



**basic education**

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

# **DESIGN**

## **GUIDELINES FOR PRACTICAL ASSESSMENT TASKS**

**2016**

**These guidelines consist of 20 pages and a 1-page annexure.**

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**ANNEXURE A: Declaration of authenticity****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.
- 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).
  - You may develop your own themes and/or choose them from the approved textbooks.
  - You may decide on a broad theme for the annual practical work and then sub-divide them into specific briefs, one per term. This will result in a more coherent body of work in the retrospective exhibition.
- You should ensure that at least 60% of each PAT is done in class under your supervision as you have to authenticate the work as the learner's own. If you 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.

All PATs should run concurrently with the term's prescribed 'Design in a Business Context' research modules (terms 1 and 2).

Summary of the year's practical tasks:

TERM 1	TERM 2	TERM 3	TERM 4
PAT 1	PAT 2	TRIAL PRACTICAL EXAMINATION	RETROSPECTIVE EXHIBITION: <ul style="list-style-type: none"> <li>• PATs 1 and 2</li> <li>• Trial examination practical</li> <li>• ONE best Grade 11 work</li> <li>• TWO Business Context research modules*</li> </ul> AND PAPER 2 (FINAL PRACTICAL EXAM)

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

The focus in the first term 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.

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

The focus in the second term 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 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 a retrospective exhibition assessment rubric is provided on page 14.


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

<b>TOPIC 1: DESIGN PROCESS (sourcebook)</b>	<b>DESCRIPTION</b>	<b>MARKS (50)</b>
<b>Expression of intention and rationale/concept</b>	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.	<b>10</b>
<b>Evidence of research, experimentation and reflection</b>	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.	<b>10</b>
<b>Evidence of detailed planning, drawing skills and presentation</b>	Generative drawings should explore a variety of solutions to the brief (different techniques and materials). Drawing skills development should be evident. This process should be creatively presented.	<b>10</b>
<b>Evidence of final drawing/ collage/maquette related to the final concept</b>	Show evidence of the final design solution in the form of a detailed, annotated drawing/collage/maquette/ prototype, etc.	<b>10</b>
<b>Research: Design in a business context</b>	<b>PAT 1:</b> Basic understanding of marketing design products aimed at a specific target market through the use of packaging and advertising as marketing tools. <b>PAT 2:</b> Career opportunities within the design discipline: Range, scope, training needed and training available.	<b>10</b>

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

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

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

	<p>Successful designs are created when learners play with ideas and generate different approaches responding to purposeful tasks, in imaginative, unique and personal ways.</p>
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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 aesthetical pleasing functional design solution
- Stipulate the format, medium/material, technique specifications
- Request or specify possible target market(s)
- Specify deadline(s) clearly

**TIP**

Although learners should receive a written brief, it is sometimes a good idea to give the brief just before making the final product.

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 to, 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.

## 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 them to develop as effective, independent learners 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.

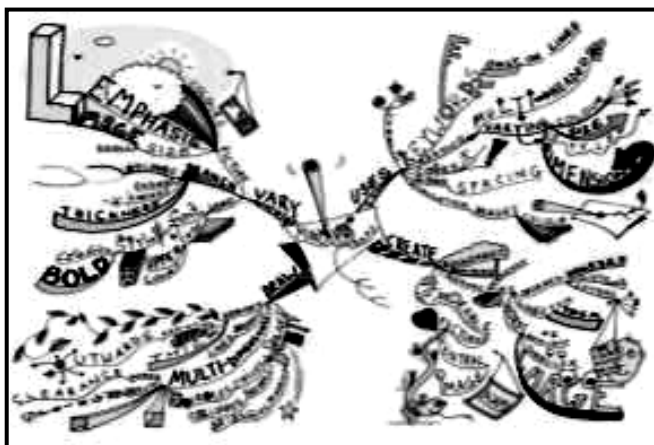
### How to generate ideas:

#### 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 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 sub-topics of the words you wrote on the main branches.
- Keep expanding the mind map outwards with additional sub-topics/keywords and branches.



Useful website: <http://blog.igmatrix.com/how-to-mind-map>

**Example of a mind map:****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.**

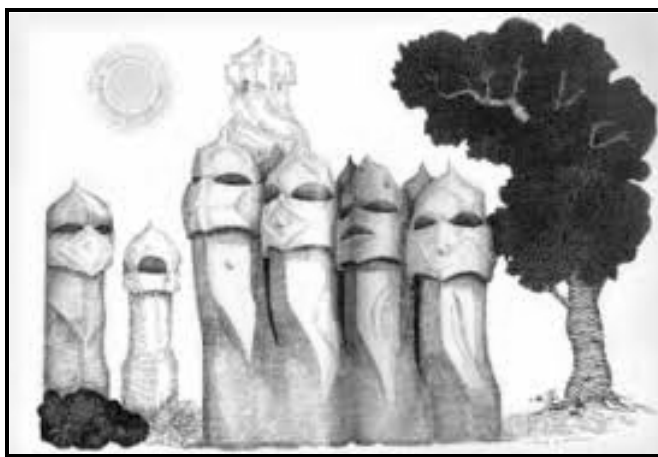
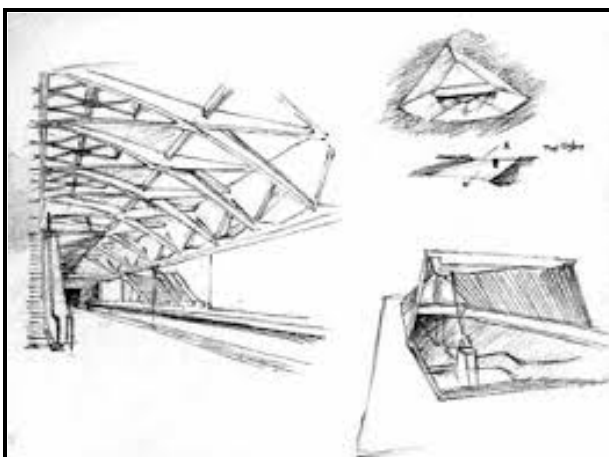
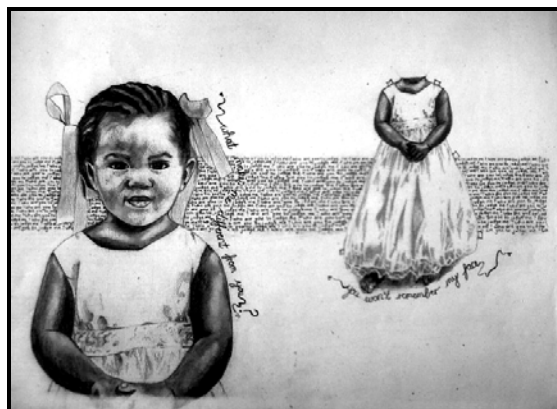
- Experiment with movable objects/designs.
- These experiments can be placed in the sourcebook and might trigger ideas for the final work.
- Give learners 10 minutes to collect 10 images from magazines that depict movement. Hand out photocopies of additional examples. Using all the images learners should 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
<b>TOTAL</b>	<b>50</b>

### 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
<b>TOTAL</b>	<b>50</b>
<b>COMBINED TOTAL OF TOPIC 1 AND TOPIC 2</b>	<b>100</b>

**ASSESSMENT CRITERIA FOR TRIAL EXAMINATION PRACTICAL: (To be completed during 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
<b>TOTAL</b>	<b>50</b>

### 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 circumstances	10
Professional presentation and functionality of the design solution	10
<b>TOTAL</b>	<b>50</b>
<b>COMBINED TOTAL OF TOPIC 1 AND TOPIC 2</b>	<b>100</b>

This taxonomy should be used in conjunction with the assessment criteria for PAT 1 (term 1) and PAT 2 (term 2) shown on page 10.

### COGNITIVE LEVEL DESCRIPTORS FOR PRACTICAL PROJECTS

An 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 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

### Descriptors for the assessment criteria for TOPICS 1 and 2

<b>Outstanding</b>	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</u> solution. <b>Outstanding and original presentation of the process and the product.</b>
<b>Excellent</b>	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. <b>Some minor flaws evident.</b>
<b>Very good</b>	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. <b>Some obvious inconsistencies/ flaws evident.</b>
<b>Good</b>	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. <b>Distracting/Obvious inconsistencies.</b>
<b>Average</b>	50–59	Adequate; feels mechanical; derivative or copied; little insight; unimaginative; design process and solution not always clearly identified; fair presentation. <b>Many distracting inconsistencies.</b>
<b>Below average</b>	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. <b>In need of support/motivation to pass.</b>
<b>Weak</b>	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. <b>In need of support/motivation to pass.</b>
<b>Very weak Fail</b>	20–29	Very little information or <b>irrelevant work/design process and solution.</b> No effort made to present work in an acceptable manner. General lack of commitment and technical skill.
<b>Unacceptable Fail</b>	0–19	Incoherent; <b>irrelevant, very little or no work;</b> lack of even <u>limited</u> skills being applied. No commitment and technical skill.

## 2.3 Moderation of 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:** \_\_\_\_\_

<b>1.</b>	<b>THE PAT BRIEF</b>	<b>✓ OR x</b>
	Clear instructions of what is expected, relevant to the specific grade	
	Visual inspiration	
	<b>The brief provides for the development of/gives the opportunity for the following:</b>	
	• <b>Fluency</b> (the generation of ideas, answers, responses, possibilities for a given situation/problem)	
	• <b>Flexibility</b> (the generation of alternatives, variations, adaptations, different ideas/solutions/options)	
	• <b>Originality</b> (the generation of new, unique and novel responses/solutions)	
	• <b>Elaboration</b> (the expansion, enlargement, enrichment or embellishment of ideas to make it easier for others to understand or to make it more interesting)	
	• <b>Risk-taking</b> (experimenting, trying new challenges)	
	• <b>Complexity</b> (the ability to create structure out of chaos, to bring logical order to a given situation and/or to see the missing parts)	
	• <b>Curiosity</b> (the ability to wonder, ponder, contemplate or puzzle)	
	• <b>Imagination</b> (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	
<b>2.</b>	<b>ASSESSMENT OF PATS</b>	
	Relevant to the specific grade, in line with standard of province, i.e. realistic marking	
	Use of assessment criteria	
	<b>50 marks for sourcebook including assessment of the following:</b>	
	• Intention and rationale of the brief (for example in the form of a mind map, visual presentation, etc.)	
	• Evidence of research, experimentation and reflection (for example 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	
	<b>50 marks for product(s) including assessment of the following:</b>	
	• 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:** \_\_\_\_\_

<b>1.</b>	<b>THE RETROSPECTIVE EXHIBITION</b>	<input type="checkbox"/> <b>OR</b> <input type="checkbox"/>
	Clear instructions of what is expected, relevant to the specific grade	
	Visual inspiration	
	<b>The brief provides for the development of/gives the opportunity for the following:</b>	
	• <b>Fluency</b> (the generation of ideas, answers, responses, possibilities for a given situation/problem)	
	• <b>Flexibility</b> (the generation of alternatives, variations, adaptations, different ideas/solutions/options)	
	• <b>Originality</b> (the generation of new, unique and novel responses/solutions)	
	• <b>Elaboration</b> (the expansion, enlargement, enrichment or embellishment of ideas to make it easier for others to understand or to make it more interesting)	
	• <b>Risk-taking</b> (experimenting, trying new challenges)	
	• <b>Complexity</b> (the ability to create structure out of chaos, to bring logical order to a given situation and/or to see the missing parts)	
	• <b>Curiosity</b> (the ability to wonder, ponder, contemplate or puzzle)	
	• <b>Imagination</b> (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	
<b>2.</b>	<b>ASSESSMENT OF EXHIBITION</b>	
	Relevant to the specific grade, in line with standard of province, i.e. realistic marking	
	Use of assessment criteria	
	<b>80 marks for exhibition including assessment of the following:</b>	
	• Creativity/Originality/Interpretation in terms of the concept and solutions relevant to the brief	
	• 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.	
	• 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.	

## 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. Utmost importance is placed on 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

<b>TASK 1 (Term 1):</b>	<b>TASK 3 (Term 2):</b>	<b>TASK 5 (Term 3):</b>
<b>Practical Assessment Task (100)</b>	<b>Practical Assessment Task (100)</b>	<b>Trial Examination Practical Task (100)</b>
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. Listed below is a guideline of some approaches you may adopt.

## **What designers do?**

<b>Remember</b>	<b>Create</b>	<b>Imagine</b>
<b>Feel</b>	<b>Observe</b>	<b>Distort</b>
<b>Experiment</b>	<b>Invent</b>	<b>Play</b>
<b>Repeat</b>	<b>Transform</b>	<b>Investigate</b>
<b>Plan</b>	<b>Analyse</b>	<b>Symbolise</b>

**You should do the same!**



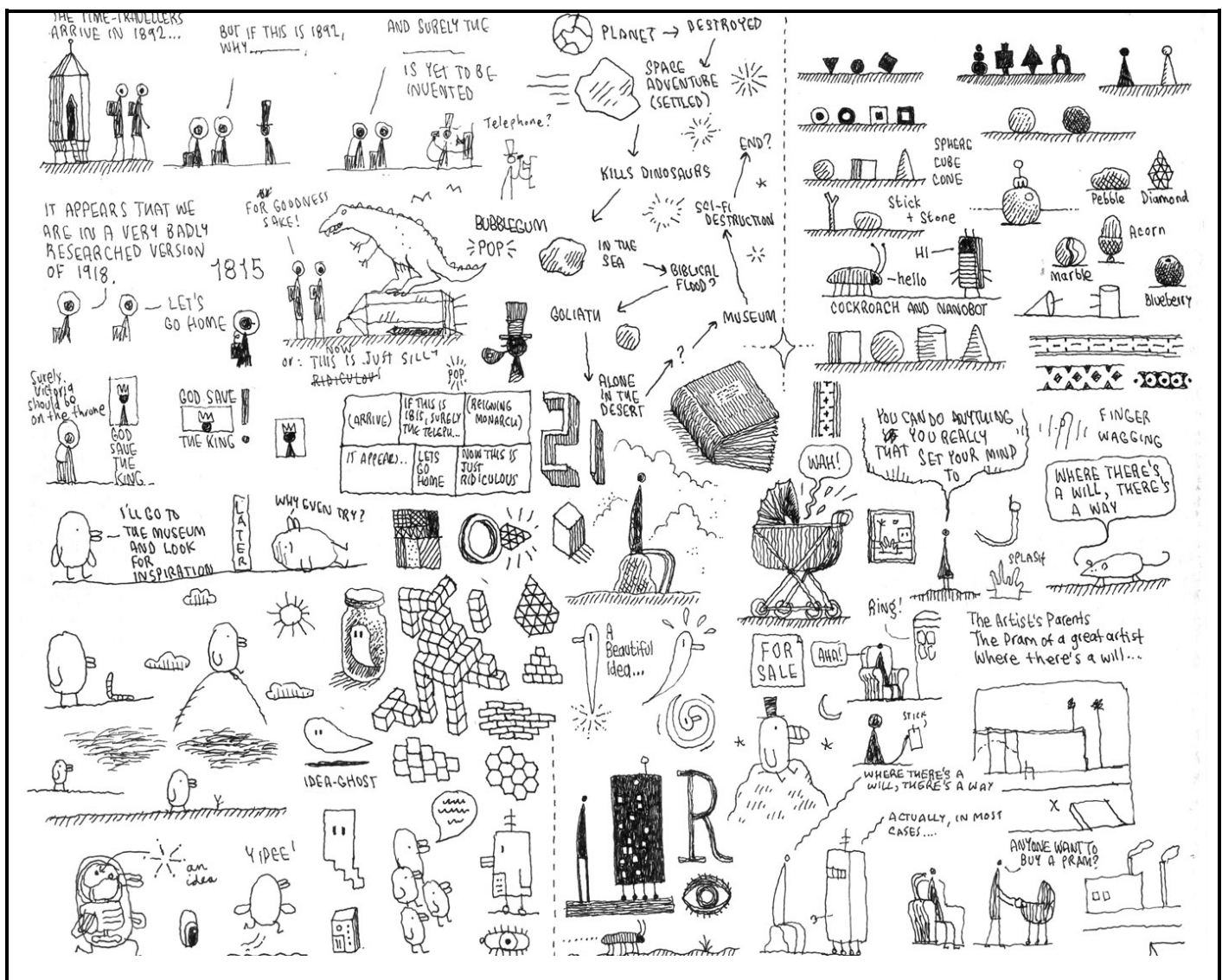
- It is important to develop your particular strengths. Some of you will be careful planners, while others work more intuitively.
- You should be a confident risk-taker. Try out new ideas and processes without fear of failure.
- Creative activity may take place at a number of different levels, from producing 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.

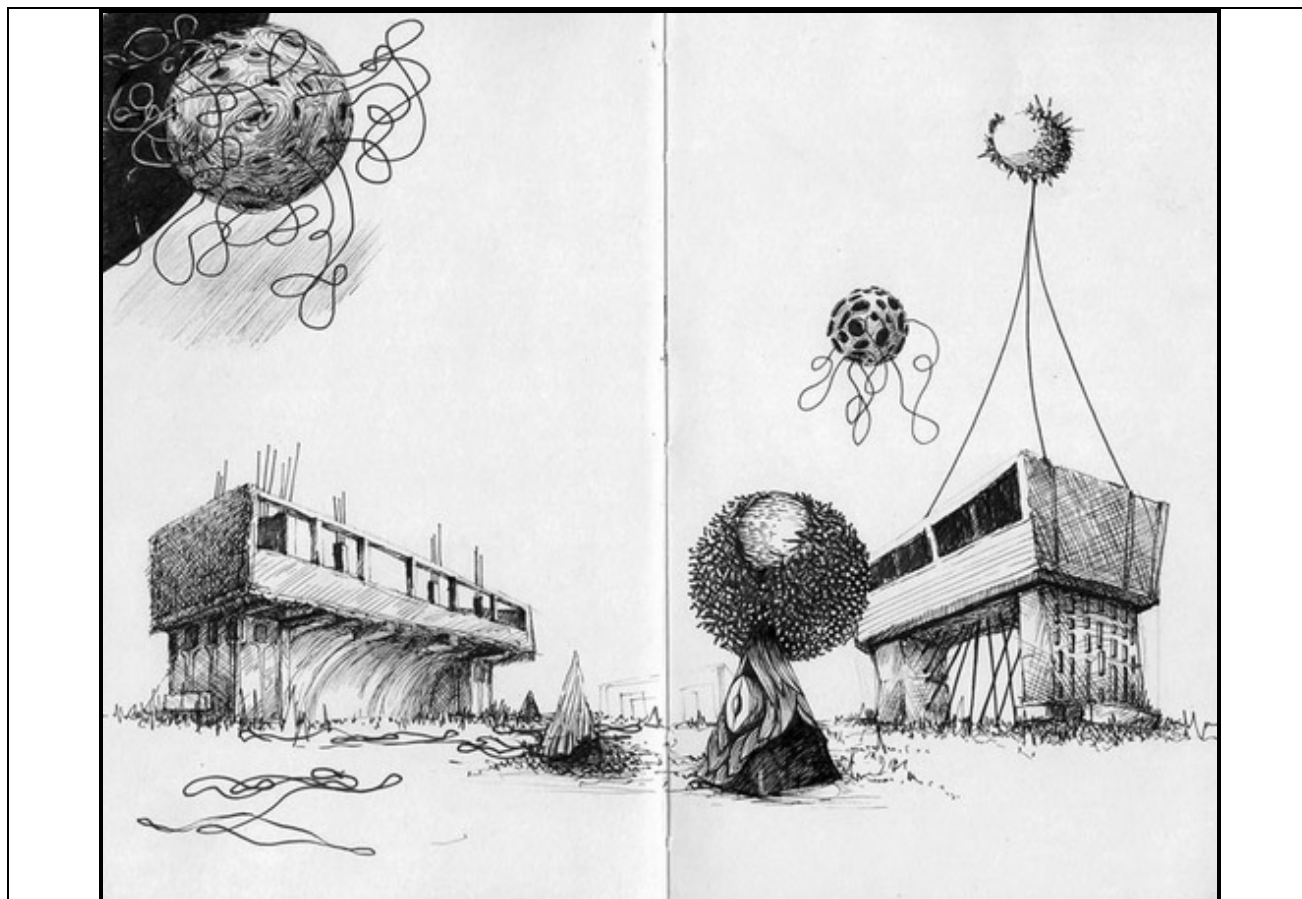
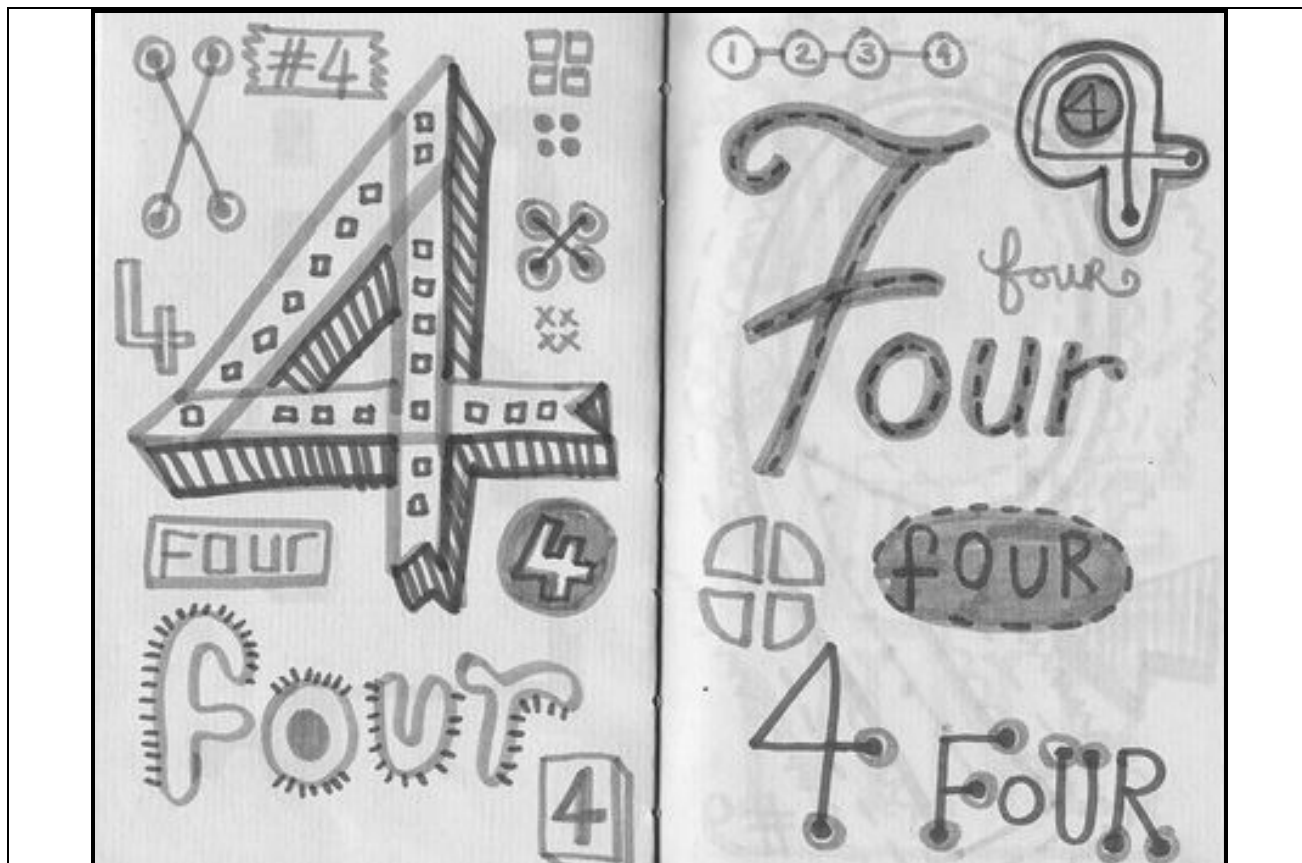
## Tips for TOPIC 1 (Sourcebook):

The source book 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 4 and 5 of the Teacher Guideline.

### 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 **Timeframes**

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

### 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](http://www.behance.com)
- [www.pinterest.com](http://www.pinterest.com)
- [www.yatzer.com](http://www.yatzer.com)
- [www.dezeen.com](http://www.dezeen.com)
- [www.itsnicethat.com](http://www.itsnicethat.com)
- [www.underconsideration.com/fpo](http://www.underconsideration.com/fpo)
- [www.ineedaguide.blogspot.com](http://www.ineedaguide.blogspot.com)
- [www.lostateminor.com](http://www.lostateminor.com)
- [www.coutequecoute.blogspot.com](http://www.coutequecoute.blogspot.com)
- [www.antwerp-fashion.be](http://www.antwerp-fashion.be)
- [www.logopond.com](http://www.logopond.com)
- [www.thedieline.com](http://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**

<b>DECLARATION OF AUTHENTICITY</b>		
This is to declare that 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		
<b>PAT 1 / 2 / Trial Examination:</b> (Select and encircle ONE only)		
	<b>Signature</b>	<b>Date</b>
Learner		
Teacher		
Principal		
School stamp		