marked & moderated):

- One or two Grade 11 products to show development and progression.
- The two products (Topic 2) from Term 1 and Term 2 are compulsory.
- Assessed sourcebooks (Topic 1, Grade 11 & 12) of the exhibited artworks must be displayed for reference purposes.
- P2. Practical exam: Section A (sourcebook) & Section B (product).

Presentation requirements:

- Schools must provide the space for the exhibition e.g. the school hall, art classroom, etc.
- Teachers should make learners aware of the importance of presenting their work and provide guidelines for a neat, professional exhibition.
- Learners must design and assemble their own exhibition.

- If computers are necessary to show digital work, learners must make sure that the computer work and that the teacher knows the passwords.

PAT EXHIBITION ASSESSMENT RUBRIC

This body of work will be assessed holistically:

ACHIEVEMENT RATING	IDEA	TECHNICAL ABILITY	TIME MANAGEMENT	PRESENTATION	
90%–100% 1.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 PAT's Evidence of exceptional design involvement in each design solution. 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.	Completion of ALL PATs/time management/evidence of progressive design development in presenting a substantial, cohesive body of work. The exhibition reads as an outstanding, cohesive body of work.	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.	
TOTAL	<u>25</u>	<u>25</u>	<u>25</u>	<u>25</u>	<u>100</u>
80% – 89% 2.Excellent, Striking, impactful body of work that shows most of the above with some minor flaws evident. Well-organized, detailed and coherent body of work that is polished with skill that is evident. The exhibition is supported by an original/unusual/relevant design solutions.	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 utilized in each PAT and in presenting the exhibition.	Completion of ALL PATs/time management/evidence of progressive design development in presenting a substantial, cohesive body of work.	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.	
TOTAL	<u>25</u>	<u>25</u>	<u>25</u>	<u>25</u>	<u>100</u>
70%–79% 3.Very Good Well-organised, as above, but lacks the impact. Some obvious inconsistencies/flaws evident that show: Good level of competence and selection of content that is supported by relevant design processes and solutions. Good organization and coherent body of work; skill is evident; supported by an	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.	Good Technique/Craftsmanship/Method/Competence utilised in presenting the exhibition with some flaws visible.	Completion of ALL PATs/time management/evidence of progressive design development in presenting a good, cohesive body of work that has minor 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.	

ACHIEVEMENT RATING	IDEA	TECHNICAL ABILITY	TIME MANAGEMENT	PRESENTATION	
original/unusual/relevant design solution; presentation original and considered.					
TOTAL	<u>25</u>	<u>25</u>	<u>25</u>	<u>25</u>	<u>100</u>
60% – 69% 4. 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 organization and coherent body of work; skill is evident; supported by an original/unusual/relevant design solutions; presentation original and considered.	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 some flaws visible.	Completion of ALL PATs/time management/evidence of progressive design development in presenting a cohesive body of work that has some 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.	
TOTAL	<u>25</u>	<u>25</u>	<u>25</u>	<u>25</u>	<u>100</u>
50%–59% 5. 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 organization and coherent body of work; skill is evident; supported by an original/unusual/relevant design solutions; presentation original and considered. Many distracting	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.	Completion of ALL PATs/time management/evidence of progressive design development in presenting a satisfactory body of work that has 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.	

ACHIEVEMENT RATING	IDEA	TECHNICAL ABILITY	TIME MANAGEMENT	PRESENTATION	
inconsistencies.					
TOTAL	<u>25</u>	<u>25</u>	<u>25</u>	<u>25</u>	<u>100</u>
40% – 49% 6. 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.	Completion of ALL PATs/time management/evidence of design development in presenting an average body of work that has many 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.	
TOTAL	<u>25</u>	<u>25</u>	<u>25</u>	<u>25</u>	<u>100</u>
30%–39% 7. Weak Visually uninteresting presentation that is 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 organization and skill is evident; supported by poor design solutions; presentation is not	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.	Completion of ALL PATs/time management/evidence of progressive design development in presenting a poor body of work that has many inconsistencies.	Limited design processes and solutions that show little effort taken with the presentation and functionality of the exhibition to the viewer. The exhibition showcases a poor body of work that shows minimal effort.	

ACHIEVEMENT RATING	IDEA	TECHNICAL ABILITY	TIME MANAGEMENT	PRESENTATION	
well considered. In need of support/motivation to pass.					
TOTAL	<u>25</u>	<u>25</u>	<u>25</u>	<u>25</u>	<u>100</u>
20% – 29% 8. 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 organization and skill is evident; supported by weak design solutions; presentation is 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 PATs and poor time management that shows little evidence of progressive design development in presenting a weak body of work that has too many inconsistencies.	Very little effort taken with presentation and functionality of the exhibition to the viewer. The exhibition showcases a weak body of work that shows minimal effort.	
TOTAL	<u>25</u>	<u>25</u>	<u>25</u>	<u>25</u>	<u>100</u>
0% – 19% 9. Unacceptable, FAIL, Incoherent; irrelevant, very little or no work; lack of 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 organization and skill is evident; 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 no/minimal effort.	
TOTAL	<u>25</u>	<u>25</u>	<u>25</u>	<u>25</u>	<u>100</u>

Practical tasks for the PAT exhibition

Teachers may decide on a broad theme for the annual practical work and then subdivide it into specific aspects of the theme, in other words one in term 1 and one in term 2. This should result in a more coherent body of work in the PAT exhibition.

Each task should include both Topic 1 (process) and Topic 2 (the making of the product).

Marks for each Practical task should be allocated as follows:

Topic 1: The process (100 marks)

Topic 2: The product (100 marks)

Topic 1: Process (Sourcebook).

(To be internally assessed and reported as part of SBA mark).

- Topic 1 would consist of a series of 'building blocks' (Step-by-step activities as part of the process work) given at consecutive times.
- **Research assignments (Design in a Business Context)**

It must be integrated with the practical assignment or brief as well as be seen as part of the sourcebook (topic 1).

It should and consist of:

- Business context topic and introduction;
- content 4 – 8 sides (i.e. 1 page = 2 sides);
- a conclusion;
- a detailed bibliography (e.g. Title underlined; author/s in brackets; publisher; publishing date; web link, blog + date, etc.)
- labels to accompany all visual material. (Title; materials used; name of designer; country in brackets; date).

Topic 2: Making of Products.

- In Grades 10 and 11 each learner must complete one Practical in terms 1, 2.
- In Grade 12 each learner must do one Practical in terms 1 and 2 to be exhibited on the PAT exhibition towards the end-of-the-year which will be externally moderated.
- Each product (Topic 2) completed per term must be internally assessed. Marks are to be recorded and reported to the learners, their parents and to the district per term, but not used as part of the SBA mark. This mark will be reported at the end-of-the-year.
- Learners have the opportunity to further develop and extend their practical work into a cohesive and holistic body of work that is seen in the context of an exhibition

environment. Therefore, learners may exhibit more works that provides evidence of this process e.g. work done on their own.

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

A practical task should require the learner to...

- do planning/preparation/investigation/research to solve the identified problem/task;
- perform the task/carry out instructions (according to criteria given);
- produce a product(s);
- allow for innovation, experimentation and creativity.

To set the practical task, the teacher must...

- focus on inspiring creativity, originality and innovation;
- ensure the task to be developmental with a progression in skills;
- consider the contextual factors namely the materials, equipment, facilities at a school, resources and cost;
- set clear criteria and give good instructions to guide the learner (the learner should know exactly what to do and what is expected). A Grade 10 brief will have more specific guidelines; while Grade 12 tasks should be **OPEN- ENDED** briefs that allow learners to choose the materials, tools, techniques, themes and processes within their specialized practical options;
- keep the scope manageable;
- determine the time frame/duration/due date;
- use the available assessment rubric.

Choosing themes for the Practical tasks:

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 and previous Design question paper (P2).

Teachers may decide on a broad theme for the annual practical work and then subdivide them into specific briefs, one per term.

The teacher should ensure that at least 60% of each Practical task 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.

How to set a brief:

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

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.

The table below is a rubric for the contents of

TOPIC 1: THE SOURCE BOOK Assessment rubric

CRITERIA	DESCRIPTION	MARKS (100)	
Concept development	<p>Expression of intention and rationale/concept:</p> <ul style="list-style-type: none"> • Brainstorm or do a mind map of ideas to explore the theme and the intention of the brief. • Research the brief and find relevant source materials (visual references, designers/movements who inspired the learner, techniques, etc.). • Reference images linking/relating to the theme. • Develop a concept demonstrating critical thinking and creativity. • State Intention/rationale, validating the design solution found. How does your design contribute to the current issues and society? 	20	
Exploration and experimentation	<p>Evidence of research, experimentation and reflection:</p> <ul style="list-style-type: none"> • 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 style movements. • Exploration of different materials and techniques. • Application of different media and ideas can be combined where possible. (Creativity) • Continuous reflection of the process must be evident (Critical thinking). • Practice and improve your drawing technique and skill by re-drawing parts that you struggle with. 	20	
Investigation	<p>Evidence of detailed planning, drawing skills and presentation</p> <ul style="list-style-type: none"> • Generative drawings should explore a variety of solutions to the brief (different techniques and materials). • Generate something that is new, innovative and functional in global context. (critical thinking, problem solving skill, creativity, collaboration) • Drawing skills development must be evident. • Explore the use of elements of Art/Design in various ideas. (Use various lines, textures, forms, use of space (recession, foreground, mid and background, positive vs negative space), proportion, etc.). • This process should be creatively presented. • Other thoughts & ideas on how you might extend the project further? 	30	
Evidence of final drawing/ collage/maquette related to the final concept	<ul style="list-style-type: none"> • Show evidence of the final design solution in the form of a detailed, annotated • drawing/collage/maquette/prototype, etc. • Photographs of your work in progress. 	20	

Research: Design in a business context	<ul style="list-style-type: none"> • Term 1: A basic understanding of marketing design products aimed at a specific target market through the use of packaging and advertising as marketing tools is required. • Term 2: Career opportunities within the design discipline: Range, scope, training needed and training available. 	10	
Presentation	<ul style="list-style-type: none"> • Overall impression of the body of work in the sourcebook, which includes planning, preparation and layout, • Clear sequence of the source book • Clearly labelled. 	10	
	TOTAL	100	

TOPIC 2: THE DESIGN PRODUCT Assessment rubric

CRITERIA	DESCRIPTION	MARKS (100)	
Creativity/Originality/Interpretation	Is the work unique, original and relevant to the brief?	20	
Evidence of design involvement	Overall impression. How have the elements and principles been used to create a unique design solution?	20	
Technique/Craftsmanship/Method	How technically competent is the final product? Is the craftsmanship adequate and professional?	20	
Time management	Evidence and utilization of available time to complete the product. Does the design product show legitimate involvement in the making of the design product?	20	
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	20	
	TOTAL	100	

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

Tests

- A test for formal assessment should not comprise of a series of small tests, but should cover a substantial amount of content and the duration should be 45 to 60 minutes.
- Do not only include only short questions. Learners are required to write longer reflective answers, such as paragraph-type responses to a given scenario. Providing facts, substantiations, reasons, supporting evidence or arguments are essential.
- Analyzing unseen examples, learners must use appropriate design language in terms of function, material and aesthetics.
- Each test and examination must cater for a range of cognitive levels. Determine mark distribution and compile a marking guideline.

Examinations

Internally set examinations

- It is recommended that the same format as in the final Grade 12 end-of-year theory examination is used in Grades 10 and 11.
- Ensure that enough or more facts are included in each question on the memorandum in order to become a proper tool for marking and future teaching.
- **Questions should include unseen visual images to test learners' visual analysis skills. These images should relate to the learners' theme of study, e.g. thematically or stylistic, as well as works/movements that they have studied.**

External Examinations

- All Design candidates will complete two external papers as prescribed:

Paper	Type of paper	Duration	Total	Date	Marking
1	Theory	3 hours	100	October/November	Externally
2	Practical	Maximum 24 hours	100	October/November	Externally

Paper 1: Design theory (Topic 3) - Grade 12

- **MARKS: 100.**
- **TIME: THREE HOURS.**

Guidelines

The National Education Department sets the written examination on designated content taught during the year.

The examination format will comprise the following:

1. There are SIX questions in the paper, which must be answered.
2. There are choices within some questions in the paper. The options must be read carefully.
3. The paper is divided into THREE sections:

Section a: Design Literacy [30 marks]

- Question 1: Analysis of unseen examples
- Question 2: Communication through design
- Question 3: Comparison between local and international design (unseen)

Section B: History of Design [30 marks]

- Question 4: History of design

Section C: Design in a Socio-cultural/ Environmental and Sustainable Context [40 marks]

- Question 5: Design and socio-cultural issues
- Question 6: Design and environmental/sustainable issues

Additional information on the examination:

- The examination is assessed and moderated externally.
- The examination is assessed according to a national marking memorandum.
- Learners should be made aware of problematic terminology, social and environmental issues, personal assumptions and bias in relation to the designs/designers they study.
- Revision on previous question papers and memoranda is essential to assist learners in developing critical analyzing skills using appropriate design terminology.
- Teachers should use their own collection of project briefs, class notes, reference books, catalogues and magazines, photographs, slides, videos, etc., as valuable teaching and learning support material.
- Regular visits to contemporary exhibitions and design studios are recommended. Where visits are impossible (e.g. schools in rural areas, etc.), newspaper reviews, the internet, the local environment, etc., should be consulted regularly.
- Broad questions are set in which learners can apply their knowledge in a relevant way, justify their interpretations and opinions or solve problems.

A summary of what Design learners will have to prepare for in paper 1 is set out below.

- unseen application of knowledge
- Sound knowledge of and the ability to apply the elements and principles (including

universal principles, hierarchy) of design, as well as the stylistic characteristics of the various design movements

- **Local designers:**
 - 1 contemporary designer
 - 1 designer who considers socio-cultural issues in design
 - 1 designer who considers environmental and sustainable issues in design
- **International designers:**
 - 1 contemporary international designer
 - 1 international designer who considers socio-cultural issues in design
 - 2 international designers who consider environmental and sustainable issues in design
- **Seven Design History movements:**
 - Discuss TWO movements/styles for the paper (at least 1 design and designer from each movement/style).
 - Answer a comparative question based on TWO movements that were not assessed in the essay
 - Prior knowledge from Grade 10 and 11 is necessary to interpret and answer some of the questions.

Paper 2: Design Practical - Grade 12

Instructions and information:

The examination question paper consists of **Section A** (Topic 1: 50 marks) and **Section B** (Topic 2: 50 marks).

The final Design practical examination for Grade 12 learners represents the culmination of their art studies throughout the year.

SECTION A: EXAMINATION SOURCE BOOK/WORKBOOK

(This may be completed at home and at school).

- The educator can guide the learners in their choice of subject matter and techniques used in Section A.
- The examination brief must be pasted into the examination workbook/source book.
- The learner must indicate his/her intentions/rationale/concept in this examination. This could be done through brainstorming, thumbnail sketches, a written essay, etc. [minimum of 1 page].
- Any form of direct copying/plagiarism or work that is not the candidate's original work will be strictly penalized. It is the responsibility of the teacher to ensure that this does not happen.
- Learners must be encouraged to explore as many different interpretations as possible.

Closely monitor and guide the learners as they research the theme in the form of drawings from life, original photographs, images from magazines and newspapers, found objects, etc. [minimum of 4 pages of source material].

- Learners should be encouraged to take their own research photographs where relevant/possible.
- Learners' source book must show evidence of preparatory sketches, annotated drawings and research based on their various sources. It is important that they personalize these sources through drawing them and creating original designs.
- The learner must complete at least one tonal drawing, collage, or maquette/preliminary model.
- Written/typed explanations, notes/ photographs must be submitted or must be pasted into the examination workbook showing evidence of the learner's processes and progress.
- As section A (the process) has the same weighting as section B (the final product), it should be given enough time equal to its importance.
- Consequently, learners should have enough time to do their preparation. The teacher can only be involved in this preliminary preparatory session. Due to the preparatory nature of topic 1, learners are allowed to complete work at home. (At least 60% should be done in the classroom.)

SECTION B: FINAL PRACTICAL TASK

(Estimated time: 24 hours.)

- The examination work must be done in the presence of the design teacher within the confines of the Art/ design room. No examination work may be taken out of the classroom. This will be seen as an examination irregularity.
- This section (Topic 2) may NOT be done at home. Work must NOT leave the examination venue.
- Section B must be done on a continuous basis during contact time, for example, during four consecutive days of six hours each. Your choice of examination time options must be negotiated with your school.
- Learners are required to produce one design in the DESIGN DISCIPLINE THAT THEY HAVE BEEN EXPOSED TO THIS YEAR.
- Their final design may be presented as a single piece, or possibly in the form of a series of works that read as one work.
- Learners' work is not restricted regarding size, but it should be a substantial body of work representing at least 12 hours and no more than 24 hours. Please adhere to the mark allocation when marking.
- Learners must demonstrate an advanced degree of technical skill in the use of a range of materials and techniques chosen.
- Do not confuse or mix up the examination of section A and section B with PAT (work done throughout the year).

Cognitive Levels

- All tests and examinations must follow the following range of cognitive levels. Questions will have different degrees of challenges – easy, medium and hard.
- As learners have a choice of questions in the trial and final examinations, each question should comply with the range of cognitive levels.

Levels of difficulty for formal assessment tasks

- Easy = 30%
- Moderate = 40%
- Difficult = 20%

Weighting for cognitive levels

Cognitive Level	Percentage
Lower order: knowledge	30
Middle order: comprehension and application	40
Higher order: analysis, evaluation and synthesis	30

Explanation of cognitive levels: Bloom's Taxonomy

KNOWLEDGE	COMPREHENSION	APPLICATION
tell, list, write, find, describe, name, locate, et cetera.	explain, interpret, discuss, distinguish, outline, et cetera.	solve, show, use, illustrate, classify, construct, examine, et cetera.
ANALYSIS	SYNTHESIS	EVALUATION
analyse, compare, investigate, categorise, identify, explain, et cetera.	create, invent, plan, predict, design, propose, formulate, et cetera.	judge, decide, justify, debate, recommend, prioritise, argue, et cetera.

Bloom's Revised Taxonomy

<u>Bloom's Taxonomy</u>	<u>Bloom's Revised Taxonomy</u>
Evaluation – higher order	Creating – higher order
Synthesis – higher order	Evaluating – higher order
Analysis – middle order	Analysing – middle order

Application – middle order	Applying – middle order
Comprehension – middle order	Understanding – middle order
Knowledge – lower order	Remembering – lower order

4.4 Recording and reporting

Recording is a process in which the teacher documents the level of a learner’s performance in a specific assessment task. It indicates learner progress towards the achievement of the knowledge as prescribed in the Curriculum and Assessment Policy Statements. Records of learner performance should provide evidence of the learner’s conceptual progression within a grade and his/her readiness to progress or being promoted to the next grade. Records of learner performance should also be used to verify the progress made by teachers and learners in the teaching and learning process.

Reporting is the process of communicating learner performance to learners, parents, schools, and other stakeholders. Learner performance can be reported in a number of ways. These include report cards, parents’ meetings, school visitation days, parent-teacher conferences, phone calls, letters, class or school newsletters. Teachers in all grades issue formal report cards quarterly. These reports cards reflect the percentages against each subject. The following rating scale applies for the quarterly reports:

Codes and percentages for recording and reporting

RATING CODE	DESCRIPTION OF COMPETENCE	PERCENTAGE
7	Outstanding achievement	
6	Meritorious achievement	
5	Substantial achievement	
4	Adequate achievement	
3	Moderate achievement	
2	Elementary achievement	
1	Not achieved	

Teachers will record actual marks against the task by using a record sheet; and report percentages against the subject on the learners’ report cards.

4.5 Moderation of assessment

4.5.1 Formal assessment (SBA)

Grade 10 and 11 tasks are internally moderated. The subject advisor must moderate a sample of these tasks during school visits, to verify the standard of the internal moderation

Grade 12 tasks must be face moderated by the provincial subject advisor or appointed specialist. This process will be managed by the provincial education department.

4.5.2 Practical assessment task (PAT exhibition)

- The Grade 10 and 11 PAT exhibitions will be sample moderated by the provincial officials in terms 3 and 4. All documentation must be available for the official visit. The official will select the samples.
- The Grade 12 PAT exhibition will be marked by peer panel consisting of two teachers before being face moderated by a provincial official.

4.5.3 Final practical external examinations

- The Grade 12 final practical examinations will be marked at the same time as the PAT exhibition by the two peer teachers before being face moderated by a provincial official.

4.6 General

This document should be read in conjunction with:

4.6.1 National policy pertaining to the programme and promotion requirements of the National Curriculum Statement Grades R-12; and

4.6.2 The policy document, National Protocol for Assessment Grades R-12.

ADDENDUM A: DESIGN CATEGORIES

addendum a: desiGn CateGories

Visual Communication/information design and digital design (include but are not limited to)

- Illustration design
- Communication/information design
- Graphic advertising design
- Animation
- Digital design
- Film and video

surface design and two-dimensional Craft design (include but are not limited to)

- Appliqué
- Beadwork
- Carpet/fibre design
- Embroidery
- Mosaics
- Mural design
- Stained glass
- Tapestry
- Textile design
- Wallpaper/gift wrap design
- Weaving • Fashion

Product design and three-dimensional Craft design: functional or decorative (include but are not limited to)

- Basketry
- Beadwork
- Carving
- Ceramic design
- Constructed textiles
- Fashion and/or costume design
- Furniture design
- Industrial design
- Jewelry design
- Paperwork
- Puppetry design
- Tableware
- Weaving
- Wire work environmental design (includes but is not limited to)
- Architectural design
- Display and exhibition design
- Event design
- Interior design
- Theatre and set design

MEDIUM & LONG TERM PLANNING:

The 4th industrial revolution (digitation)

Skills:

Social skills

Technical skills

How do we prevent robotics to take away from the creativity of designers?

CAPTURING OF DATA: SPECISL NEEDS, QUINTILES (NSLA) SHOULD BE INCLUDING THIS.

Addendum B: summary of theory Content (topic 3)

Add table summary of theory content p 57

Requirements For a Case study of a designer, design group or design studio

- Influences: immediate environment, identification of the consumer, and trends
- style characteristics
- at least one example of design/product: identify the need/the brief from the client/intention of the end product, choice of materials/systems, design production and design processes
- any impact of socio-cultural and/or environmental issues, if applicable, on the sustainability of the design or business
- share the marketing strategy, if applicable
- Define how the success of the final product was measured

Ltism (subject to availability)

Any design magazine, for example, House and Leisure, World of Interiors, Visi, Elle Deco, etc.

Articles from websites, for example, DESIGN>MAGAZINE and DESIGN>EDUCATION, the online design publications

Craft art in South Africa (Elbe Coetsee)

Design basics (David A Lauer)

Design culture now (Steven Skov Holt)

Inspiring – a sourcebook – designers (Paul Rodgers)

Meggs' history of graphic design (Phillip B Meggs, et al.)

Paperwork and more paperwork (Nancy Williams)

Pepin Press, for books on packaging, construction, and textile and pattern design

Taschen range of design books known as Taschen 25, for example, Signs, 1000

Chairs, Packaging design now!, 1000 record covers, Design of the 20th

century, Sixties designs, The world of ornaments,

Architecture now!, Fashion: a history from the 18th to the 20th

century, Art Nouveau, Indian style, Mexican style, etc.

Textbooks approved by the National Department

The new design source book (Penny Sparke et al.)

Woolworths' Making the difference through design daily resource book

ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	90 – 100	<ul style="list-style-type: none"> • The learner generated many ideas; tried unusual combinations or changes before choosing one idea; made connections to previous knowledge; mastery of problem-solving skills. • Effort far beyond that required. • The 'WOW' factor is evident. • Works show great innovation. • Content/conceptual richness of the work is excellent. • The work as a whole is confident and evocative: it engages the viewer with excellent visual qualities. • The work clearly demonstrates original vision, a variety of innovative ideas and/or risk taking, and inventive articulation of a broad range of the elements and principles. • Outstanding and original presentation. Exceptional ability, creativity richness, insightful, fluent, high skill, observation and knowledge powerfully expressed; supported by an original or unusual selection of relevant visual references.
Excellent	80 – 89	<ul style="list-style-type: none"> • Striking impact: most of the above; detailed: well organised and coherent; polished; skill evident; supported by an original /unusual/relevant visual references; presentation original and considered; less resolved; some minor flaws evident. • Often excellent technical abilities, but not as innovative OR very innovative, but lacking technical richness.
Very Good	70 – 79	<ul style="list-style-type: none"> • Well organised, as above, but lacks the 'glow and sparkle' (less convincing in terms of imagination, creativity and innovation); good level of competence and selection of content; supported by a good selection of relevant visual references; obvious care and effort taken with original presentation; some obvious inconsistencies/flaws evident. • Good evidence of effort and commitment. Interesting/innovative/creative, but not technically resolved. • Technically good, but lacks conceptual richness or vice versa. Work may be creatively innovated, but lacks technical skill.
Good	60 – 69	<ul style="list-style-type: none"> • The work demonstrates some originality; clear intent; convincing; simple direct use of medium; displays understanding but tends towards the pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation; distracting/obvious inconsistencies. • Sound level of competence.
Average	50 – 59	<ul style="list-style-type: none"> • Adequate; feels mechanical; derivative or copied; little insight. • Unimaginative; some visual references not always clearly identified. • Fair presentation; many distracting inconsistencies. • Average level of technical competence. Possibly limited commitment in terms of time and effort. • Imagery is copied from another source with little

		<p>transformation of images.</p> <ul style="list-style-type: none"> • Little evidence of trying anything unusual. • Scope of work is narrow and or repetitive.
Below Average	40 – 49	<ul style="list-style-type: none"> • Enough material/works to pass; not logically constructed. • Limited selection of information; poor technical skills and/or a lack of time on task might be contributing factors. • Little use of visual information, clumsy or careless presentation in need of support/motivation to pass. • Imagery is copied from another source with very little transformation. • Composition is weak and undeveloped; no evidence of planning, or incomplete planning.
Weak	30 – 39	<ul style="list-style-type: none"> • Just enough material/works to pass. • Visually uninteresting, uncreative; limited/poor technical skill used. • Little attempt to present information in an acceptable manner, little or no visual information/reference. • General lack of commitment; in need of support/motivation to pass. • Insufficient time on task. Standard below the acceptable. • Poor solutions to problems; artwork is copied and superficial. No evidence of original thought.
Very Weak Fail	20 – 29	<ul style="list-style-type: none"> • Very little information; jumbled; not easy to view; little or irrelevant work/ visual information. • No effort made to present work in an acceptable manner; general lack of commitment/cooperation. • Very poor skills level. • Project very weak or incomplete. • Poor artistic decision-making. • Classes were missed and learner failed to make up the time.
Unacceptable Fail	00 – 19	<ul style="list-style-type: none"> • Incoherent; irrelevant; very little or no work; lack of even limited skills; no commitment/ cooperation. • Work incomplete. • Poor artistic decision-making/learner put forth no effort. • Most classes were missed and student failed to make up the time.
Unacceptable Fail	00 – 19	<ul style="list-style-type: none"> • Incoherent: irrelevant, very little or no work: lack of even <u>limited</u> skills being applied. No commitment/cooperation.

VISUAL ARTS GRADES 10-12

Assessing learner's ability to analyse and respond to examples of visual culture

ACHIEVEMENT RATING CODE	LEARNING OUTCOME 4: VISUAL CULTURE STUDIES	✓
<p>7 Outstanding 80-100%</p>	<p>Demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows outstanding ability in the use of appropriate visual arts terminology. Demonstrates extremely well-developed writing and research skills in the study of art. Shows exceptional insight; understanding and uses divergent approaches.</p>	
<p>6 Meritorious 70-79%</p>	<p>Demonstrates a well-developed ability to respond and analyse artworks in relation to their cultural, social, political and historical contexts. Shows excellent ability in the use of appropriate visual arts terminology. Demonstrates highly developed writing and research skills in the study of art. Shows excellent insight and understanding.</p>	
<p>5 Substantial 60-69%</p>	<p>Demonstrates substantial ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows substantial competence in the use of appropriate visual arts terminology. Demonstrates well-developed writing and research skills in the study of art. Shows a good level of insight and understanding.</p>	
<p>4 Moderate 50-59%</p>	<p>Demonstrates moderate ability to respond to and analyse art works in relation to their cultural, social, political and historical contexts. Shows moderate competence in the use of appropriate visual arts terminology. Demonstrates competent writing and research skills in the study of art Shows a fair level of insight and understanding.</p>	
<p>3 Adequate 40-49%</p>	<p>Demonstrates adequate ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows adequate competence in the use of appropriate visual arts terminology. Demonstrates adequate writing and research skills in the study of art.</p>	
<p>2 Elementary 30-39%</p>	<p>Demonstrates only basic ability to respond to and analyse art works in relation to their cultural, social, political and historical contexts. Shows little ability in the use of appropriate visual arts terminology. Demonstrates basic writing and research skills in the study of art</p>	
<p>1 Not achieved 0-29%</p>	<p>Demonstrates little or no ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows extremely limited ability in the use of appropriate visual arts terminology. Demonstrates limited writing and research skills in the study of art. Shows little or no understanding or insight.</p>	

ASSESSMENT CRITERIA FOR VISUAL ART PRACTICAL

SECTION A: TOPIC 1: THE SOURCE BOOK

CRITERIA		
Concept development: Mind maps, labeled sketches and drawings to show concept development	10	
Research, investigation, and experimentation: It should include some or all of the following: Sketches, drawings, photographs, images, collected poems, lyrics and other material that inspires you. Research on artists who inspire you. Experimenting with media and / or different techniques. All material must relate to from developing work and support your decisions.	15	
Process drawings: At least 30% must be drawings to explain your concept development	15	
Presentation and overall view of source work: Visually interesting to show a personal approach. Your source book should exist out of at least 8 - 10 pages	10	
TOTAL	50	

SECTION B: TOPIC 2: THE ART WORK

CRITERIA		
Choice and use of materials/techniques: Suitability of materials and techniques according to the concept. Safety and manageability. Technical skills shown.	10	
Use of formal art elements: The importance of elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition	10	
Interpretation and practical implementation of research: A personal interpretation of a theme. Experimentation. Tackle new challenges	10	
Overall impression of work – originality, creativity, innovation: Development of new and unique responses / solutions	10	
Completion and presentation of artwork: Attention to detail. Task completed in time allowed. Presentation according to task	10	
TOTAL	50	
FINAL MARK: SECTION A (50) + SECTION B (50)	100	

ASSESSMENT OF FINAL GR.12 RETROSPECTIVE VISUAL ART EXHIBITION

Grade 12: PATs 1 and 2, Trial Examination Practical are compulsory. This includes the artworks and sourcebooks. One or two Grade 11 artworks to show development and progression.	
<p>The following is a guideline of aspects that will result in the final valid mark:</p> <ul style="list-style-type: none"> • Overall progress and development of the learner to independent and individual solutions • Creativity and originality • Technical skills • Personal involvement and expression in the process and final works • Substantiation in the sourcebook: conceptualisation, exploration and experimentation of media, techniques, styles, etc. Sufficient exploration of drawing. • Full marks cannot be awarded if all required artworks are not presented. Marks should be adjusted according to the presented works 	
FINAL MARK	100

PAT EXHIBITION

GUIDELINES FOR ASSESSMENT

CRITERIA		
Overall progress and development of the learner to independent and individual solutions	10	
Personal involvement and expression in the process and final works	10	
Creativity and originality	10	
Technical skills	10	
Substantiation in the sourcebook: conceptualisation, exploration and experimentation of media, techniques, styles, etc. Sufficient exploration of drawing.	10	

SECTION B: TOPIC 2: THE ART WORK

CRITERIA		
Choice and use of materials/techniques: Suitability of materials and techniques according to the concept. Safety and manageability. Technical skills shown.	10	
Use of formal art elements: The importance of elements and principles of art such as line, shape, colour, texture, space, rhythm, balance, harmony, proportion and composition	10	
Interpretation and practical implementation of research: A personal interpretation of a theme. Experimentation. Tackle new challenges	10	
Overall impression of work – originality, creativity, innovation: Development of new and unique responses / solutions	10	
Completion and presentation of artwork: Attention to detail. Task completed in time allowed. Presentation according to task	10	
TOTAL	50	
FINAL MARK: SECTION A (50) + SECTION B (50)	100	

