basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DESIGN

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

GRADE 12

2026

These guidelines consist of 45 pages and 2 annexures.
These guidelines must be printed in full colour.

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ANNEXURE A: DECLARATION OF AUTHENTICITY

ANNEXURE B: DESIGN PAPER 2 ASSESSMENT RUBRIC: COMPOSITE MARK SHEET

1. INTRODUCTION

The 18 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, Engineering Graphics and Design
- TECHNICAL: Technical Mathematics and Technical Sciences

A practical assessment task (PAT) mark is a compulsory component of the final promotion mark for all candidates registered for 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 Administration of the PATs

- Design teachers will set their own PATs. 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 TWO separate practical assessment tasks that are undertaken during the academic year (Terms 1 to 2). Term 3 will be used to complete Topic 1 (sourcebook/process work) of the Final Practical Examination (Paper 2).
- Marks for each PAT should be allocated as follows:
  Topic 1: The process (100 marks)
  Topic 2: The product (100 marks)
- Choosing themes for the PATs:
  - Teachers should choose themes to guide their briefs (e.g. if the theme is 'Improved Living', a brief could focus on finding a variety of solutions to improve living).
  - Teachers may develop their own themes and/or choose them from the approved textbooks.
  - Teachers may decide on a broad theme for the annual practical work and then subdivide them into specific briefs, one per term. This will result in a more coherent body of work in the Retrospective Exhibition.
- The teacher should ensure that at least 60% of each PAT is done in class under supervision, as the teacher has to authenticate the work as the learner's own work. If the teacher cannot authenticate the work, it should NOT be marked.
- The PATs should be set in accordance with the context of the school. Teachers should give specific instructions in the brief to set the requirements for the PAT.

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PAT 1 Topic 1 and PAT 2 Topic 1 should include a 'Design in a Business Context' research section.

Summary of the year's practical tasks:

TERM 1	TERM 2	TERM 3	TERM 4
PAT 1	PAT 2	FINAL PRACTICAL EXAMINATION (PAPER 2): TOPIC 1 (sourcebook/ process work)	1. RETROSPECTIVE EXHIBITION: • PATs 1 and 2 • ONE best Grade 11 PAT 2. FINAL PRACTICAL EXAMINATION (PAPER 2): TOPIC 2 (product)

2.2 Design in a Business Context

(Part of PAT 1, Topic 1 and PAT 2, Topic 1)

The Design in a Business Context task should consist of:

- Business context topic and introduction
- Content on A4 format, 4–8 pages, both sides
- Conclusion
- Detailed bibliography, e.g. title underlined, author(s) in brackets, publisher, publishing date, web link, blog and date
- Labels to accompany all visual material, i.e. title, materials used, name of designer, country in brackets, date

The content of this Business Context research in each Topic 1 task should include some or all of the content below.

- Define your target market. Explain why you have chosen it.
- Discuss the trends that have influenced you.
- An appropriate local or international case study.
- Visual merchandising of your product.
- Explain how you would market this product. Create ONE of the following marketing forms: business card, flier, poster, advert for local newspaper, Facebook page, etc.
- List all the materials you required, the name and contact details of your suppliers and write up the costs of all your materials. Also work out potential other costs, such as electricity, etc.
- Possible competitors: describe their products and why you consider them to be competitors.
- Research potential markets for your products.
- Research potential funding options for your business.
- Investigate tertiary and career opportunities in your design product choice: range, scope, training needed and training available.
- How would you package and/or advertise your product or service to your intended target market?

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2.3 Retrospective Exhibition (Task 6)

- At the end of Grade 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 (concept, innovation, process, technical skills, an understanding of design in a business context and applied theoretical knowledge). The PAT is developed over a period of time during Terms 1, 2 and 3. The exhibition should be entirely the learners' own effort.
- Learners must concentrate on/demonstrate their entrepreneurial skills and promote their own products (merchandising).
- Design products and solutions must link to each other, which should afford the viewer a much broader overview of the learners' abilities, and it should be an opportunity for the school and parent community to view their work.
- The sourcebooks must be available at the Retrospective Exhibition for markers to view in order to understand the intention of each product, as evidence of originality and to see the level of planning involved in the creation of the product.

2.4 Examples of PAT Retrospective Exhibitions

- Candidates may set up their exhibition in the form of a/an:
    - Designer's pitch when presenting his/her work to prospective clients
    - Window display
    - Advertisement or promotion
    - PowerPoint presentation
    - Presentation of new, sustainable ideas and non-commercial solutions in an innovative way
    - Innovative presentation of a proposed solution to a problem that has been identified
    - Interpretive exhibition, a display which engages the viewer in a visual or physical conversation through the use of elements such as text, objects, videos or interactive display
    - Digital exhibition, if it suits the school and specific province's needs and circumstances better
- This exhibition should therefore be well planned in terms of its concept and presentation. The PAT exhibition showcases the further development of the products into a cohesive body of work that is seen in the context of an exhibition environment.
- This body of work will be assessed holistically.

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DIFFERENT APPROACHES TO THE RETROSPECTIVE EXHIBITION:

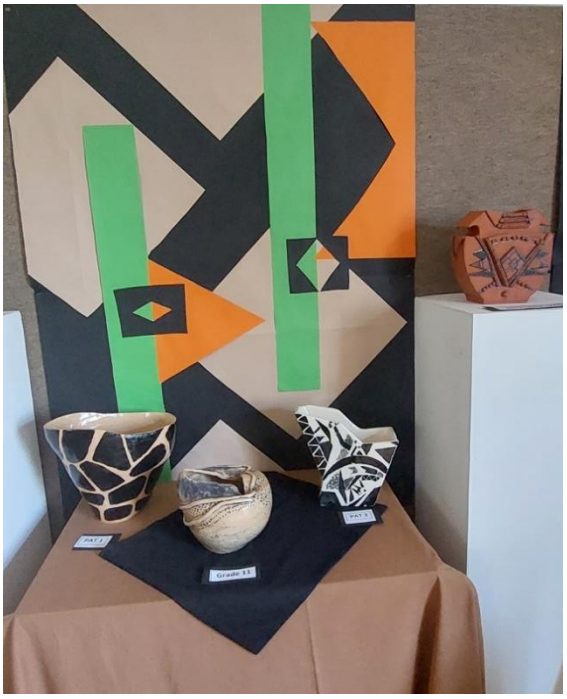














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2.5 Ideas and approaches to use in the development of the PAT briefs

	Successful designs are created when learners play with ideas and generate different approaches responding to purposeful tasks, in imaginative, unique and personal ways.

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

How to choose a theme:

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

How to set a brief:

A brief should outline the following:

- Identify a problem/need/opportunity that offers the learner an opportunity to create an aesthetically pleasing functional design solution.
- Set clear criteria and give good instructions to guide the learner. A Grade 10 brief will have more specific guidelines, while Grade 12 tasks should be more open-ended briefs that allow learners to choose the materials, tools, techniques, themes and processes within their chosen practical design categories.

Clear criteria and instructions should include and consider the following:

- Stipulate the format, medium/material, technique specifications.
- Focus on inspiring creativity, originality and innovation.
- Skill transfer should take place between teacher and learner.
- Learners should learn a new skill with every practical project.
- Ensure the task to be developmental with progression in skills.
- Consider the contextual factors, namely the materials, equipment, facilities at a school, resources and costs.
- Specify possible target market(s).
- Keep the scope manageable.
- Determine the timeframe/duration/mini-due dates/final due date (for monitoring purposes).
- Use the available assessment rubric.

This brief should be discussed and debated by the teacher and learners for a better understanding of the intended design outcome.

TOPIC 1 – Sourcebook guidelines for the teacher

Brainstorming, selection and evaluation of ideas:

- Help the learner to find their 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 fill them with passion. Try to lead them to individual and innovative approaches.
- When evaluating ideas with the learners, 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 and to describe/illustrate concept development.

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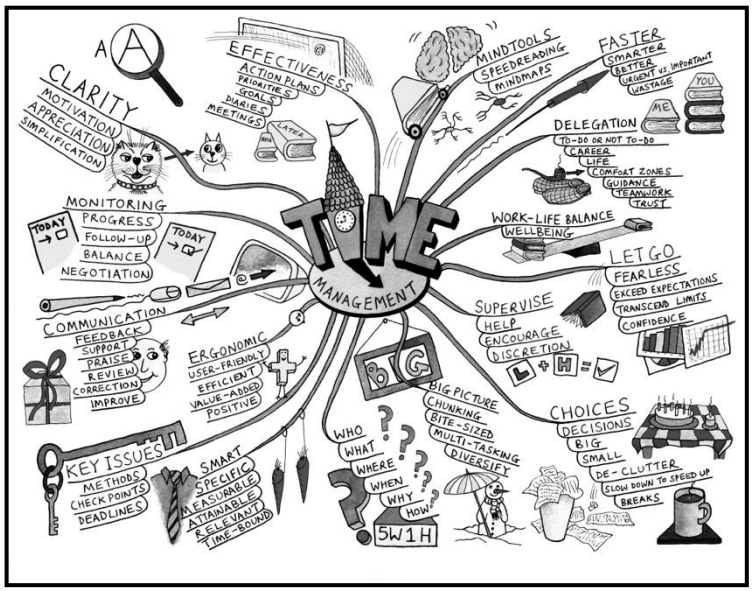
How to generate ideas:

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.

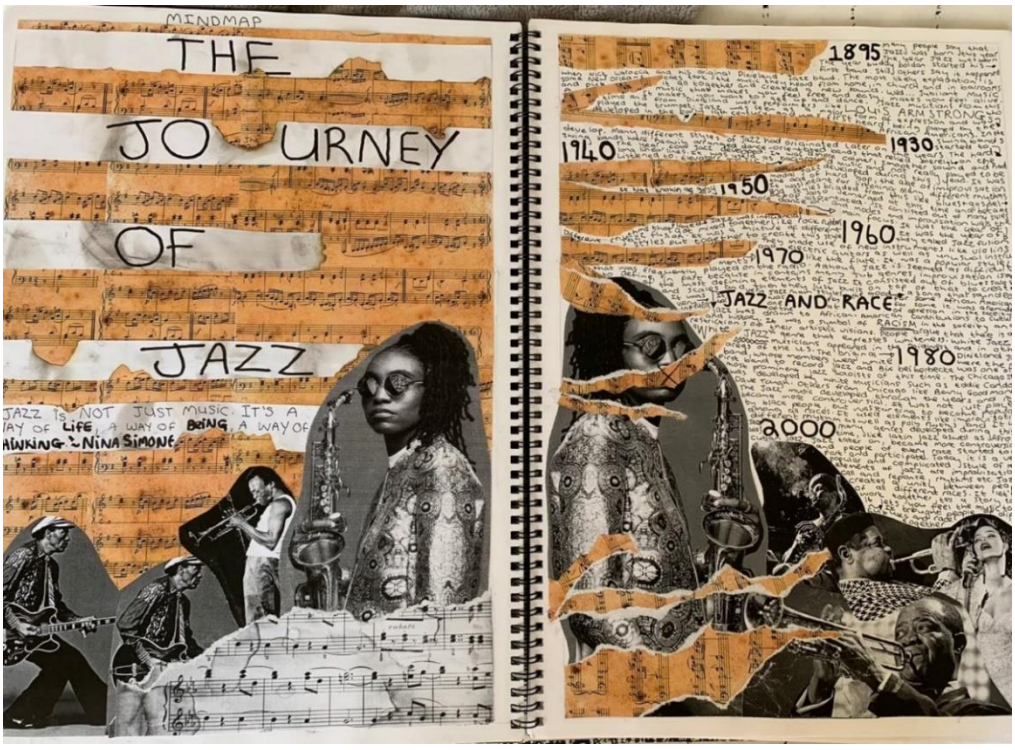
A few quick guidelines

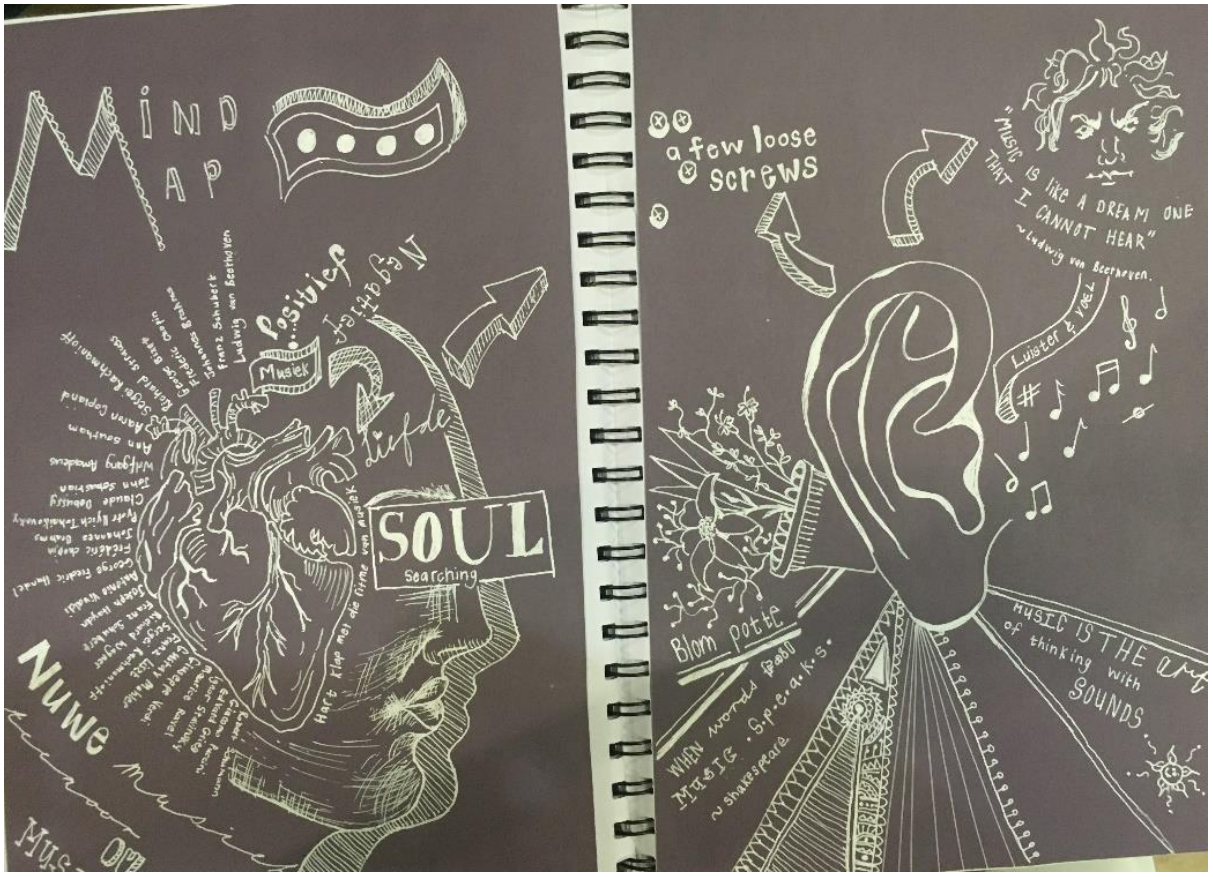
- Start by placing the theme in the middle of the page (write the word and/or draw an image of it).
- Draw at least four thick organic-looking branches radiating outwards from the central keyword/image, etc. Different colours can be used to represent each branch.

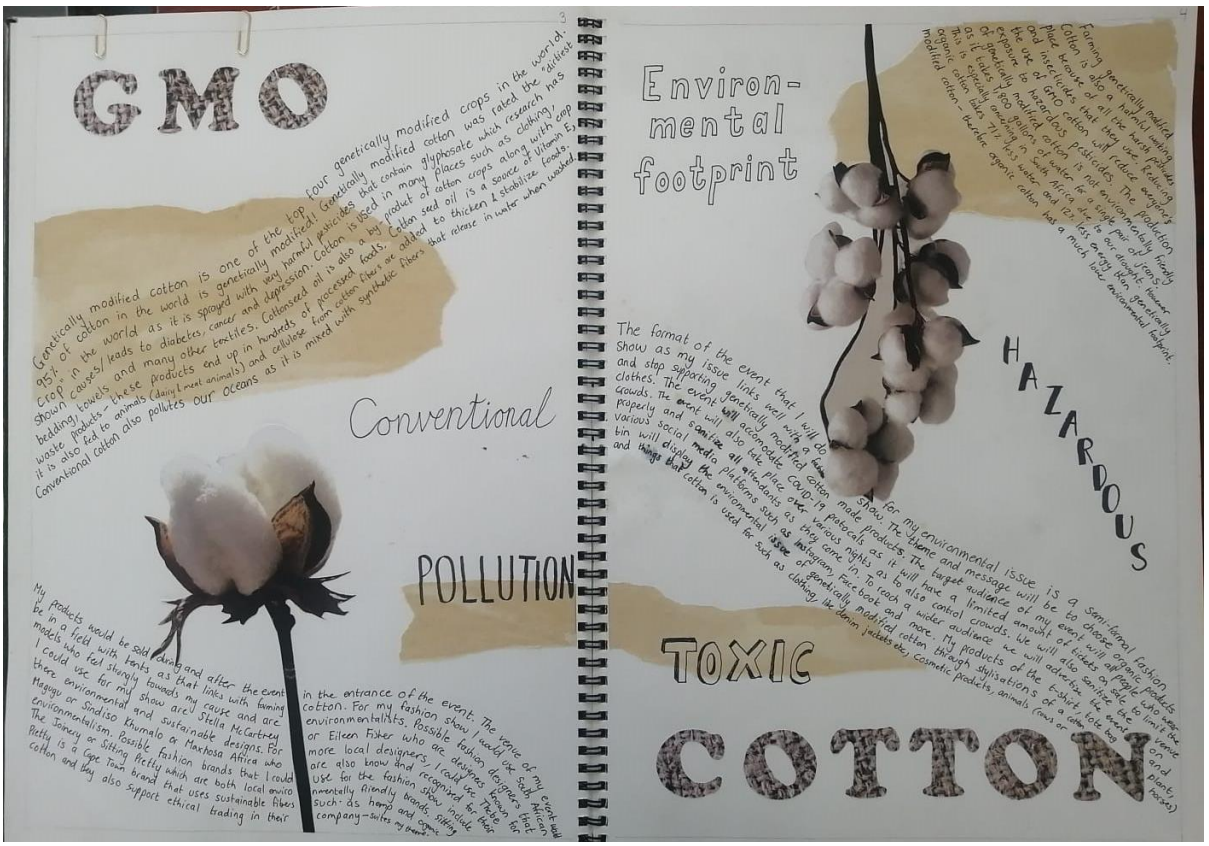


- Draw additional branches that extend from the main branches. The words on these branches are subtopics of the words you wrote on the main branches.
- Keep expanding the mind map outwards with additional subtopics/keywords and branches.
- Useful website: http://blog.iqmatrix.com/how-to-mind-map.

EXAMPLES OF MIND MAPS:

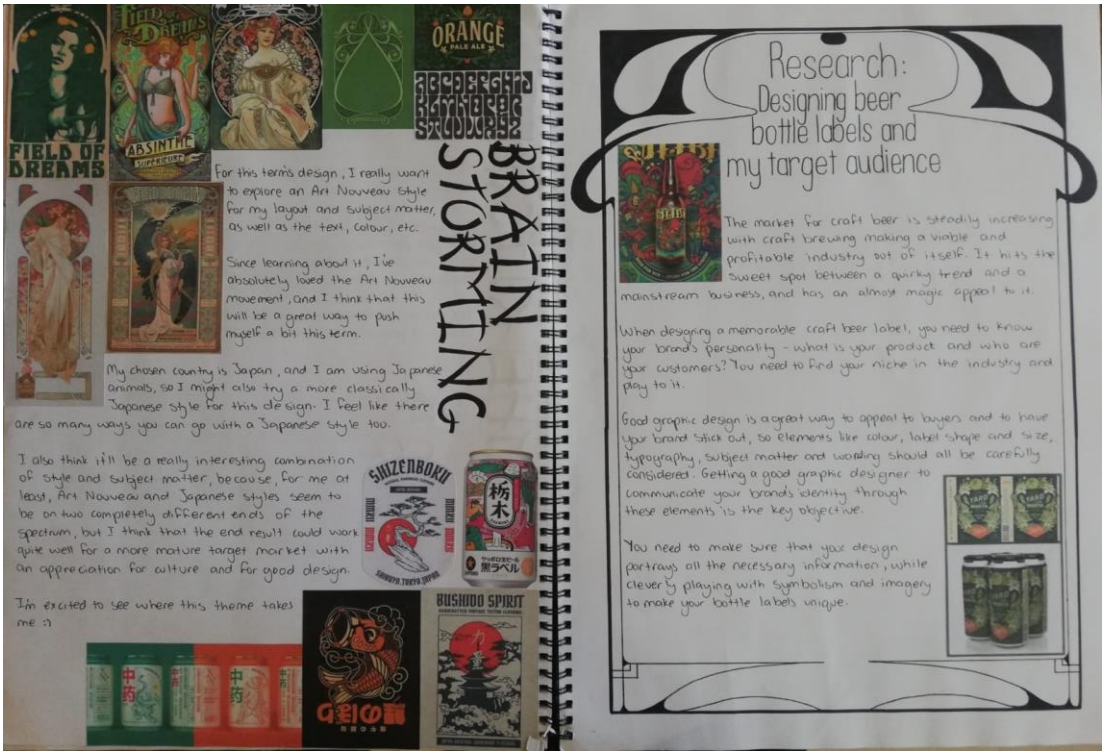



MIND MAP
Positief
Musiek
SOUL
searching
a few loose screws
"MUSIC IS LIKE A DREAM ONE THAT I CANNOT HEAR"
Ludwig van Beethoven.
Luister & voel
MUSIC IS THE art of thinking with SOUNDS.
Blom Potte
WHEN words fail MUSIC speaks.
Shakespeare


GMO
Genetically modified cotton is one of the top four genetically modified crops in the world. 85% of cotton in the world is genetically modified! Genetically modified cotton was rated the "dirtiest crop" in the world as it is sprayed with very harmful pesticides that contain glyphosate which research has shown causes cancer and depression. Cotton is used in many places such as clothing, bedding, towels and many other textiles. Cottonseed oil is also a by-product of cotton crops along with cop waste products - these products end up in hundreds of processed foods. Cotton seed oil is a source of Vitamin E, it is also fed to animals (dairy & meat animals) and cellulose from cotton fiber are added to thicken & stabilize foods. Conventional cotton also pollutes our oceans as it is mixed with synthetic fibers that release in water when washed.
Conventional
POLLUTION
My products would be sold during and after the event in the entrance of the event. The venue of my event would be in a field with tents as that links with farming cotton. For my fashion show I would like South African models who feel strongly towards my cause and are environmentalists. Possible fashion designers that I could use for my show are: Stella McCartney - Magugu or Sindiso Khumalo or Maxhosa Africa who more local designers, I could use for the fashion show include there environmental and sustainable designs. For are also know and recognized for their environmentalism, Possible fashion brands that I could Thus Jonny or Sitting Pretty which are both local enviro use for the fashion show include environmentally friendly brands, such as hemp and organic Pretty is a Cape Town brand that uses sustainable fibers company - suites my event.
cotton and they also support ethical trading in their
Environ-mental footprint
Farming genetically modified cotton is a harmful method! Cotton is a harsh crop to grow because of all the harsh pesticides and insecticides that they use. Farming GMO cotton will reduce the use of GMO cotton will reduce the exposure to hazardous pesticides. The organic production of genetically modified cotton is not environmentally friendly as it takes 11 000 gallons of water for a single pair of jeans. This is typically according to South Africa standards and 2.7 less water and 62% less energy than genetically modified cotton - therefore organic cotton has a much less environmental footprint.
HAZARDOUS
The format of the event that I will do for my environmental issue is a semi-formal fashion Show as my issue links well with a fashion show. The theme and message will be to choose organic products and stop supporting genetically modified cotton made products. The event will accomodate COVID-19 protocols as it will target audience of my event will also be limited to clothes. The event will also take place over various nights as to also control crowds. We will have a limited amount of tickets per night. The event will be properly and similar all attendants as they come in. To reach a wider audience we will advertise the event on various social media platforms such as instagram, facebook and more. My products of the t-shirt I take to limit the bin will display the environmental issue of organic cotton through stylisations of a t-shirt, tote bag and and things that cotton is used for such as clothing, the denim jackets are genetically modified cotton made products are, cosmetic products, animals (cows or other plants, horses)
TOXIC
COTTON

Brainstorming, ideas, collecting visual references and researching designers:




BRAIN STORMING
For this term's design, I really want to explore an Art Nouveau style for my layout and subject matter, as well as the text, colour, etc.
Since learning about it, I've absolutely loved the Art Nouveau movement, and I think that this will be a great way to push myself a bit this term.
My chosen country is Japan, and I am using Japanese animals, so I might also try a more classically Japanese style for this design. I feel like there are so many ways you can go with a Japanese style too.
I also think it'll be a really interesting combination of style and subject matter, because, for me at least, Art Nouveau and Japanese styles seem to be on two completely different ends of the spectrum, but I think that the end result could work quite well for a more mature target market with an appreciation for culture and for good design.
I'm excited to see where this theme takes me :)
Research: Designing beer bottle labels and my target audience
The market for craft beer is steadily increasing with craft brewing making a viable and profitable industry out of itself. It hits the sweet spot between a quirky trend and a mainstream business, and has an almost magic appeal to it.
When designing a memorable craft beer label, you need to know your brand's personality - what is your product and who are your customers? You need to find your niche in the industry and play to it.
Good graphic design is a great way to appeal to buyers and to have your brand stick out, so elements like colour, label shape and size, typography, subject matter and wording should all be carefully considered. Getting a good graphic designer to communicate your brand's identity through these elements is the key objective.
You need to make sure that your design portrays all the necessary information, while cleverly playing with symbolism and imagery to make your bottle labels unique.


Brainstorm
"DRAGONS"
- using chinese symbols such as these ones are important 'culture' to be present in making an oriental-inspired textile design.
- mythical or not
"TRADITION"
- having a variety of different traditional figures in a textile design is quite influential for oriental designs. in my design I would like umbrellas, flowers, fans and clouds.
research images

TIP:

It is sometimes a good idea to give the brief just after an activity like the one shown below. This will assist learners to generate ideas.

Topic 1 could 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.

EXAMPLE OF AN 'EXPLORATION JOURNEY' TO GENERATE IDEAS RELATED TO A THEME:

Theme: Movement

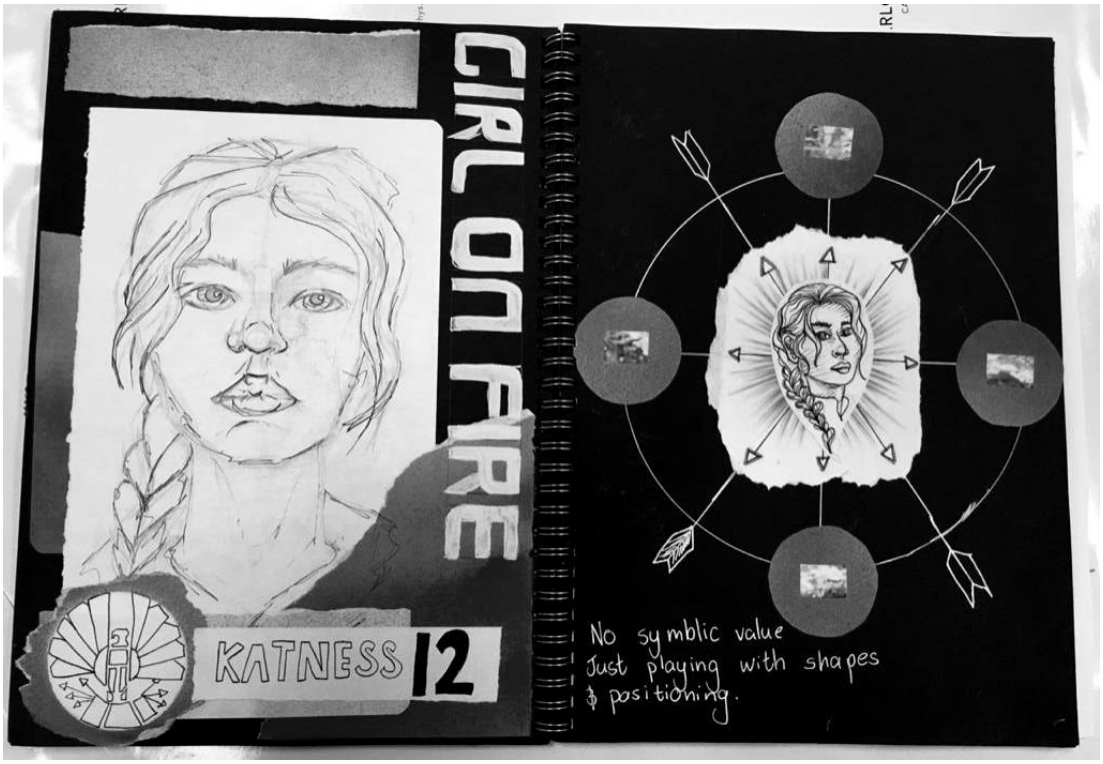


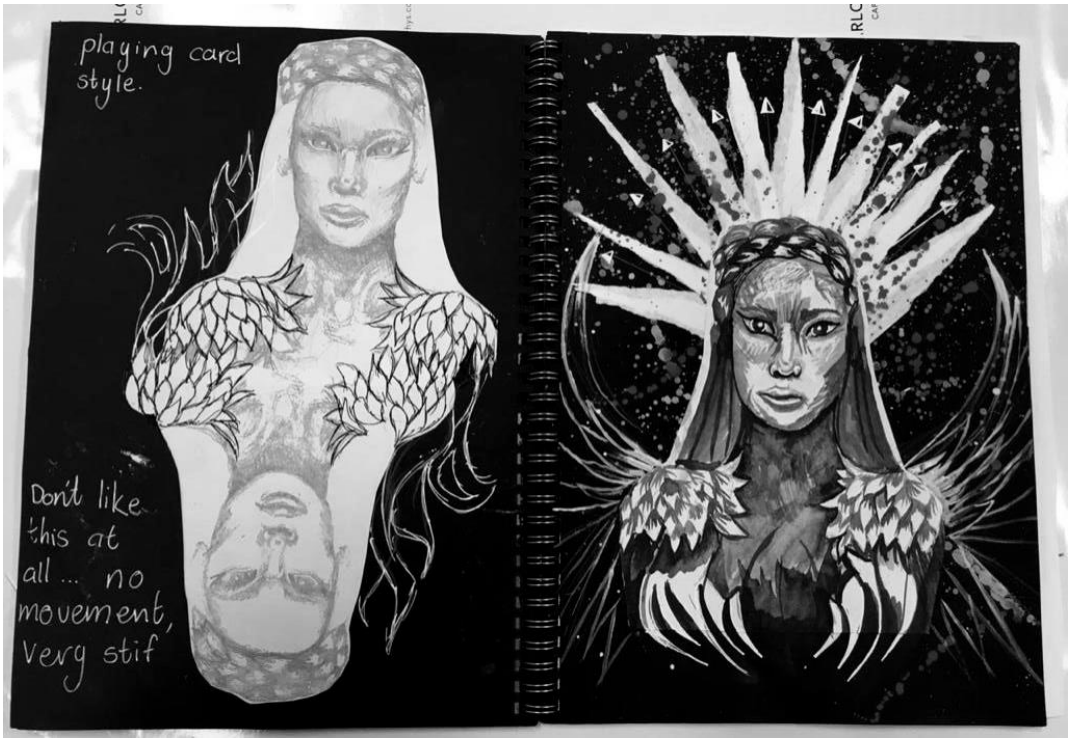
- Moving versus stagnancy
- Moving from A to B
- Walking, running, crawling, driving
- Slow versus fast
- Symbols depicting movement
- Movement in culture/tradition
- Movement in time
- Movement as optical illusion
- Real versus optical
- Process as movement
- Textures in movement
- Line in movement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

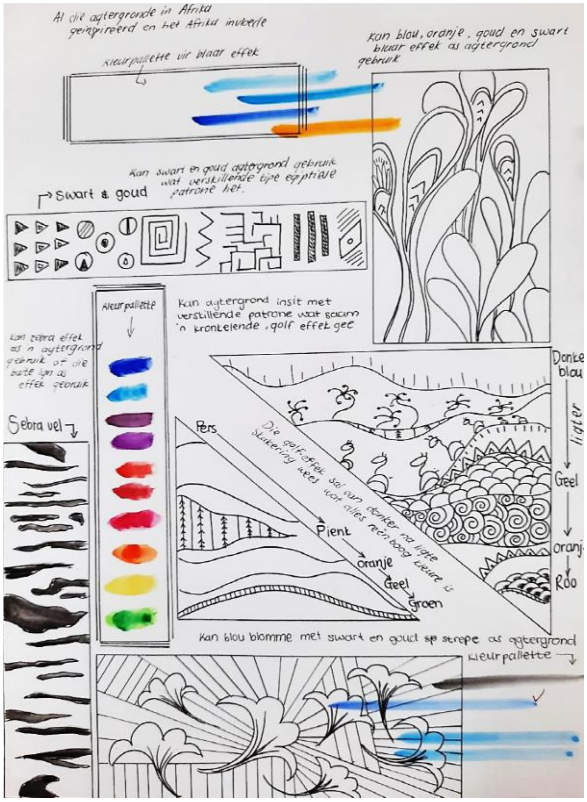
Below are examples of a few activities that will help learners to generate ideas and develop 'building blocks' using the theme of movement before handing out the brief.

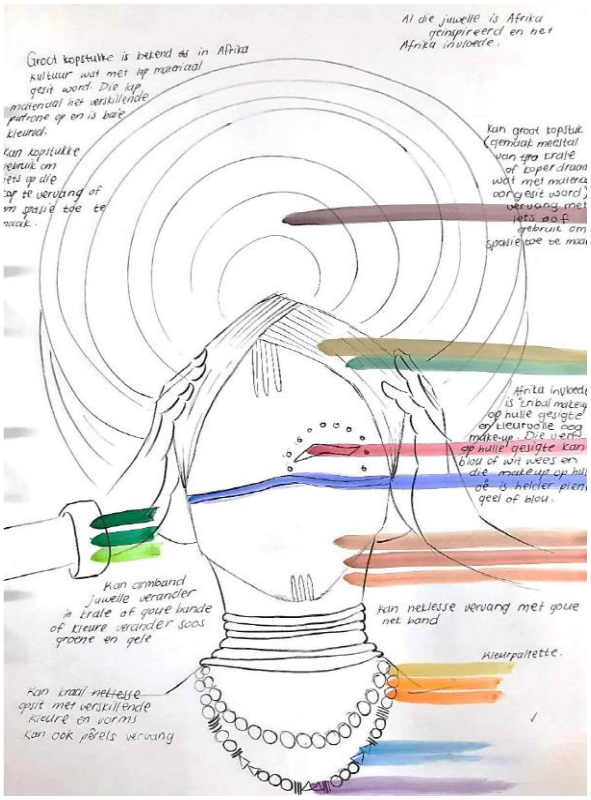
- Experiment with movable objects/designs.
- These experiments can be placed in the sourcebook and might trigger ideas for the final work.
- Give learners 10 minutes to collect 10 images from magazines that depict movement. Hand out photocopies of additional examples. Using all the images, learners should make a collage in approximately 20 minutes. This exercise should be done before handing out the brief, as they will then work more freely. After they have received the brief, they can go back to these collages to see if they can use some of it. This is a way of creating 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.

Experimenting with different media and processes providing trial examples



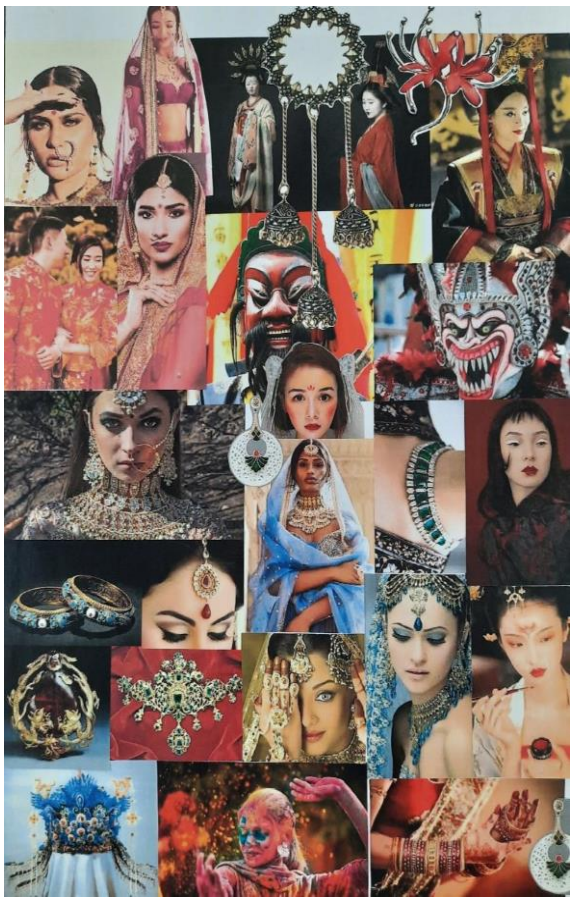


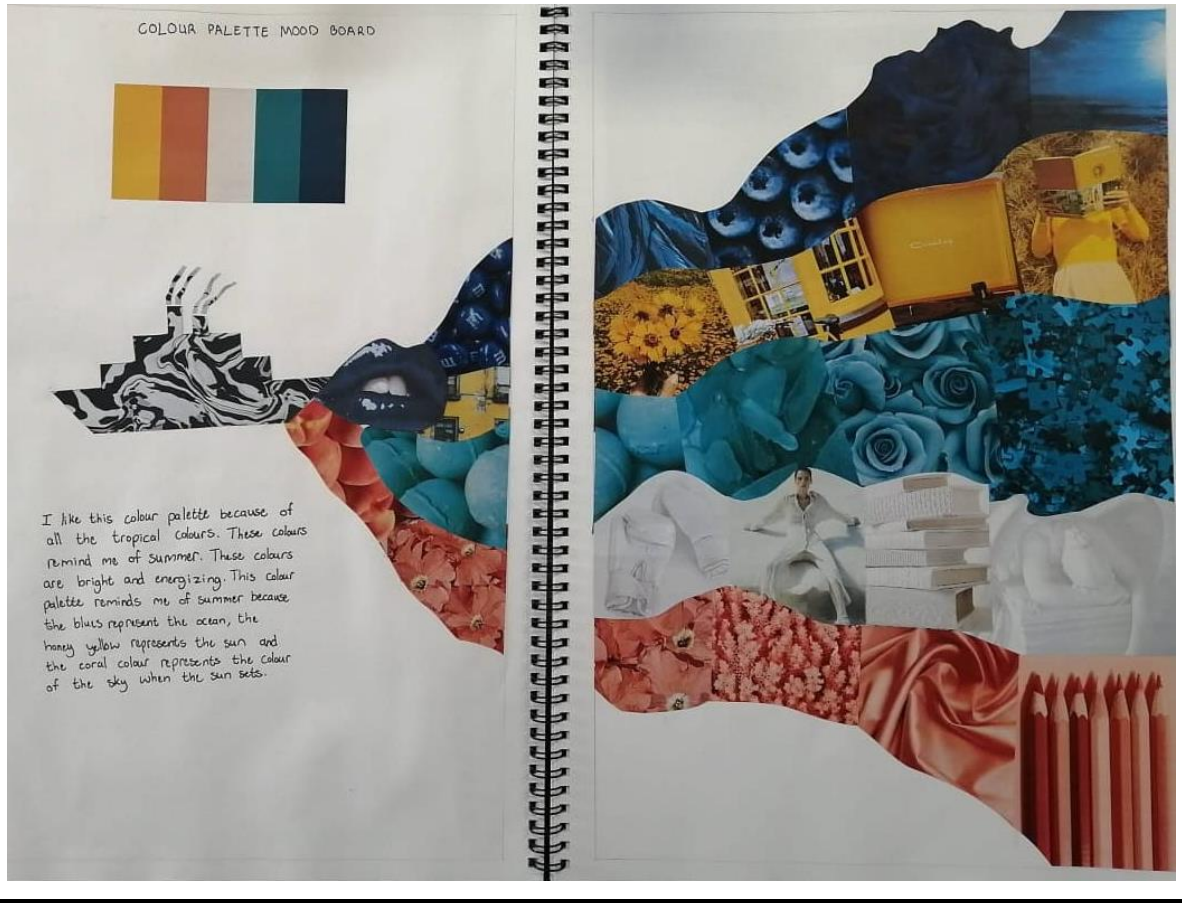




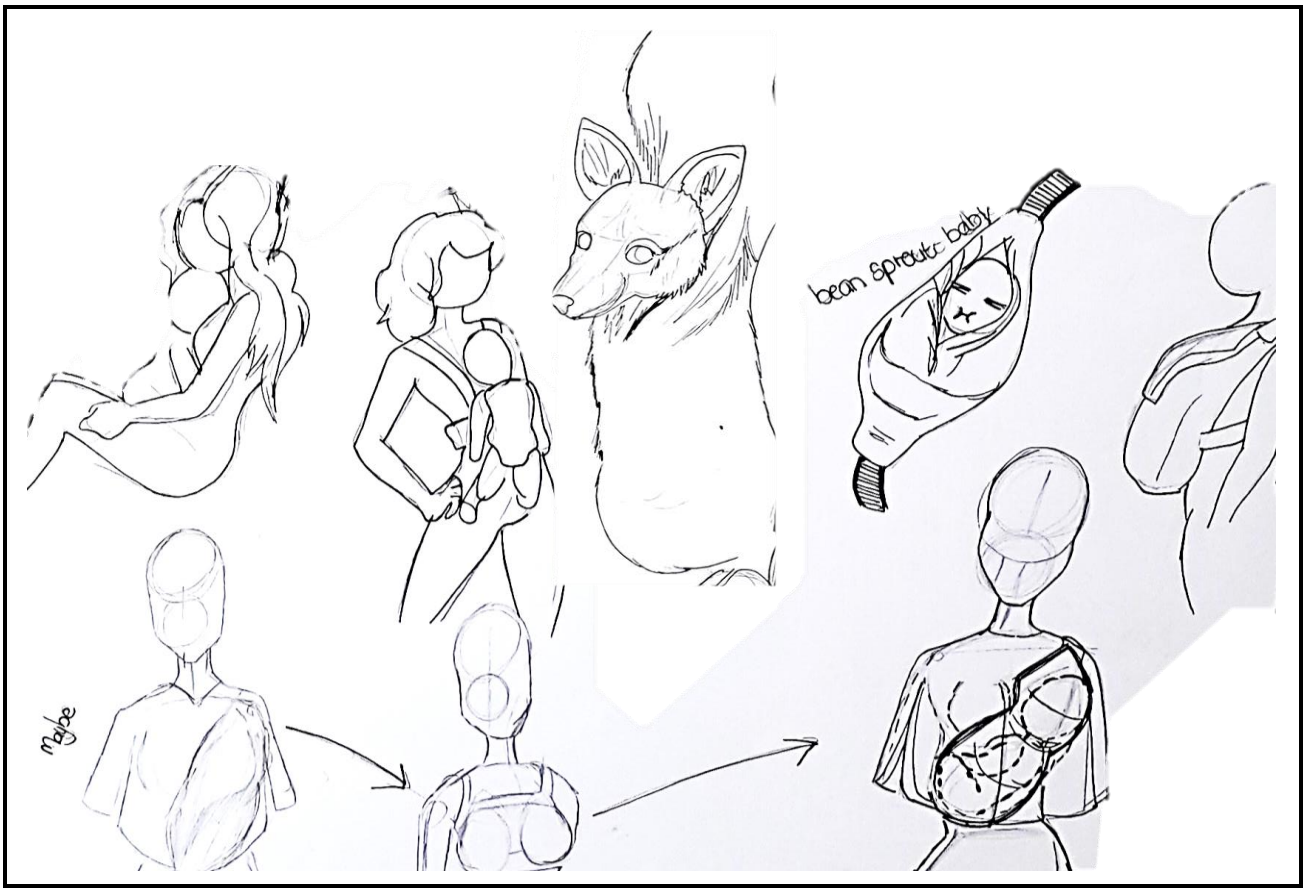
EXAMPLES OF MOOD BOARDS:

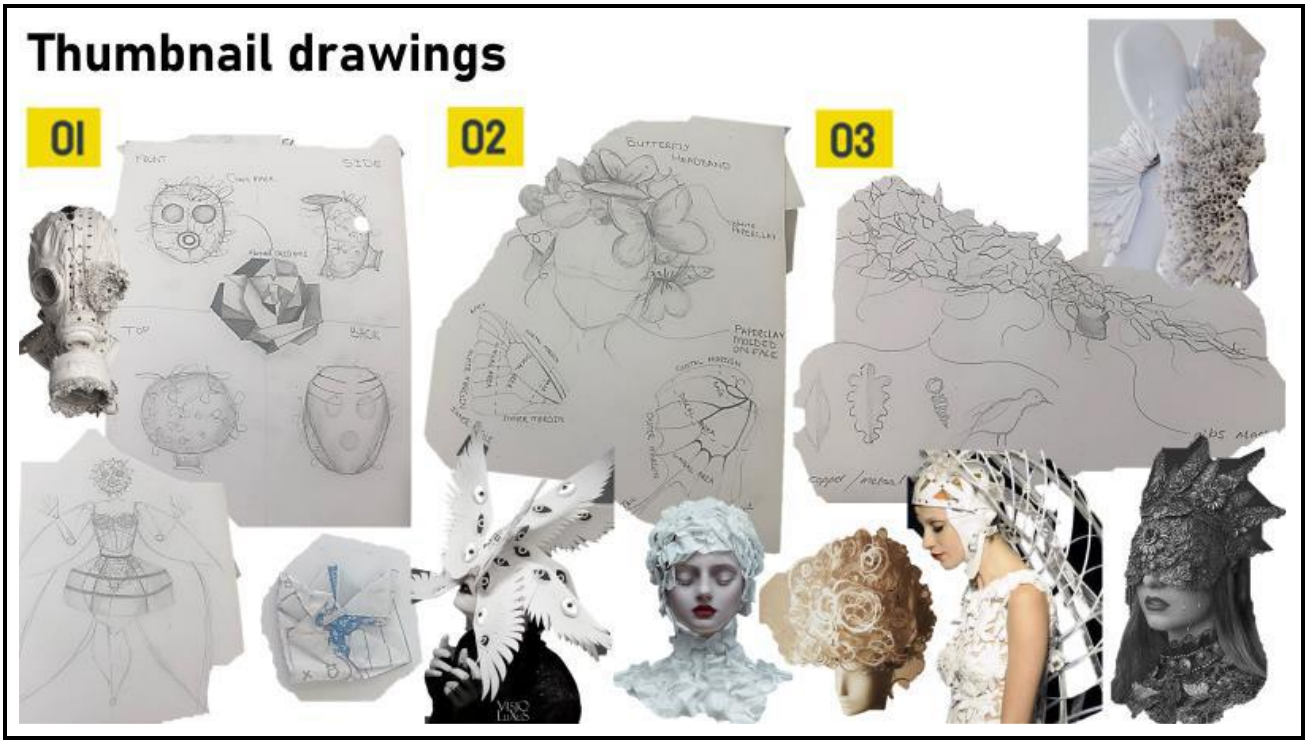






Thumbnail sketches of ideas/generative drawings:

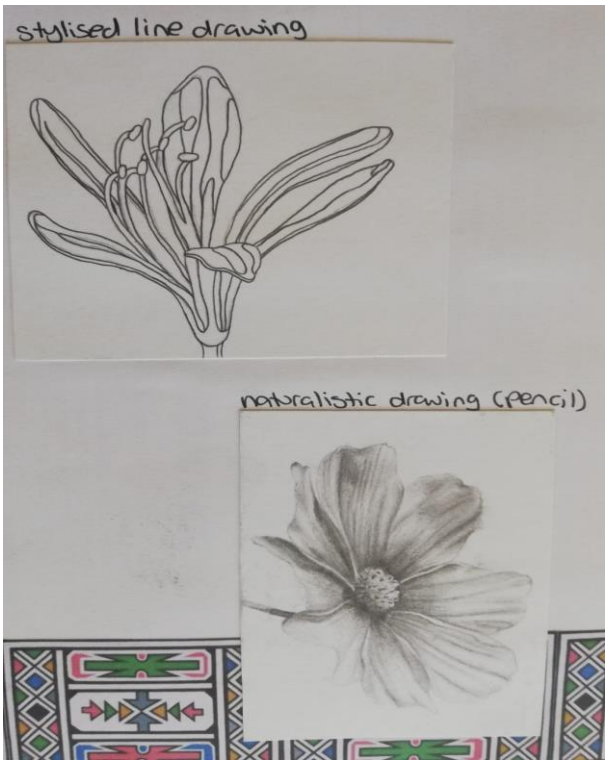


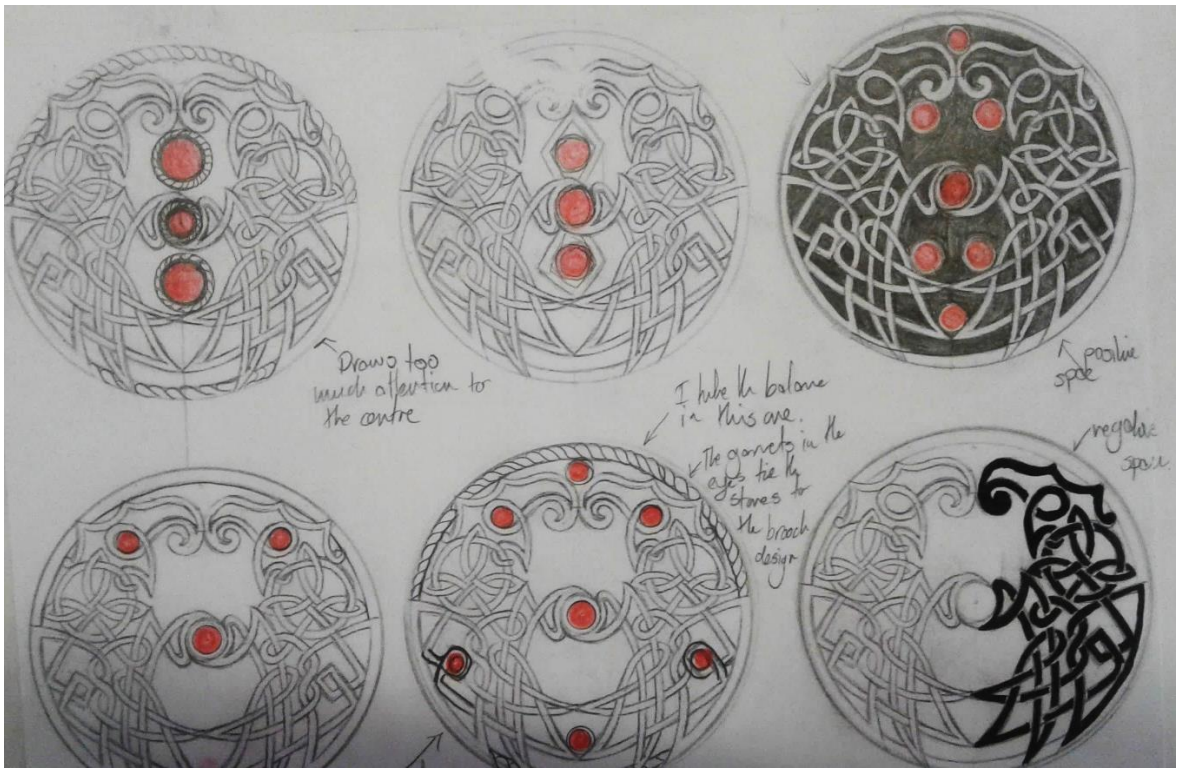


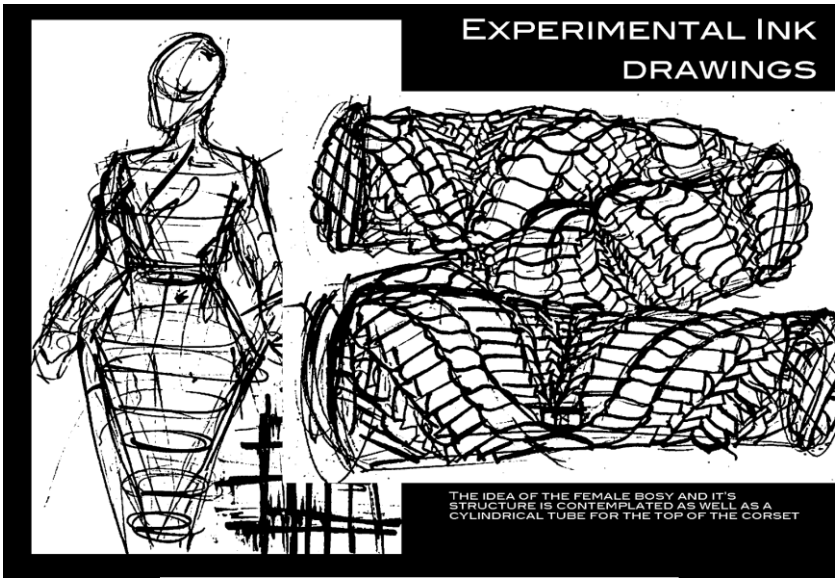
Drawing skills:

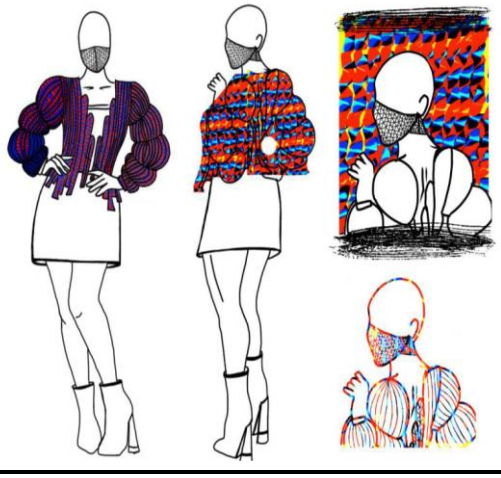
The development of drawing skills should be evident. A variety of solutions to the brief should be explored through the use of drawings (thumbnails, idea/conceptual, technical/construction and observation).

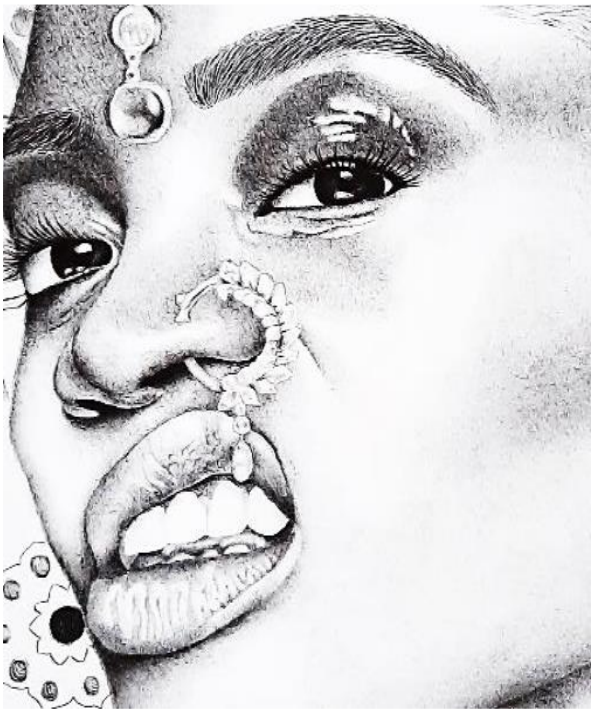
During the course of the year this exploratory process should reflect the use of different drawing materials (e.g. erasers, pens, ink, bleach, string and wire) and a wide range of drawing techniques (e.g. stippling, hatching, doodling, scribbling, tonal drawing) and styles (naturalistic, expressive, gestural) should be explored. This process should be creatively presented and annotated.




Draws top
inside attention to
the centre
I like the balance
in this one.
The garnets in the
eyes tie the
stones to
the brooch
design
positive
space
negative
space

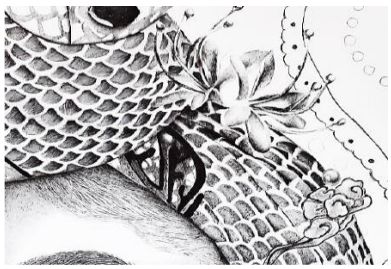

EXPERIMENTAL INK
DRAWINGS
THE IDEA OF THE FEMALE BOSY AND IT'S
STRUCTURE IS CONTEMPLATED AS WELL AS A
CYLINDRICAL TUBE FOR THE TOP OF THE CORSET







Experimental ballpoint pen drawings



EXAMPLE OF FINAL DESIGN SOLUTIONS:

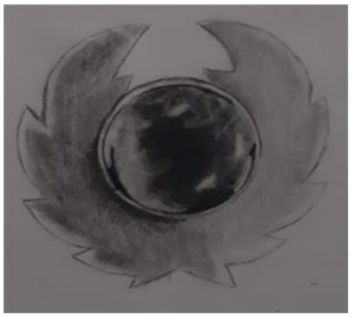


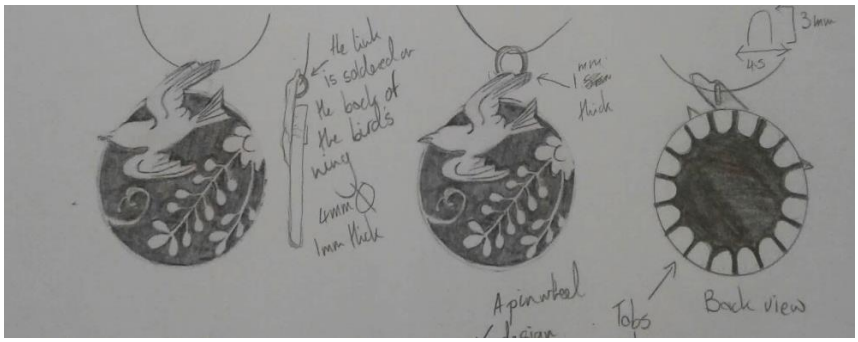
EXAMPLES OF JEWELLERY DESIGN:



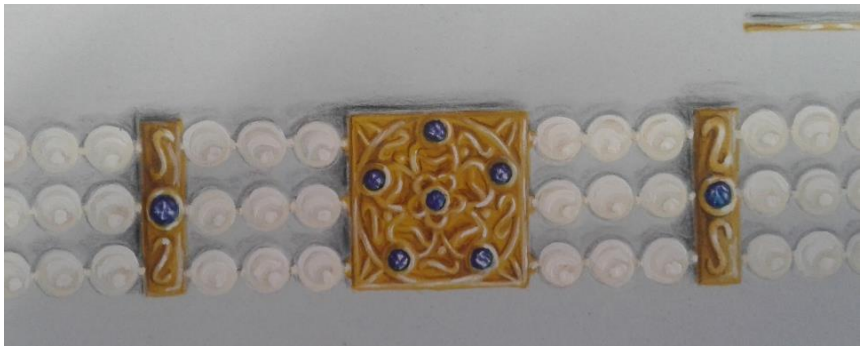




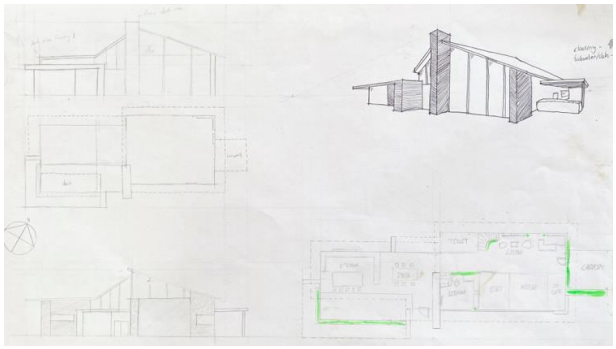


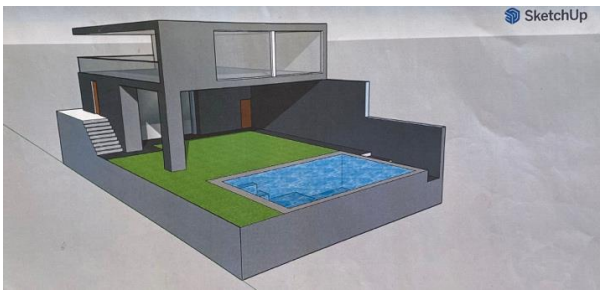


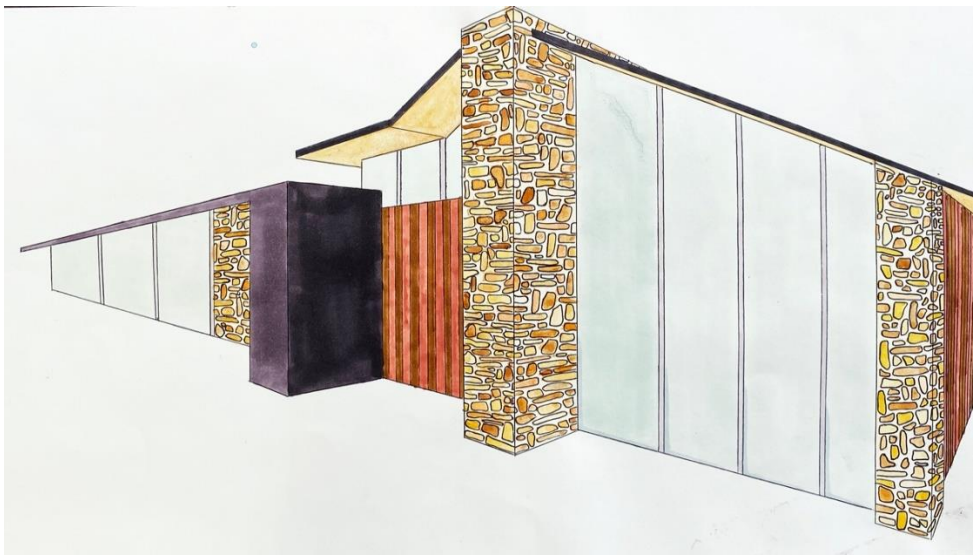




EXAMPLES OF ARCHITECTURAL DESIGN – TOPIC 1 DRAWINGS AND TOPIC 2 MODEL:









2.6 Assessing the PATs

Rubrics and descriptors for assessment criteria

Recommended rubrics to be used during the assessment of PAT 1 (Term 1) and PAT 2 (Term 2) as well as for the Retrospective Exhibition:

2.6.1 TOPIC 1: SOURCEBOOK/PROCESS WORK

TOPIC 1: DESIGN PROCESS (sourcebook) CRITERIA	DESCRIPTION	MARKS (100)
Concept development	Expression of intention and rationale/concept: • 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	Evidence of research, experimentation and reflection: • 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 on the process must be evident. (Critical thinking) • Practise and improve your drawing technique and skill by redrawing parts that you struggle with.	**20**

Investigation	Evidence of detailed planning, drawing skills and presentation. • Generative drawings should explore a variety of solutions to the brief (different techniques and materials). • Generate something that is new, innovative and functional in a global context (critical thinking, problem-solving skills, creativity, collaboration). • Drawing skills development must be evident. • Explore the use of elements of Art/Design in various ideas (use various lines, textures, forms, proportion, etc.). • This process should be creatively presented. • Other thoughts and ideas on how you might extend the project further.	**20**
Evidence of final drawing/collage/ maquette related to the final concept	• Show evidence of the final design solution in the form of a detailed, annotated drawing/collage/maquette/prototype, etc. • Photographs of your work-in-progress (if Digital Media Design/3D designs).	**20**
Presentation	• Overall impression of the body of work in the sourcebook, which includes planning, preparation and layout. • Clear sequence of the sourcebook. • Clearly labelled.	**10**
Research: Design in a Business Context	• Refer to the Research: Design in a Business Context assessment instrument.	**10**
	TOTAL	**100**

2.6.2 EXAMPLE OF THE DESIGN IN A BUSINESS CONTEXT ASSESSMENT INSTRUMENT (COPY OF AMENDED CHAPTER 4)

		MARK	TEACHER MARK	MODERATED MARK
1.	Research ability: being able to find the correct information for the required task. The expected content of the task is covered.	20		
2.	Technical ability: contents page, introduction, body of the task, conclusion and bibliography	10		
3.	The use of proper design terminology and vocabulary	10		
4.	Presentation/Layout	5		
5.	Time management	5		
	TOTAL	**50**		
	Convert the mark to:	**10**		

2.6.3 RUBRIC FOR TOPIC 2 OF EACH PAT

TOPIC 2: DESIGN PRODUCT 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 utilisation 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**

2.6.4 RETROSPECTIVE EXHIBITION

ASSESSMENT OF THE PAT PRODUCT EXHIBITION RETROSPECTIVE EXHIBITION ASSESSMENT INSTRUMENT			
1.	Creativity/Originality/Interpretation in terms of the concept and solutions relevant to all the PATs		**20**
2.	Evidence of design involvement in each PAT. Evidence of detailed planning in the process book(s) and appropriate use of design elements, principles and materials in presenting each PAT		**20**
3.	Technique/Craftsmanship/Method/Competence showcased in each PAT as well as in presenting the exhibition		**20**
4.	Completion of all PATs/time management/evidence of design development in presenting a substantial, cohesive body of work. The exhibition reads as a cohesive body of work.		**20**
5.	Holistic, 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 visual functionality and appeal to the viewer.		**20**
	EXHIBITION TOTAL		**100**

TOPIC 1: SOURCEBOOK/WORKBOOK (SUMMARY)

CRITERIA	
Concept development	20
Exploration and experimentation	20
Investigation	20
Evidence of final drawing/collage/maquette related to the final concept	20
Presentation	10
Research: Design in a Business Context	10
TOTAL	**100**

TOPIC 2: THE PRODUCT/PRACTICAL (SUMMARY)

CRITERIA	
Creativity/Originality/Interpretation in terms of the concept and solutions relevant to the brief	20
Evidence of design involvement: The appropriate use of design elements and principles	20
Technique/Craftsmanship/Method	20
Completion of work/time management/evidence of full utilisation of available time	20
Professional presentation and functionality of the design solution	20
TOTAL	**100**

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

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 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:

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

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COGNITIVE LEVEL DESCRIPTORS FOR TOPIC 1 AND TOPIC 2

	OUTCOMES	CRITERIA	Outstanding (9–10 marks)	Proficient (7–8 marks)	Satisfactory (5–6 marks)	Limited (1–4 marks)	WEIGHTING %	MARKER 1	MARKER 2	MARKER 3	AGREED MARK	TOTAL MARKS
SOURCEBOOK/WORKBOOK	TOPIC 1 – DESIGN PROCESS	Expression of intention and rationale	Brainstorming/ mind mapping is highly creative, comprehensive and well organised, demonstrating deep understanding and alignment with the theme of the brief. The concept plan is well developed, innovative and clearly articulated, with a compelling and thoroughly justified rationale that strongly supports the planned solution.	Brainstorming/ mind mapping is creative and organised, showing a good understanding of the theme. The concept plan is well developed and relevant, with a clear and well-reasoned rationale that effectively supports the solution.	Brainstorming/ mind mapping is adequate, showing some creativity and organisation with a basic connection to the theme. The concept plan is somewhat developed, with a general rationale that moderately supports the solution.	Brainstorming/ mind mapping is minimal, lacking creativity, organisation or relevance to the theme. The concept plan is underdeveloped or unclear, with a weak or insufficiently justified rationale that poorly supports the solution.	**10**					
		Evidence of research, Experimentation	Research is thorough and highly relevant to the brief. Clear evidence of extensive research is presented through a well-curated mood board and multiple thumbnail sketches that explore various ideas. Several concept solutions are developed with strong evidence of experimentation, showing a deep understanding of the project's objectives.	Research is good and relevant to the brief. The mood board and thumbnail sketches demonstrate clear evidence of research and a good exploration of ideas. Concept solutions are solid, with evidence of experimentation that clearly explores the brief.	Research is basic, with some relevant materials and sources. Mood board and thumbnail sketches are included but may lack depth in exploration. Concept solutions are present, but experimentation is limited or not fully developed.	Research is minimal or lacks relevance to the brief. Mood board and thumbnail sketches are missing or poorly executed. Concept solutions are underdeveloped, and experimentation is absent or superficial.	**10**					
		Detailed planning	Generative drawings explore a wide variety of creative solutions to the brief, using different techniques and materials. Drawing skills development is evident, with a clear progression from initial sketches to more refined and detailed solutions.	Generative drawings explore a good variety of solutions to the brief, using different techniques and materials. Drawing skills development is evident, with some progression in the refinement of ideas.	Generative drawings explore a limited variety of solutions, using some techniques and materials. Drawing skills development is evident, but the progression may be minimal or uneven.	Generative drawings are minimal, using few techniques and materials. Drawing skills development is unclear or underdeveloped.	**10**					**50**

		Evidence of development and reflection	Clear evidence of the final design solution in the form of a highly detailed, annotated drawing/collage/ maquette/ prototype, with thorough exploration of different materials and techniques. Reflection on the process is evident, showing critical thinking and insight.	Evidence of the final design solution is present in the form of a well-detailed drawing/collage/ maquette/ prototype, with exploration of different materials and techniques. Reflection on the process is included, showing some insight.	Final design solution is presented in the form of a basic drawing/collage/ maquette/ prototype, with limited exploration of materials and techniques. Reflection on the process is present but lacks depth.	Final design solution is underdeveloped or missing. Limited or no exploration of materials and techniques, with little or no reflection on the process.	**10**					
		Presentation	Presentation of the sourcebook is carefully considered, highly creative, and aesthetically pleasing, with a clear and coherent visual flow. Great attention to detail has been paid to layout, structure and overall design.	Presentation of the sourcebook is thoughtful and creative, with a clear visual flow. Attention to detail is evident in the layout, structure and design.	Presentation of the sourcebook is adequate, with some attention to layout and structure. The visual flow is somewhat clear, but the overall design lacks refinement.	Presentation of the sourcebook is minimal, with little attention to layout, structure or design. The visual flow is unclear and the overall presentation lacks polish.	**10**					
						SOURCEBOOK/WORKBOOK TOTAL	**50**					

	OUTCOMES	**CRITERIA**	**Outstanding (9–10 marks)**	**Proficient (7–8 marks)**	**Satisfactory (5–6 marks)**	**Limited (1–4 marks)**	**WEIGHTING %**	**MARKER 1**	**MARKER 2**	**MARKER 3**	**AGREED MARK**	**TOTAL MARKS**
THE FINAL PRODUCT	**TOPIC 2 – DESIGN PRODUCTION**	**Creativity/Originality/ Interpretation**	The work is highly unique, original and directly relevant to the brief. The solution effectively addresses the problem posed by the brief with innovative ideas and a clear creative approach.	The work is original and relevant to the brief, with a solid solution that addresses the problem. The approach shows creativity but may lack some innovation.	The work shows some originality but lacks full relevance to the brief. The solution addresses the problem in a basic way, with minimal creative input.	The work lacks originality and does not fully address the problem posed by the brief. The solution is generic or inadequate in its approach.	**10**					
		Evidence of Design Involvement	The work is highly unique, original, and directly relevant to the brief. The solution effectively addresses the problem posed by the brief with innovative ideas and a clear creative approach.	The work is original and relevant to the brief, with a solid solution that addresses the problem. The approach shows creativity but may lack some innovation.	The work shows some originality but lacks full relevance to the brief. The solution addresses the problem in a basic way, with minimal creative input.	The work lacks originality and does not fully address the problem posed by the brief. The solution is generic or inadequate in its approach.	**10**					

		Technique/ Craftsmanship/	The final product is technically highly competent, showing expert craftsmanship. Methods used are professional and the product is refined with attention to detail.	The final product is technically competent, with good craftsmanship. Methods are appropriate and the product is well made but may lack some refinement.	The final product shows basic technical competence and adequate craftsmanship. Some methods used are less professional or the product lacks refinement.	The final product lacks technical competence or professional craftsmanship. The methods used are inappropriate and the product is poorly made.	**10**					**50**
		Evidence of 24 hours of work	Clear evidence of significant time investment and involvement in the making of the product. The design solution demonstrates an appropriate and legitimate use of time, with evidence of thoughtful development.	Evidence of good time management and involvement in the making of the product. The design solution shows clear progress but may lack some depth or complexity.	Some evidence of time invested in the making of the product, but the design solution may lack development or show signs of limited involvement in the process.	Little or no evidence of time investment in the making of the product. The design solution is underdeveloped, and there is insufficient evidence of the work process.	**10**					
		Professional Presentation, Functionality and Reflection	The product is presented professionally and neatly, fulfilling its function, with attention to detail. The reflection on the design solution is thorough, showing critical analysis of the product in relation to the brief.	The product is presented neatly and functions well. Reflection on the design solution is present but may lack depth or critical analysis of how it relates to the brief.	The product is presented adequately, but there may be some issues with presentation or functionality. Reflection is present but minimal or lacks focus on the brief.	The product is poorly presented, with functional or aesthetic issues. Little to no reflection is provided, or the reflection lacks relevance to the brief.	**10**					
FINAL PRODUCT TOTAL							**50**					
GRAND TOTAL							**100**					

Checklist for the PATs

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

A possible moderation tool for Design PATs

SUBJECT: DESIGN **DATE:** _____

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

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A moderation tool for the Retrospective Exhibition

SUBJECT: DESIGN **DATE:** _____

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

RETROSPECTIVE EXHIBITION ASSESSMENT RUBRIC

NAME OF CANDIDATE	
EXAMINATION NUMBER	
CENTRE NUMBER	

	RETROSPECTIVE EXHIBITION		TEACHER MARK	PANEL MARK	MODERATED
1.	**Creativity/Originality/Interpretation** in terms of the concept and solutions relevant to all the PATs	**20**			
2.	Evidence of **design involvement** in each PAT. Evidence of detailed planning in the process book(s) and appropriate use of design elements, principles and materials in presenting each PAT	**20**			
3.	**Technique/Craftmanship/Method/ Competence** showcased in each PAT as well as in presenting the exhibition	**20**			
4.	**Management/Evidence of progressive design** Completion of all PATs/time management/evidence of design development in presenting a substantial, cohesive body of work. The exhibition reads as a cohesive body of work.	**20**			
5.	**Professional presentation and functionality of design solution** Holistic, 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 visual functionality and appeal to the viewer.	**20**			
	EXHIBITION TOTAL	**100**			

Name of marker:		Name of moderator:	
Date:		Date:	
Signature:		Signature:	

RETROSPECTIVE EXHIBITION DESCRIPTORS TO GUIDE ASSESSMENT

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 all the PATs.	Evidence of design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT.	Outstanding technique/ craftsmanship/ method/competence showcased in each PAT as well as in presenting the exhibition.	Outstanding management/ evidence of progressive design development in presenting a substantial, cohesive body of work. The exhibition reads as an outstanding, cohesive body of work. All PATs are complete.	Outstanding, original and professional presentation of the Retrospective Exhibition. The exhibition showcases display materials that are relevant to the overall theme of the exhibition. Each PAT, together with the exhibition, is presented with outstanding visual functionality and appeal to the viewer.
80%–89% **2. Excellent**. Striking, impactful body of work that shows most of the above with some minor flaws evident. Well organised, detailed and coherent body of work that is polished with skill that is evident. The exhibition is supported by original/ unusual/relevant design solutions.	Excellent creativity/ originality/ interpretation in terms of the concept and solutions relevant to the PATs.	Evidence of design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT.	Excellent technique/ craftsmanship/ method/competence used in presenting the exhibition.	Excellent management/ evidence of progressive design development in presenting a substantial, cohesive body of work. ALL PATs are complete.	Professional presentation and functionality of the exhibition to the viewer. The exhibition reads as a cohesive body of work with little inconsistency. Excellent and original presentation of the Retrospective Exhibition.
70%–79% **3. Very good.** Well organised, as above, but lacks the impact. Some obvious inconsistencies/ flaws evident. Good level of competence and selection of content that is supported by a relevant design processes and solutions. Good organisation and coherent body of work; skill is evident; supported by original/unusual/relevant design solutions; presentation original and considered.	Very good creativity/originality/ interpretation in terms of the concept and solutions relevant to the PATs.	Less intense design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT.	Very good technique/ craftsmanship/ method/competence utilised in presenting the exhibition with flaws.	Very good management/ evidence of progressive design development in presenting a good, cohesive body of work that has minor inconsistencies. ALL PATs are complete with some inconsistencies.	Good presentation and functionality of the exhibition to the viewer. The exhibition reads as a good body of work. Good presentation of the Retrospective Exhibition.
60%–69% **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 relevant design processes and solutions. Obvious care and effort taken with adequate presentation. Adequate organisation and coherent body of work; skill is evident; supported by original/unusual/relevant design solutions; presentation original and considered.	Good creativity/ originality/ interpretation in terms of the concept and solutions relevant to the PATs.	Lacks design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT.	Adequate technique/ craftsmanship/ method/competence utilised in presenting the exhibition with flaws.	Good management/ evidence of progressive design development in presenting a cohesive body of work that has some inconsistencies. ALL PATs are complete with a few inconsistencies.	Adequate design process and solution that show reasonable effort taken with the presentation and functionality of the exhibition to the viewer. The exhibition reads as an adequate body of work.

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50%–59% **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 organisation and coherent body of work; skill is evident; supported by original/unusual/ relevant design solutions; presentation original and considered. Many distracting inconsistencies.	Average creativity/ originality/ interpretation in terms of the concept and solutions relevant to the PATs.	Lacks design involvement in each PAT. Evidence of planning and appropriate use of design elements, principles and materials in presenting each PAT.	Satisfactory technique/ craftsmanship/ method/competence utilised in presenting the exhibition with some flaws.	Average management/ evidence of progressive design development in presenting a satisfactory body of work that has inconsistencies. ALL PATs are complete with some inconsistencies.	Satisfactory design process and solution that show reasonable effort taken with the presentation and functionality of the exhibition to the viewer. The exhibition reads as a satisfactory cohesive body of work.
40%–49% **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.	Minimal creativity/originality/ interpretation in terms of the concept and solutions relevant to the PATs.	Lacks design involvement in each PAT. Evidence of minimal planning and use of design elements, principles and materials in presenting each PAT.	Minimal technique/ craftsmanship/ method/competence utilised in presenting the exhibition that shows flaws.	Below average management/ evidence of design development in presenting an average body of work that has many inconsistencies. PATs are incomplete with major inconsistencies.	Minimal design process and solution that show minimal effort taken with the presentation and functionality of the exhibition to the viewer. The exhibition reads as a satisfactory body of work that shows minimal effort.
30%–39% **7. Weak.** Visually uninteresting presentation that lacks creativity with limited/poor technical skill. There is little attempt to present information in an acceptable manner with little or no design processes and solutions. It shows a general lack of commitment and skill. Poor level of competence and selection of content; supported by a weak design process and solution; little care and effort taken for the exhibition. Poor organisation and skill are evident; supported by poor design solutions; presentation is not well considered. In need of support/motivation to pass.	Very little sign of creativity/originality/ interpretation in terms of the concept and solutions relevant to the PATs.	Lacks design involvement in each PAT. Evidence of poor planning and use of design elements, principles and materials in presenting each PAT.	Poor technique/ craftsmanship/ method/ competence utilised in presenting the exhibition that shows major flaws.	Weak management/ evidence of progressive design development in presenting a poor body of work that has many inconsistencies. PATs are incomplete with some work missing.	Limited design processes and solutions that show little care taken with the presentation and functionality of the exhibition to the viewer. The exhibition showcases a poor body of work that shows minimal effort.

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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 organisation and skill are evident; supported by weak design solutions; presentation is not well considered. General lack of commitment and technical skill.	Very little sign of creativity/originality/ interpretation in terms of the concept and solutions relevant to the PATs.	Lacks design involvement in each PAT. Evidence of weak planning and use of design elements, principles and materials in presenting each PAT.	Weak technique/ craftsmanship/ method/competence utilised in presenting the exhibition that shows major flaws.	Incomplete and poor time management that shows little evidence of progressive design development in presenting a weak body of work that has too many inconsistencies. PATs are incomplete with some tasks not being done or missing.	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.
0%–19% **9. Unacceptable, FAIL.** Incoherent; irrelevant, very little or no work; limited skills being applied. No commitment and technical skill. Weak level of competence and selection of content; no care and effort taken with weak/ no presentation. Very poor organisation and skill; supported by weak design solutions; presentation is not well considered.	No sign of creativity/originality/ interpretation in terms of the concept and solutions relevant to the PATs.	Very little/no design involvement in each PAT. Almost no sign of planning and very weak 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.
RETROSPECTIVE EXHIBITION TOTAL: 100 marks	**20 marks**	**20 marks**	**20 marks**	**20 marks**	**20 marks**

NAME OF CANDIDATE			
EXAMINATION NUMBER			
CENTRE NUMBER			
	TEACHER'S MARK	**PANEL MARK**	**MODERATED MARK**
RETROSPECTIVE EXHIBITION **TOTAL: 100 marks**			
	Name of teacher:	Names:	Name of moderator:
	Date:	Date:	Date:
	Signature:	Signatures:	Signature:

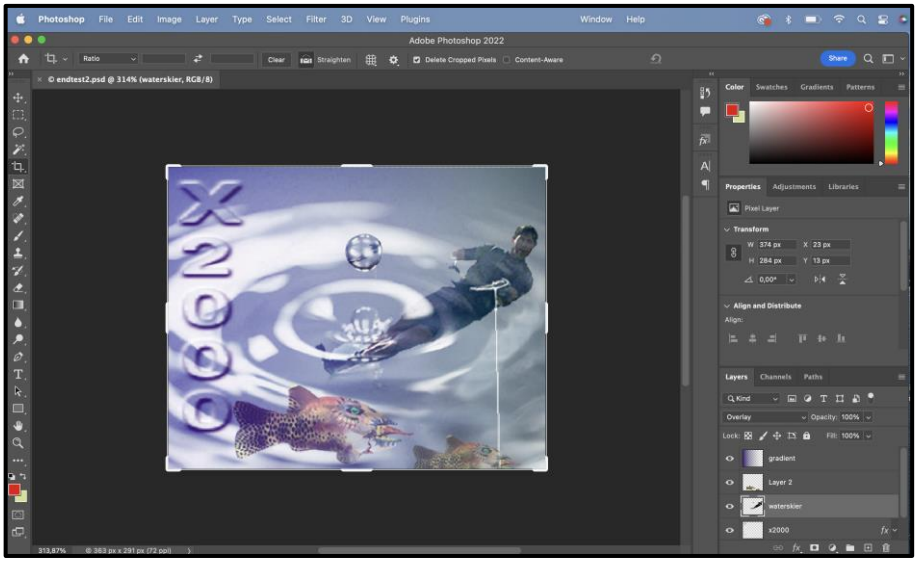
3. LEARNER GUIDELINES

3.1 Instructions to the learner

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

3.2 Instructions for digital media design products

- Evidence of the hand-drawn **concept development process (thumbnail sketches, concept drawings and storyboards) must be submitted as part of the SOURCEBOOK/ WORKBOOK**. For animation characters, YOU must complete all drawings on paper before scanning and rendering them in Photoshop.
- ANY images drawn on tablets must be documented through the use of screenshots at various stages of the process showing the software program utilised. In some cases, YOU may produce a time-lapse MP4 file showing the stage progress from start to finish.
- Avoid using programs that automatically render 3D modelling or apply image filter effects.



- All design processes are to be completed using industry-standard software packages, such as Adobe Creative Suite (Photoshop, Illustrator, InDesign, Adobe Premier) or Coral Draw. **NO APPLICATION(APP)-BASED programs, such as Canva, with 3D-rendering filters are allowed.**
- FOR EXTERNAL ASSESSMENT, all digital design products can be printed for submission. The digital version must also be submitted in the file extension of the software program used to create the design product. In the event of an animation/video, the timeline must be clearly visible.

NOTE: ALL candidates are required to submit a digital file with the layered version of the product as well as a flattened version (JPEG or MP4). This file must be uploaded onto a CD/USB/WeTransfer upload, Dropbox upload or Google Drive link made available for submission. The Design subject teacher is required to refer to the PED GUIDELINES and the Design Rubric for both the PATs and Exhibition in capturing relevant information in the event of online moderation.

3.3 Tasks

TERM 1	TERM 2	TERM 3	TERM 4
Practical Assessment Task Task 1: Topic 1: Process/Sourcebook/ Business Task 1 (100) Part of Task 6, but internally assessed Term 1: Topic 2: Finished practical work/product (100)	**Practical Assessment Task** Task 2: Topic 1: Process/Sourcebook/ Business Task 2 (100) Part of Task 6, but internally assessed Term 2: Topic 2: Finished practical work/product (100)	**Final Practical Examination (100)** Topic 1 (50)	**Final Practical Examination (100)** Topic 2 (50) **Retrospective Exhibition:** External moderation of teacher's mark and/or PED-appointed panel mark (100)

These practical tasks will allow you to demonstrate your technical and problem-solving skills and show evidence of innovative thinking and insight. On the next page is a guideline of some approaches you may adopt.

What designers do?

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

You should do the same!



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

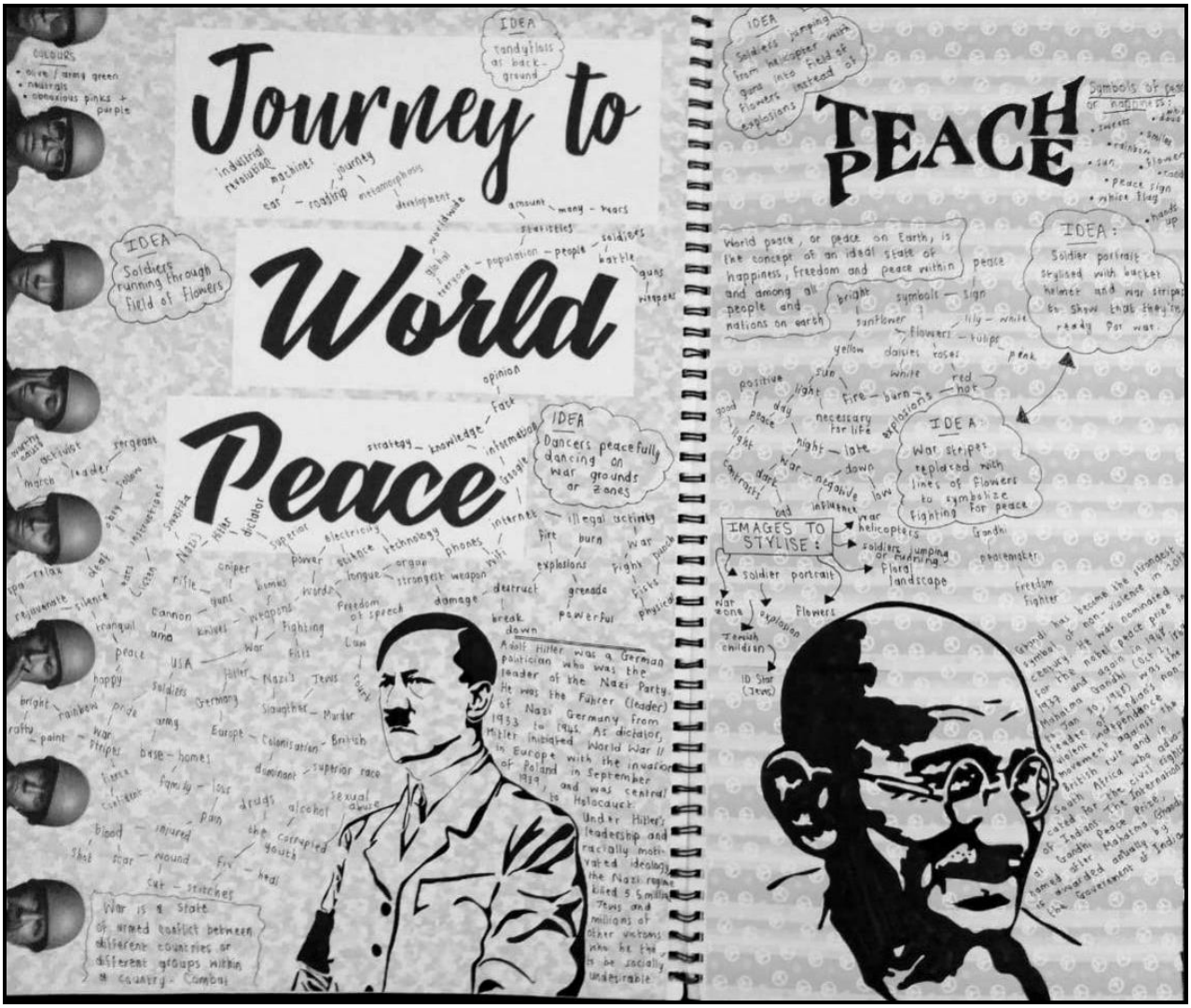
3.4 Tips for Topic 1: Sourcebook

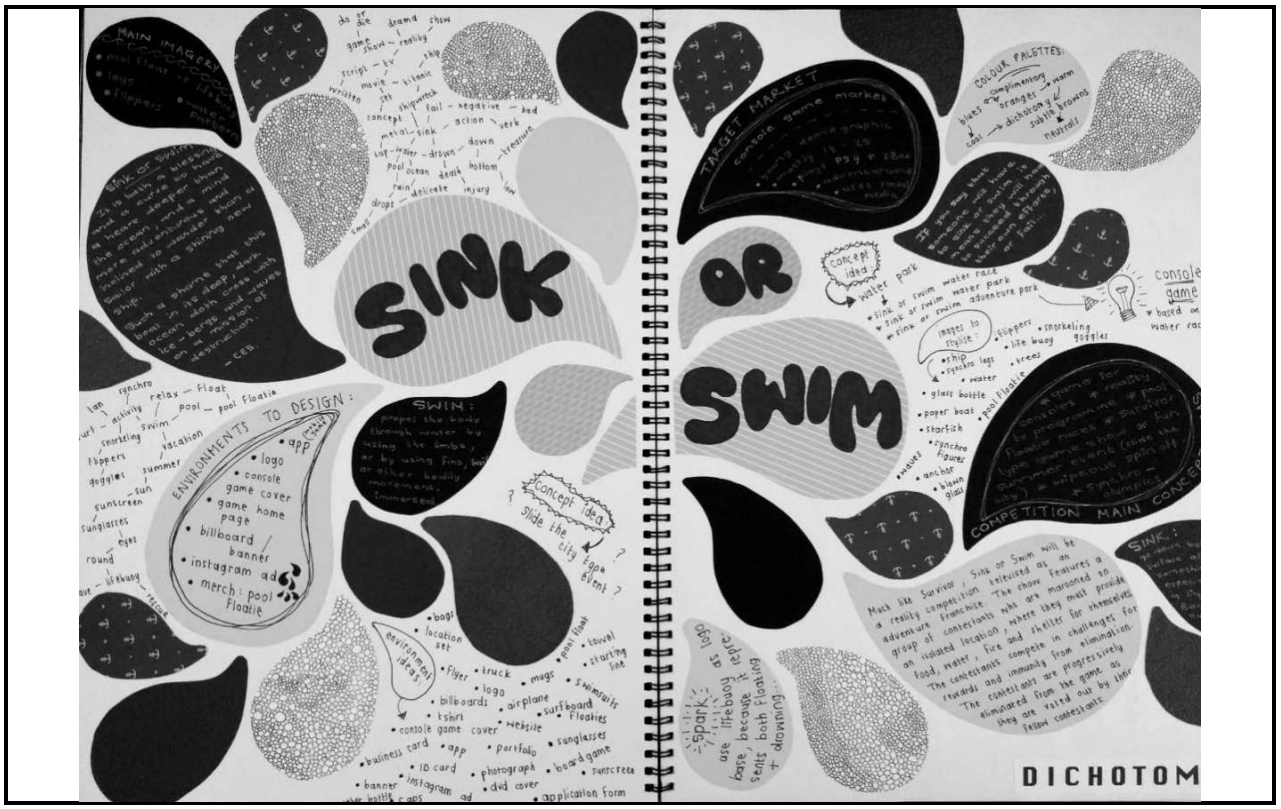
The sourcebook could include the following:

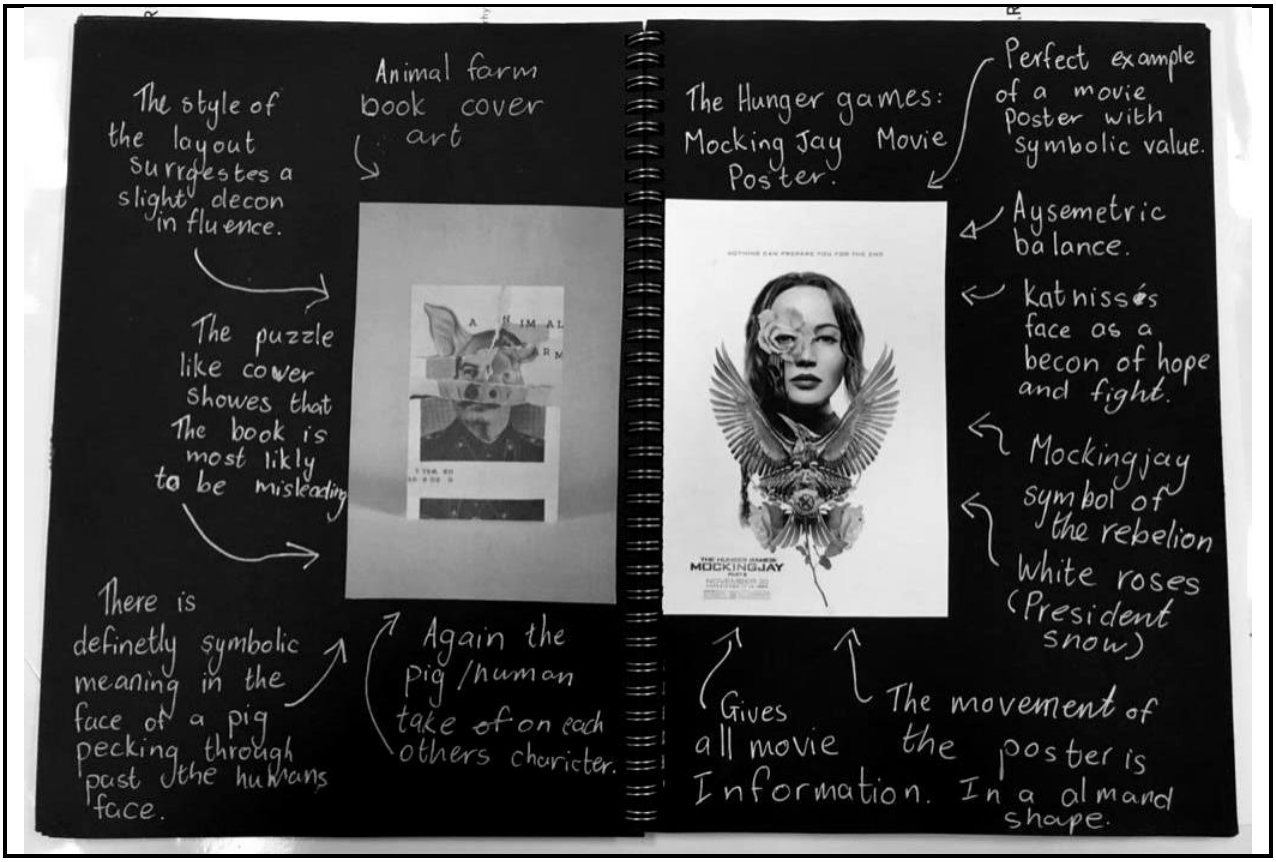
- **Mind maps** to generate ideas
- **Sketches** and **preparatory drawings** showing a wide range of drawing techniques and materials
- Images, articles, excerpts, samples, photographs, etc. collected by you
- Objects (pieces of paper, packaging, tickets, etc.) which you find interesting, stimulating, 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** of a wide variety of **designers** and examples that will inform your practical work
- Investigation of **different techniques** and **materials**
- Thumbnails of various design solutions
- A clear development of ideas towards a final design solution
- **All of the above should lead to the presentation of a final design solution.**

EXAMPLES OF TOPIC 1 (SOURCEBOOK) APPROACHES (refer to pages 10–20):

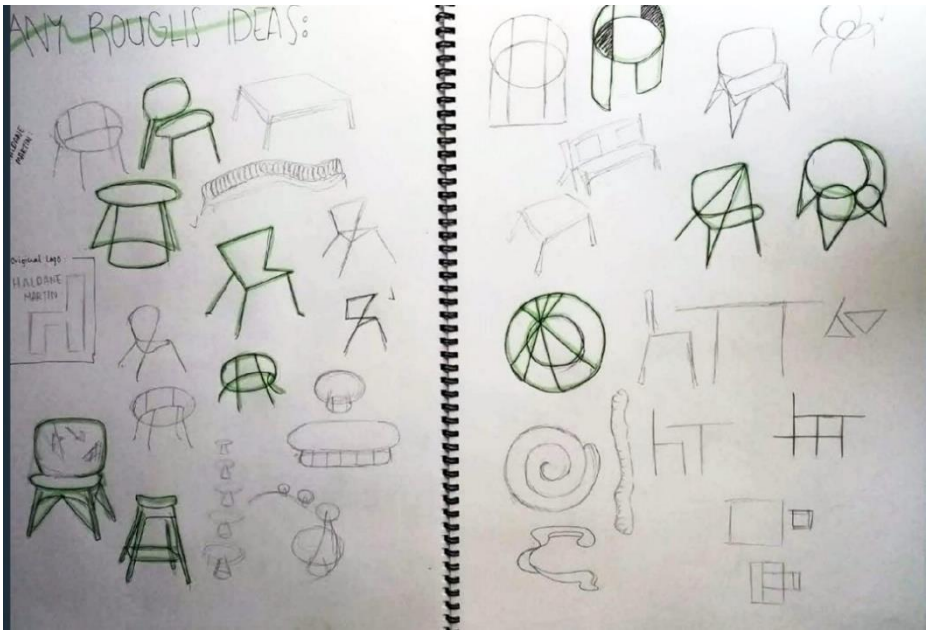
Mind maps and mood boards:

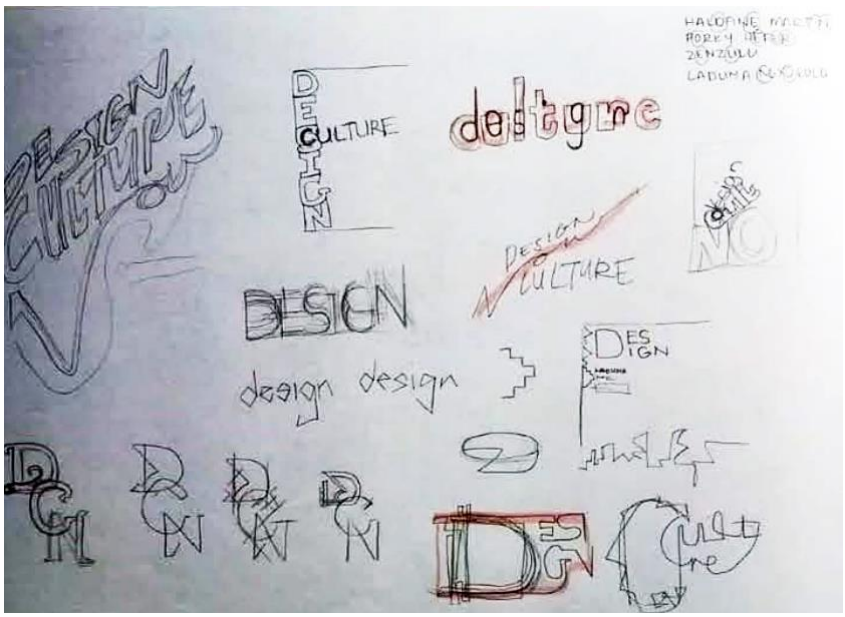


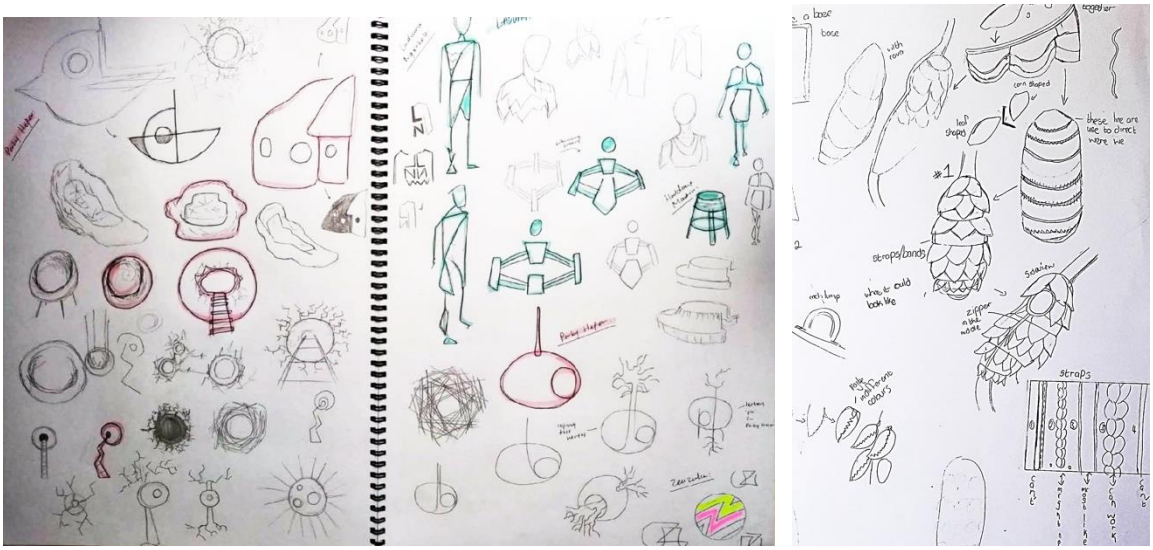

SINK
OR
SWIM
MAIN IMAGERY
TARGET MARKET
COLOUR PALETTES:
ENVIRONMENTS TO DESIGN:
SWIM:
Concept idea
Slide the city Egon Ghent
COMPETITION MAIN CONCEPT
DICHOTOM


The style of the layout surrgestes a slight decon in fluence.
Animal farm book cover art
The puzzle like cower showes that The book is most likly to be misleading
There is definetly symbolic meaning in the face of a pig pecking through past the humans face.
Again the pig/human take of on each others charicter.
The Hunger games: Mocking Jay Movie Poster.
Perfect example of a movie poster with symbolic value.
Aysemetric balance.
katnisses face as a becon of hope and fight.
Mockingjay symbol of the rebelion
White roses (President snow)
Gives all movie Information.
The movement of the poster is In a almand shape.

Sketches/Thumbnails/Preparatory drawings/Concept development:







Exploring various design solutions:



3.5 Assessment/Moderation rubrics/tools

Refer to pages 23–36.

3.6 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 securely in your sourcebook.
- Present your work in your sourcebook neatly and creatively.
- Ensure that this document/sourcebook opens easily.

CHECKLIST: TOPIC 2:		
LIST	**Y**	**N**
• Cover page		
• Brief		
• Term work schedule with due dates		
• Table of contents/Index		
• Rationale/Statement of intent		
• Brainstorm/Mind map		
• Influences/Inspiration		
• Mood board		
• Thumbnail sketches (at least FIVE to EIGHT different design ideas) with annotations		
• THREE to FIVE concept drawings – more detailed than the thumbnail drawings, with annotations explaining the ideas		
• THREE to FOUR experimental drawings on the final concept, with annotations		
• Detailed final drawing (tonal, isometric, perspectival) with different views and where necessary, with annotations		
• Business in Context: 1½ to 2 pages – SWOT, target market, production and material cost analysis, marketing plan		
• Reflection (1 page) – What were the successes and failures?		
• Recording the Design Production – PICTURES – SIX to EIGHT pictures using a cellphone		

TOPIC 2 (Product)

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

3.7 Time frames

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

3.8 Absence/Non-submission of tasks

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.

3.9 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*, *I-jusi*, *Design Indaba*, *African Design Magazine*, *SA Home Owner*, *House and Garden*

Useful websites:

- www.behance.com
- www.pinterest.com
- www.yatzer.com
- www.dezeen.com
- www.itsnicethat.com
- www.underconsideration.com/fpo
- www.ineedaguide.blogspot.com
- www.lostateminor.com
- www.coutequecoute.blogspot.com
- www.antwerp-fashion.be
- www.logopond.com
- www.thedieline.com
- www.designtimes.co.za/search
- https://zapier.com/blog/mind-mapping-tutorial/http://lifehacker.com/how-to-use-mind-maps-to-unleash-your-brains-creativity-1348869811
- https://www.sdate.edu/sites/default/files/2017-07/service_learning_reflection_hand-out.pdf
- https://qqq.thegraphicdesignschool.com/blog/mind-maps-for-graphic-design-ideas-generation-techniques
- https://www.illumine.co.uk/resources/mind-mapping/using-mind-maps-effectively/mind-mapping-for-creativity-and-creative-problem-solving/

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. Furthermore, the PAT develops learners' life skills and provides opportunities for learners to engage in their own learning.

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ANNEXURE A

DECLARATION OF AUTHENTICITY 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		
PAT 1/PAT 2: (Select and encircle ONE only.)		
	SIGNATURE	**DATE**
Learner		
Teacher		
Principal		

SCHOOL STAMP

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ANNEXURE B

DESIGN PAPER 2 ASSESSMENT RUBRIC: COMPOSITE MARK SHEET

ASSESSMENT RUBRIC Mark Sheet/Register No.:_____

	OUTCOMES	REQUIREMENTS	WEIGHTING %	MARKER/PANEL	CHIEF MARKER	MODERATED MARK	TOTAL MARKS
SOURCEBOOK/WORKBOOK	TOPIC 1 DESIGN PROCESS	**Expression of intention and rationale:** Brainstorm or do a mind map of ideas to explore the theme of the brief. Develop a concept plan by providing a rationale to validate/explain the solution planned/found.	**10**				**50**
		Evidence of research: Research the brief and find relevant source materials (visual references/inspiration). Show evidence of research by creating a mood board and by completing thumbnail sketches of various ideas.	**10**				
		Detailed planning and experimentation: Generative and/or annotated drawings should explore a variety of concept solutions to the brief (different techniques and materials). Drawing skills development should be evident. Design a few concept solutions that explore the brief showing evidence of experimentation.	**10**				
		Evidence of development and reflection: Shows evidence of the final design solution in the form of a detailed, annotated drawing/collage/maquette/prototype, etc. Exploration of different materials and techniques should be encouraged. Reflection of process must be evident.	**10**				
		Presentation: Careful consideration is given to presentation of the sourcebook. This process should be creatively presented, showing a personalised approach.	**10**				
		SOURCEBOOK/WORKBOOK TOTAL	**50**				
THE FINAL PRODUCT	TOPIC 2 DESIGN PRODUCTION	**Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to the brief:** Is the work unique, original and relevant to the brief? Does the product solve the problem posed by the brief?	**10**				**50**
		Evidence of design involvement – the appropriate use of design elements and principles: Overall impression. How have the elements and principles been used to create a unique design solution?	**10**				
		Technique/Craftsmanship/Method: How technically competent is the final product? How adequate and professional is the craftsmanship?	**10**				
		Evidence of 24 hours of work: Evidence of the use of available time to complete the product. Does the design solution show legitimate involvement in the making of the design product? Was attention given to detail?	**10**				
		Professional presentation, functionality and reflection of the design solution: Is the product presented professionally and neatly? Does the product fulfil its function? Evidence of reflection of the product in relation to the problem posed by the brief.	**10**				
		FINAL PRODUCT TOTAL	**50**				
		GRAND TOTAL	**100**				

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