



# basic education

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Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **DESIGN**

### **GUIDELINES FOR PRACTICAL ASSESSMENT TASKS**

**2014**

**These guidelines consist of 10 pages.**

## PRACTICAL ASSESSMENT TASKS (PATs) FOR GRADE 12 DESIGN

### 1. REQUIREMENTS: PAT TASKS FOR DESIGN

TASK 1 (Term 1):	TASK 3 (Term 2):	TASK 5 (Term 3):
<b>Practical Assessment Task (100)</b> Topic 1: Prep/Sourcebook (50) Topic 2: Finished practical work/product (50)	<b>Practical Assessment Task (100)</b> Topic 1: Prep/Sourcebook (50) Topic 2: finished practical work/product (50)	<b>Trial Examination Practical Task (100)</b> Topic 1: Prep/Sourcebook (50) Topic 2: Finished practical work/product (50)

These practical tasks allow learners to demonstrate their practical, technical, theoretical and research skills; to solve problems and show evidence of innovative thinking and insight.

### 2. PLANNING FOR THE PRACTICAL ASSESSMENT TASKS

**Any support material can be used when doing planning and preparation for Topic 1 and Topic 2.**

Preparation and final product(s) should show applied knowledge of the theory component(s). This means that the teacher should set creative practical projects that relate to the theory done in Topic 3.

**Example:** Design a repeat pattern for a textile that shows influence of any two of the following Design movements: Arts and Crafts, Art Deco or Pop Art. Your theme is: **Design history with a modern touch.**

In Grade 12 open-ended briefs should be given, where learners choose the materials, tools, techniques, themes and processes best suited to their individual interests. (See ideas in the recommended textbooks for Design on the national textbook list and the CAPS document, p. 15.)

#### **Format of the practical tasks in Grade 12:**

- **Term 1:** Practical task – Design (at least ONE or more finished works) – choose from various disciplines; see CAPS document, p. 56 (100 marks)
- **Term 2:** Practical task – Design (at least ONE or more finished works) – choose from various disciplines; see CAPS document p. 56 (100 marks)
- **Term 3:** Trial Examination Practical – Design (at least ONE or more finished works) – choose from various disciplines; see CAPS document p. 56 (100 marks)
- **Term 4:** Exhibition of at least THREE completed works + Sourcebook from PATs done during Terms 1, 2, 3 (The exhibition should also include the best work from Grade 11) + Research modules (Terms 1 and 2) as well as the Final Practical Examination.

**TERM 1****Design Literacy/History of Design/Design in a Socio-cultural/Environmental and Sustainable Context: Topic 3****Design Literacy**

The learners must be taught how to evaluate unseen designs/works (not designers) in terms of the application of the principles and elements of Design.

- Understand Design theory and use Design terminology correctly (Recommended LTSM: *Design Basics*)
- Terminology: A glossary of terms applicable to Design.
- Universal principles of Design to enhance usability, influence perception, increase appeal, make better design decisions and teach through design. Select any FIVE universal principles of Design. (Recommended LTSM: *Universal Principles of Design*, William Lidwell et al.)

**History of Design**

Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of design.

The following list of design movements done in grade 10 and 11 should be revised:

- Classical design (Greek, Roman, Gothic, Renaissance and Baroque)
- The study of the Arts and Crafts movement (1850–1910)
- The study of Art Nouveau (1890–1910)
- The study of De Stijl (1917–1931)
- The study of the Bauhaus (1919–1933)
- The study of the Art Deco movement (1925–1939)
- The study of the Modernist age (1932–1955)
- The study of the Scandinavian design (1950–present)

The following Post Modern movements should be covered in grade 12:

- The study of Pop (1958–1972)
- The study of Optical (1965–1973)
- The study of Digital (1970s–present)
- The study of Post Modern architecture and the Memphis Style (1970–present)
- The study of Deconstructivism (1980s–present)

**Design in a Socio-cultural/Environmental and Sustainable Context**

- Understand and interpret signs and symbols, stereotyping, bias and prejudice in design.
- Discuss, explain and demonstrate the context and purpose of the products, images, signs and symbols used in design to convey overt and hidden messages that reinforce or challenge stereotypes, biases and prejudices, past and present.
- Make value judgements informed by a clear understanding of design.
- Analyse, interpret and critically reflect on examples and relate them to their cultural, historical and contemporary contexts.

**Design in a Business Context as part of Topic 1**

- Compile and present a comprehensive and formally structured research assignment or activity showing evidence of thorough and coherent planning and referencing skills.
- The focus for Term 1 will be on a basic understanding of marketing design products aimed at a specific target market through the use of packaging and advertising as marketing tools.

**TERM 2****Design Literacy/History of Design/Design in a Socio-cultural/Environmental and Sustainable Context: Topic 3****Design Literacy and History of Design****INDIGENOUS KNOWLEDGE SYSTEMS**

Study at least **THREE** two- and/or three-dimensional South African and/or African craft designs, past and present (which could include **craft centres** and **community projects**).

**Design in a Socio-cultural/Environmental and Sustainable Context**

Demonstrate an understanding of the ways in which indigenous design can be used to reinforce or challenge social, cultural, ethical, environmental and sustainable issues through the successful use of, for example, signs and symbols, stereotyping, bias and prejudice in design.

**Design in a Business Context as part of Topic 1**

- The focus for Term 2 will be on career opportunities within the design discipline: range, scope, training needed, training available and how to apply for a job.
- Any **ONE** award-winning South African designer/design agency/creative director should be studied. (Use Design magazines, for example: *Financial Mail*, *ADFOCUS*.) It can be any of the following: Agency of the year or Media agency of the year or Agency profile.
- Research showing evidence of coherent planning and referencing skills on careers and tertiary opportunities in Design should be compiled and presented. This could be done through a field trip or relevant visual material in class.

**TERM 3****Design Literacy/History of Design/Design in a Socio-cultural/Environmental and Sustainable Context: Topic 3****Design Literacy and History of Design**

- A brief historical overview of architecture through, for example, a comparison between the classical amphitheatre and the contemporary soccer stadium, or the classical forum and the contemporary shopping mall, or the Roman baths and the modern aquatic centre, according to environment, characteristics, function, needs and uses, and materials used.
- Buildings of power and identity, of pleasure and retail can be used for class discussion.

**Design in a Socio-cultural/Environmental and Sustainable Context**

Demonstrate an understanding of the designer's responsibilities in relation to environmental issues and sustainable design through the study of **THREE** contemporary non-South African award-winning designers – each from a different Design category. The following are suggested designers and design categories: Ron Arad (Industrial Design); Thomas Heatherwick (Architecture); Tokujin Yoshioka (Interior Design); internationally recognised Mokena Makeka (Architecture) among others.

### 3. RESOURCES OR EQUIPMENT REQUIRED FOR THE TASKS

The following resources, equipment and facilities are required for the implementation of the PAT:

#### **Sourcebook or workbook (A3 size suggested):**

- All Topic 1 preparation and planning will be done in this book
- Support material that has been referred to in the Design textbooks approved of by the national Department of Basic Education
- Design in a Business Context research modules
- Literature/Articles/Texts:
  - Woolworths sourcebook on Design
  - Basics of design in one of the recommended books
  - Case studies and activities in Design

#### **Equipment:**

- All the necessary equipment or instruments used in the practical work chosen by the school
- Relevant books on the use of equipment and techniques used in Design
- Camera to take photos of the work in progress as well as the finished product
- Security system and lock-up gates

#### **Facilities:**

- Large classroom
- The required tools and equipment
- Storage room for practical work

#### **A Sourcebook or Workbook (A3 size suggested)**

The preparatory/process work (Topic 1), undertaken prior to the production, should include:

- Intention and rationale of the brief. (This could be in the form of a mind-map, visual presentation, et cetera.)
- Evidence of research, experimentation and reflection. This includes generative ideas/developmental concepts (for example thumb-nail sketches, mood boards, et cetera.)
- Evidence of detailed planning relevant to the Design brief. The planning could involve one or more of the following: storyboards, sketches, conceptual drawings, tonal drawing(s), scamps, maquette(s) or other 3-D prototypes related to the final concept
- Evidence of the suggested drawing programme
- The Design in a Business Context research modules
- Neatly presented work

**Assessment requirements for Topic 1 and Topic 2**

Each PAT must have an assessment sheet with the following information:

The assessment form (designed by the teacher) must be detailed in such a way that the teacher/moderator can know the following:

- Candidate's name, surname, examination number, examination centre, and school name.
- The theme and time allocated to finish the product.
- The project information which covers the following:
  - What amount of planning was done: teacher activities, learner activities
  - Material(s)
  - Size
  - Technique/Method/Process/Development
  - Sources used (LTSM)
  - Who was responsible for assessment
  - A rubric that states all the assessment criteria very clearly as well as the rating scale
  - If a checklist is used it must also show teacher and learner comments
  - The signature of the teacher and the moderator must appear next to the final mark/summative percentage
  - Contact details of the school and the teacher, as well as the moderator

**The teacher should have the following resource material in the classroom:**

LTSM (subject to availability):

- Any of the textbooks approved by the National Department
- Any design magazine, for example *House and Leisure*, *World of Interiors*, *Visi*, *Elle Deco*, et cetera.
- Articles from websites, for example, DESIGN>MAGAZINE and DESIGN>EDUCATION and <http://www.ccdi.org.za/newsletter-registration>, 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)
- *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*, *1 000 Chairs*, *Packaging design now!*, *1 000 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*, et cetera.
- *The New Design Source Book* (Penny Sparke et al.)
- Woolworths' *Making The Difference Through Design Daily* resource book

**ASSESSMENT**

Important information for the learner regarding assessment tools used by the teacher:

Learners should always be aware of the assessment criteria for each given task. This enables the learner to do exactly what is required. It also allows the learner to score optimum marks:

- Record accurately, use correct subject terminology and show planning skills.
- Show understanding of the design process and do self-reflection of own progress.
- Demonstrate the ability to apply the learned skills and material to the sourcebook and final practical preparation.

When doing the sourcebook or workbook the learner must pay attention to the following 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
<b>SUBTOTAL</b>	<b>50</b>

When a product or practical task is completed the learner will be assessed on the following aspects: (Note the weighting and mark allocation.)

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
<b>SUBTOTAL</b>	<b>50</b>
<b>COMBINED TOTAL (Sections A and B):</b>	<b>100</b>

## 4. ASSESSMENT TOOLS

The following is a possible assessment tool/rating scale to be used to assess either the sourcebook/preparation/process Topic 1 or final product Topic 2.						
Not achieved 0–29%	Elementary 30–39%	Moderate 40–49%	Adequate 50–59%	Substantial 60–69%	Meritorious 70–79%	Outstanding 80–100%
The learner <b>can not record</b> accurately, nor use appropriate vocabulary/drawing/planning skills with relevance to the brief.	The learner <b>records</b> and uses language/ drawing/ planning skills <b>inadequately</b> with relevance to the brief.	The learner <b>records adequately</b> and has a limited grasp of the creative language/drawing/ planning skills with relevance to the brief.	The learner's ability to <b>record is satisfactory</b> , and grasp of the creative language/ drawing/ planning skills is consistent with relevance to the brief.	The learner shows the ability to <b>record accurately</b> and uses certain creative language/ drawing/ planning skills accurately with relevance to the brief.	The learner <b>records well</b> and uses the creative language/ drawing/planning skills consistently and appropriately with relevance to the brief.	The learner <b>records with complete accuracy</b> and has mastered the use of the creative language/drawing/ planning skills with relevance to the brief.
The learner <b>does not show an understanding</b> of the relevant design-making processes, nor is he/she able to reflect on his/her own level of development.	The learner only <b>partially understands</b> the design-making processes and reflection on his/her own level of development is inadequate.	The learner has a <b>limited understanding</b> of the design-making processes and is reasonably able to reflect on his/her own level of development.	The learner has a <b>satisfactory understanding</b> of the design-making processes and is able to reflect sometimes on his/her own level of development.	The learner has a <b>reasonable understanding</b> of the design-making processes and is able to reflect appropriately on his/her own level of development.	The learner has a <b>good understanding</b> of the design-making processes and is able to reflect accurately on his/her own level of development.	The learner has <b>excellent and complete understanding</b> of the design-making processes and has exceptional insight into his/her own level of development.
The learner <b>cannot apply</b> skills to his/her own further development.	The learner can only <b>partially apply</b> skills and material to his/her own further development.	The learner can <b>apply, within limits</b> , the learned skills and material to his/her own further development.	The learner has a <b>satisfactory ability to apply</b> the learned skills and material to his/her own further development.	The learner shows <b>ability to apply</b> the learned skills and material to his/her own further development.	The learner is <b>well able to apply</b> the learned skills and material to his/her own further development.	The learner <b>shows deep insight in applying</b> the learned skills and material to his/her own further development.

**NOTE:** The sourcebook is marked each term out of a mark of 50.

An example of summative mark allocation for learner A could be 58%, which is **29 out of 50**.

The teacher will then record the mark accordingly.

<b>SET CRITERIA</b>	<b>Not achieved</b> <b>0–29%</b>	<b>Elementary</b> <b>30–39%</b>	<b>Moderate</b> <b>40–49%</b>	<b>Adequate</b> <b>50–59%</b>	<b>Substantial</b> <b>60–69%</b>	<b>Meritorious</b> <b>70–79%</b>	<b>Outstanding</b> <b>80–100%</b>
<b>Design elements:</b> tonal value, colour, form/shape texture, dot/line (20)	The learner <b>can not use the design elements competently.</b>	The learner <b>uses design elements partially.</b>	The learner <b>has limited understanding of design elements.</b>	The learner <b>has a satisfactory understanding of design elements.</b>	The learner <b>has a reasonable understanding of the design elements.</b>	The learner <b>has used the design elements competently and has a good understanding thereof.</b>	The learner <b>has used the design elements with complete competence.</b>
<b>Design principles</b> Composition: Focal point, balance, contrast, unity/variety, proportion/ scale, rhythm, space (20)	The learner <b>can not use the design principles competently.</b>	The learner <b>uses design principles partially.</b>	The learner <b>has limited understanding of design principles.</b>	The learner <b>has a satisfactory understanding of design principles.</b>	The learner <b>has a reasonable understanding of the design principles.</b>	The learner <b>has used the design principles with competence and with a good understanding thereof.</b>	The learner <b>has used the design principles with complete competence.</b>
<b>Interpretation, creativity, originality, conceptualisation</b> (20)	The learner <b>does not show an understanding</b> of the design brief.	The learner <b>only partially understands</b> the design brief.	The learner <b>has a limited understanding</b> of the design brief.	The learner <b>has a satisfactory understanding</b> of the design brief.	The learner <b>has a reasonable understanding</b> of the design brief.	The learner <b>has a good understanding</b> of the design brief.	The learner <b>has excellent and/or complete understanding</b> of the design brief.
<b>Use of technique and media</b> (20)	The learner is <b>only partially able to apply</b> media.	The learner is <b>able, within limits, to apply</b> the media.	The learner <b>has a satisfactory ability to apply</b> the media.	The learner <b>shows ability to apply</b> the media.	The learner is <b>only partially able to apply</b> the media.	The learner is <b>well able to apply</b> the media.	The learner <b>shows deep insight in applying</b> the media.
<b>Presentation, professionalism and functionalism</b> (20)	The learner <b>does not show an understanding</b> of professionalism and functionality.	The learner <b>only partially understands</b> professionalism and functionality.	The learner <b>has a limited understanding</b> of professionalism and functionalism.	The learner <b>has a satisfactory understanding</b> of professionalism and functionality.	The learner <b>has a reasonable understanding</b> of professionalism and functionality.	The learner <b>has a good understanding</b> of professionalism and functionality.	The learner <b>has excellent and/or complete understanding</b> of professionalism and functionality.

## 6. MODERATION OF THE FINAL PRACTICAL EXAMINATION

### GENERAL:

The PATs done during the first two terms and the trial practical examination in the third term will be set by the teacher of the subject. These will be externally moderated at the end of the year together with the final examination work. Internal moderation will take place in all the provinces. Schools or provinces must arrange their own cluster meetings to moderate the practical work. Schools will be notified by the provinces concerning the date, time and venue for the submission of PATs and examination work to be moderated externally.

**NOTE:** The maximum duration for the entire practical exam process will be stated on the national practical Paper 2. Each province will determine the process involved in the marking of Topic 1 (sourcebook/process) and Topic 2 (final product). Schools will be notified by the provinces concerning the date, time and venue for the submission of work to the examination centres, where applicable.

Criteria for the Final Practical Examination:

#### PROCESS (Topic 1)

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

#### PRODUCT (Topic 2)

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/Craftmanship/Method	10
The design solution must show evidence of at least 12 hours' work under controlled circumstances	10
Professional presentation and functionality of the design solution	10

Finally, to all the learners doing the subject Design:

- Be creative, enjoy what you are doing and use the right tools or equipment or method/techniques for what you are creating.
- Time is a factor when you are doing the practical work, so do not waste it, otherwise you will be handing in unfinished work.
- The theory and history component is very important so learn to communicate well or to sell good aesthetic and functional design products.