



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

DESIGN

EXAMINATION GUIDELINES

GRADE 12

2021

These guidelines consist of 26 pages.

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CHAPTER 1: INTRODUCTION

The Curriculum and Assessment Policy Statement (CAPS) for Design outlines the nature and purpose of the subject Design. This guides the philosophy underlying the teaching and assessment of the subject in Grade 12.

The purpose of these Examination Guidelines is to:

- Provide clarity on the depth and scope of the content to be assessed in the Grade 12 National Senior Certificate Examination in Design.
- Assist teachers to adequately prepare learners for the examinations.

This document deals with the final Grade 12 external examinations. It does not deal in any depth with the school-based assessment (SBA), practical assessment tasks (PATs) or final external practical examinations, as these are clarified in a separate PAT document which is updated annually.

These Examination Guidelines should be read in conjunction with:

- *The National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS GRADE 12 Amendments 14 December 2020), Abridged Section 4 | Arts Subjects: Design*
- *The National Protocol of Assessment: An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment (Grades R–12)*
- The national policy pertaining to the programme and promotion requirements of the National Curriculum Statement, Grades R–12

CHAPTER 2: AIMS

This guideline is designed to shed more light on the content prescribed in the Design Curriculum and Assessment Policy Statement (CAPS). It also outlines the specific objectives of each topic mentioned in the syllabus. In addition to the Grade 12 material, candidates will be assumed to have knowledge and understanding of the content outlined for Grades 10 and 11.

In Grade 12, Design learners aim to:

- Develop their ability to analyse, articulate, invent, innovate and construct visual language
- Develop knowledge, technical abilities and skills in the conceptualisation, production and context of design
- Explore and manipulate materials, processes and techniques efficiently, economically, safely and responsibly
- Appraise their own work and that of others critically
- Understand that design may be a tool for social change by improving the quality of life and providing solutions in response to individual and community needs
- Understand the socio-cultural, environmental and historical contribution of design to economic growth, entrepreneurship and sustainability
- Develop an awareness of career opportunities in the design industry
- Manage their own working process and time effectively
- Develop presentation and communication skills to convey design concepts accurately
- Acknowledge and reflect on the design, art and craft of South African and international cultures, past and present.

CHAPTER 3: ASSESSMENT**3.1 Assessment objectives**

As outlined in the CAPS document, assessment is meant to:

- Enable the teacher to reliably judge a learner's progress
- Inform learners about their strengths, weaknesses and progress
- Assist teachers, parents and other stakeholders in making decisions about the learning process and progress of the learners

The attainment of these objectives will be determined through the assessment of certain minimum skills and competencies, such as those set out below, at the end of the Grade 12 Design course.

3.2 Overview of topics

Grade 12: Overview of topics
Topic 1: Design process and influencing factors
<p>Process Demonstrate a sound understanding of the interrelated nature of the planning, action and reflection cycle which informs the design process:</p> <ul style="list-style-type: none"> • Work from a brief or identify a need, a problem or an opportunity • Investigate the context • Generate ideas and investigate different approaches and methods • Investigate the use of appropriate materials and production techniques • Produce samples, prototypes or maquettes (scale models) • Evaluate the ideas generated and select the best solution • Gain knowledge and appreciation of design as a powerful instrument of change to add value to life <p>Influencing factors</p> <ul style="list-style-type: none"> • Knowledge and an appreciation of aesthetics and functionality, trends and markets • Knowledge of the difference between designing for a need and designing for an audience with a context of use • Knowledge and an appreciation of responsible design practice • Continued development of drawing skills <p>Design in a business context: Research This section must be integrated with the practical assignment or brief as well as be seen as part of the process (Topic 1). The business context research must have a direct link with each practical task. Learners are expected to conduct their research on the product choice they have made.</p> <p>It should consist of:</p> <ul style="list-style-type: none"> • Business context topic and introduction • Content 4–8 pages, both sides of an A4-size page • Conclusion • Detailed bibliography (e.g. title underlined, author(s) in brackets, publisher, publishing date, web link, blog and date, etc.) • Labels to accompany all visual material (title, materials used, name of designer, country in brackets, date) <p>The content of this business context research in each Topic 1 task should include some or all of the content below:</p> <ul style="list-style-type: none"> • 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 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 him/her/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?

Topic 2: Design production, time management and safe practice

Design production – making the product and presenting it

- Apply and provide evidence of the design process. (The final product/solution should show clear evidence of the design process and relevance to the brief/problem.)
- Demonstrate proficiency in materials and techniques chosen to create design solutions.
- Present and effectively communicate a design solution.
- Interpret, use and explain the choice of design elements, principles and materials in the final product, service or environment.

Time management

- Self-discipline
- Planning, organisation and management of own work
- Keeping to the time schedules or deadlines

Safe practice

- Safe working practices at all times in the use of materials and equipment
- Understanding and application of the health and environmental implications related to the use of materials

Topic 3: Design theory:

- **Design literacy**
- **History of design**
- **Design in a socio-cultural/environmental and sustainable context**

SECTION A: DESIGN LITERACY

- Analysis of unseen examples. Apply the theory and the terminology that underpins and describes design in both theory and practice with confidence.
- Understand and interpret signs and symbols, stereotyping, bias and prejudice in Design
- Communication through Design
- Comparison between South African and International design (unseen)
- Comparison between Classical Architecture and Contemporary Architecture OR comparison between Classical Architecture and Indigenous African Architecture (This body of study is COMPULSORY.)

SECTION B: HISTORY OF DESIGN

- A sound knowledge of the historical development, aims, characteristics and influences of the Design History movements below is expected.

Ten key Design History movements to study for Grade 12:

- Arts and Crafts
- Art Nouveau
- Art Deco
- De Stijl
- Bauhaus
- Modernism
- Scandinavian
- Pop Art
- Postmodernism
- Deconstructivism

- Discuss TWO movements/styles (at least ONE designer and his/her design from each movement/style listed above).
- Answer a comparative question based on TWO movements that were not assessed in the essay.
- Prior knowledge from Grade 10 and 11 is necessary to interpret and answer some of the questions.

SECTION C: DESIGN IN A SOCIO-CULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT

- Demonstrate an understanding of the designer's responsibilities in relation to environmental issues and sustainable design.
- Study THREE two- and/or three-dimensional contemporary South African and African designers, past and present (could include craft centres and community projects) and demonstrate an understanding of the ways in which these designs can be used to reinforce or challenge social, cultural, environmental and ethical issues. ONE of these designers or design groups must clearly address SOCIAL AND/OR CULTURAL issues and ONE must clearly address ENVIRONMENTAL issues. The third designer must show the influence of an indigenous knowledge system/craft. (TERM 2)
- Study TWO contemporary AWARD-WINNING international designers. ONE must clearly address SOCIAL AND/OR CULTURAL issues and ONE must clearly address ENVIRONMENTAL issues. (TERM 3)

3.3 Formal assessment for Grade 12

FORMAL ASSESSMENT FOR GRADE 12			
SBA (25%)	External examination (75%)		
	Retrospective exhibition	End-of-year examination (50%)	
25%	25%	25%	25%
<ul style="list-style-type: none"> • 2 PATs (Workbook/Process Book): 100 x 2 • 1 Theory Test: 50 • June Theory Exams: 100 • Trial Theory Exam: 100/2: 50 <p>400 converted to 100 (SBA)</p>	<ul style="list-style-type: none"> • Exhibition/Presentation of two PAT products (and one Grade 11 work optional) externally assessed: 50 • PAT 1 & PAT 2 products internally assessed: 50 <p>TOTAL EXHIBITION: 100</p>	Paper 1: Written Examination 3 hours 100	Paper 2: Practical Examination Process: 50 Product 24 hours (estimate): 50 TOTAL P2 Practical Exam: 100

At the end of Grade 12, Design learners will be marked on the following:

• SBA mark:	PATs 1 & 2, Term 1 test, June and Trial Theory Exam	100
• Retrospective exhibition:	Two PAT products + optional: one work from Grade 11	100
• Practical examination:	Process Book and product, externally set	100
• Theory examination:	Externally set and marked	100
		400

3.4 Schedule for school-based assessment (SBA)

All SBA tasks must be moderated internally. Provincial and national moderation will be done by the Department of Basic Education (DBE) and/or the respective provincial education departments (PEDs). This process will be managed by the PEDs.

Term 1:	Term 2:	Term 3:
1 PAT (100) – includes 10 marks Business Task 1 Theory Test (50)	1 PAT (100) – includes 10 marks Business Task 1 Theory Examination (100)	1 Theory Trial Examination (100) (converted to 50)

Consult the **GUIDELINES FOR PRACTICAL ASSESSMENT TASKS** for more information.

3.5 Cognitive levels

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

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

Tests and examinations

- A test for formal assessment should not comprise a series of small tests, but one test that should cover a substantial amount of content and the duration should be 45 to 60 minutes.
- Open book tests can also be set. These require learners to find information. Learners are tested on understanding of learning material and not on rewriting. Open book tests should not include only short questions. Learners are required to write longer reflective answers, such as paragraph-type responses to a given scenario, or paragraphs providing reasons and supporting evidence/arguments are essential.
- Each test, open book test and examination must cater for a range of cognitive levels and must also include paragraph-type responses.
- Questions should include unseen visual images to test learners' visual analysis skills. These images should relate to South African and international designs/movements/civilisations that they have studied.

3.6 External examinations

All Design candidates will complete two external papers as prescribed:

Paper	Type of paper	Duration	Total	Date	Marking
1	Theory	3 hours	100	October/November	Externally
2	Practical	Process: Term 3 Product: Term 4: Maximum 24 hours	100	October/November	Externally

CHAPTER 4: SUBJECT CONTENT**4.1 PAPER 1: DESIGN IN CONTEXT (Topic 3)****Guidelines**

The DBE sets the written examination on designated content taught during the year.

The **examination format** will comprise the following:

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

SECTION A: DESIGN LITERACY [30]**QUESTION 1 (Choice between QUESTION 1.1 and QUESTION 1.2): Analysis of unseen examples – SOUTH AFRICAN AND/OR INTERNATIONAL**

This question will test the learner's ability to analyse/critically engage with examples of design from any category or discipline by referring to:

- The use of the elements and principles of design. Learners must be able to explain how each element or principle is used and how this use affects the 'look and feel' of the design. Description of the element is not sufficient (e.g. 'the lines are organic' is an observation or description). Learners will be expected to expand on the effect of this type of line in the whole, e.g. 'the use of organic lines evokes movement and flow'.
- General and current design terminology and concepts, as well as terms and concepts dealt with during the study of design history (e.g. learners must be able to discuss unseen designs in relation to terms and concepts [associated with design movements or styles through the ages] such as functionalism, minimalism, eclecticism, avant garde, anti-design, hard-edge, bio-morphism, popular culture, sub-cultures, gender specific, exclusivity, etc.).
- Current design issues, e.g. how the use of indigenous craft systems in contemporary design creates a sense of pride in heritage (Proudly South African), how human-centred design can enhance human experience and quality of life, art or craft debates, hand-crafted or machine-made, upcycle versus recycle, functionalism versus decorative, less is more versus less is a bore, etc.
- A choice can be offered here between analysing a two-dimensional design or a three-dimensional design.

QUESTION 2: Communication through design and comparison between South African and International design (unseen) – SOUTH AFRICAN AND/OR INTERNATIONAL

This question tests the learners' ability to understand messages that are conveyed by designs. Learners must be able to:

- 'Read' common symbols in the context of the design
- Critically evaluate the use of stereotypes, bias, discrimination, prejudice and subliminal messages
- Explain the 'message' of a design and be able to support this explanation with clear reference to the design
- The learners' understanding of the connections between International and South African design will be tested. They need to be able to see the influence of South African and African design on international design and vice versa. Indigenous knowledge systems could also feature here. This is a higher-order question and the ability to isolate one relevant characteristic or aspect (e.g. materials and techniques) at a time and to discuss its use in both designs (i.e. pointing out similarities and differences) is expected.

Recommended resources and LTSM:

- Previous question papers
- Current design magazines – both South African and international
- The internet
- Any other available sources

QUESTION 3: Comparison between Classical Architecture and Contemporary Architecture OR comparison between Classical Architecture and Indigenous African Architecture (This body of study is COMPULSORY.)**Recommended resources and LTSM:**

- Previous question papers
- Current design magazines – both South African and international
- The internet
- Any other available sources

SECTION B: HISTORY OF DESIGN [30]**QUESTION 4: History of design**

This question will be divided into TWO subsections:

- QUESTION 4.1: Discuss TWO movements/styles for the paper (at least ONE design and designer from each movement/style).
- QUESTION 4.2: Answer a comparative question based on TWO movements that were not assessed in the essay of QUESTION 4.2.

Marks will be allocated to lower-order questions such as recalling of the AIMS, INFLUENCES and STYLISTIC CHARACTERISTICS of each of the design movements that need to be studied. A maximum of 3 out of 10 can be allocated for pure recall.

Learners must also be able to refer to at least ONE designer and their design for each movement in order to explain these aims, characteristics, etc. If they are able to explain these with reference to a work, they can be allocated more marks (a maximum of 7 out of 10 including 3 for recall) as this would fall into the middle cognitive order of questioning.

Higher-order questions will also be asked, e.g. candidates must be able to COMPARE two of these movements in order to show similarities and differences and must also be able to explain the value/contribution of each movement to the development of design. Questions that require of the learners to respond to a statement and to relate the statement to one or more movements can also be expected. The importance of directly relating the answer to the statement must be stressed and learners need practise in this. If a learner has not answered these higher-order questions adequately, a maximum of 7 marks out of 10 may be allocated.

Comparisons must be answered in essay form.

Unseen examples of South African design (past and present) can be given and learners must be able to recognise and explain the influence of design history movements on these designs.

Recommended resources and LTSM:

- Prescribed textbooks
- Previous question papers
- Current design magazines – both South African and international
- The internet
- Any other available sources

SECTION C: DESIGN IN A SOCIO-CULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT [40]**QUESTION 5: Design and socio-cultural issues**

This question may consist of TWO choices, namely QUESTION 5.1 and QUESTION 5.2.

This question requires of learners to know the AIMS, INFLUENCES/ORIGINS and CHARACTERISTICS of THREE contemporary South African DESIGNERS or DESIGN GROUPS, as well as at least ONE design by each that clearly reflects their style. It is recommended that ONE of these is a traditional/indigenous craftsman or group, ONE is a contemporary designer or design group inspired by this traditional craft and ONE is a contemporary designer or group that shows SOCIAL/CULTURAL responsibility, e.g. using craft to empower. **The work of at least ONE of these designers/groups must show SOCIAL/CULTURAL responsibility.**

Learners need to understand the difference between craft and design and must be able to explain the value of INDIGENOUS KNOWLEDGE SYSTEMS in general and to South African contemporary design.

- South African traditional craft: It is recommended that learners should know the method/material/history of a South African traditional craft. It is imperative that they know the value and how it influences/inspires a contemporary designer.
- Social responsibility: It is recommended that learners know a social responsible designer/group for both QUESTION 5.1 AND QUESTION 5.2 (since QUESTION 5.2 focuses on South African traditional craft and a contemporary designer, while QUESTION 5.1 includes both international and South African designers).

Learners also need to know ONE AWARD-WINNING CONTEMPORARY INTERNATIONAL DESIGNER whose work shows SOCIAL/CULTURAL responsibility.

Learners must show an understanding of how design can be used to create awareness on concrete local, regional and national social issues, to uplift others and to convey socially responsible messages. They must understand concepts and know and be able to use relevant and appropriate terminology, such as empowerment, skills training, NGO, community consciousness, cultural identity, etc. Unseen examples can be given that need to be analysed for their level of environmental responsibility.

Recommended resources and LTSM:

- Previous question papers
- Current design magazines – both South African and international
- The internet
- Prescribed textbooks
- Any other available resources

QUESTION 6: Design and environmental/sustainability issues

This question requires of learners to be fully aware of current environmental issues and to also be aware of how design can be used to contribute to addressing these issues. They must be able to explain what designers' responsibilities are regarding choice of materials and production methods and must also be able to explain when irresponsible choices have been made. Unseen examples can be given that need to be analysed for their level of environmental responsibility.

Learners must have all the relevant vocabulary at their disposal to understand questions relating to environmental concerns and to be able to supply good answers, (e.g. eco-consciousness, green, sustainable, greenhouse effect, bio-degradable, toxic waste, landfills, carbon footprint, recycling, re-use, human centeredness).

Learners are expected to know the AIMS, INFLUENCES and CHARACTERISTICS of at least ONE CONTEMPORARY SOUTH AFRICAN designer and of at least ONE AWARD-WINNING CONTEMPORARY INTERNATIONAL designer whose work addresses ENVIRONMENTAL CONCERNS. For each of these designers the learners must also know at least ONE design that clearly illustrates environmental responsibility.

Recommended resources and LTSM:

- Previous question papers
- Current design magazines – both South African and international
- The internet, e.g. <http://www.studiodror.com/html/work/architecture/relief-housing/>
- Prescribed textbooks
- Any other available resources

Previous question papers can be found on the following websites:

<http://www.education.gov.za/Examinations/PastExamPapers/tabid/351/Default.aspx>
www.ecexams.co.za
www.designvisualarts.co.za

Additional information on the examinations:

- The examination is assessed and moderated externally.
- The examination is assessed according to national marking guidelines.
- Learners should be made aware of problematic terminology, social and environmental issues, and assumptions and bias in relation to the designs/designers they study.
- Regular visits to contemporary exhibitions and design studios are strongly recommended.
- Where visits are impossible (e.g. schools in rural areas), newspaper reviews, the internet, the local environment, etc. should be consulted regularly.
- **NOTE:** Teachers should use their own collection of project briefs, class notes, reference books, catalogues and magazines, photographs, slides, videos, etc. to provide valuable teaching and learning support material for the theory content and practical skills required by the new Design curriculum.

Assessing learners' ability to analyse and respond to examples of design:

ACHIEVEMENT RATING CODE	TOPIC 3: DESIGN IN CONTEXT	✓
<p style="text-align: center;">7 Outstanding 80–100%</p>	<p>Demonstrates exceptional ability to respond, articulate and analyse designs in relation to their cultural, social, political and historical contexts. Shows outstanding ability in the use of appropriate design terminology. Demonstrates extremely well-developed writing and research skills in the study of design. Shows exceptional insight; understanding and uses divergent approaches.</p>	
<p style="text-align: center;">6 Meritorious 70–79%</p>	<p>Demonstrates a well-developed ability to respond and analyse designs in relation to their cultural, social, political and historical contexts. Shows excellent ability in the use of appropriate design terminology. Demonstrates highly developed writing and research skills in the study of design. Shows excellent insight and understanding.</p>	
<p style="text-align: center;">5 Substantial 60–69%</p>	<p>Demonstrates substantial ability to respond to and analyse designs in relation to their cultural, social, political and historical contexts. Shows substantial competence in the use of appropriate design terminology. Demonstrates well-developed writing and research skills in the study of design. Shows a good level of insight and understanding.</p>	
<p style="text-align: center;">4 Moderate 50–59%</p>	<p>Demonstrates moderate ability to respond to and analyse designs in relation to their cultural, social, political and historical contexts. Shows moderate competence in the use of appropriate design terminology. Demonstrates competent writing and research skills in the study of design. Shows a fair level of insight and understanding.</p>	
<p style="text-align: center;">3 Adequate 40–49%</p>	<p>Demonstrates adequate ability to respond to and analyse designs in relation to their cultural, social, political and historical contexts. Shows adequate competence in the use of appropriate design terminology. Demonstrates adequate writing and research skills in the study of design.</p>	
<p style="text-align: center;">2 Elementary 30–39%</p>	<p>Demonstrates only basic ability to respond to and analyse designs in relation to their cultural, social, political and historical contexts. Shows little ability in the use of appropriate design terminology. Demonstrates basic writing and research skills in the study of design.</p>	
<p style="text-align: center;">1 Not achieved 0–29%</p>	<p>Demonstrates little or no ability to respond to and analyse designs in relation to their cultural, social, political and historical contexts. Shows extremely limited ability in the use of appropriate design terminology. Demonstrates limited writing and research skills in the study of design. Shows little or no understanding or insight.</p>	

PRACTICAL:**4.2 PAPER 2: Practical Examinations (Topics 1 and 2)**

TIME:	Topic 1: Practical process/preparation at school and/or home in Term 3 Topic 2: Practical product done under controlled conditions only at school during an estimated 24 hours (at least 12 hours but no longer than 24 hours)
COMMENCEMENT:	Will be stipulated by DBE.
DUE DATE:	Will be stipulated by DBE.

This practical examination consists of ONE paper with two optional topics. Learners must choose ONE of the two topics. The theme will be a wide and open-ended theme to cater for diverse solutions in the different specialisation disciplines.

This paper comprises TWO parts:

- The Examination Workbook/Process Book (Topic 1) (50 marks)
- The final practical examination product (Topic 2) (50 marks)

The learner should choose from ONE of the following categories:

- Visual communication/information design and digital design
- Surface design and two-dimensional craft design
- Product design and three-dimensional craft design
- Environmental design

GUIDELINES (INSTRUCTIONS TO THE TEACHER)**SECTION A: PROCESS BOOK/WORKBOOK (Topic 1) [50]**

- The teacher may **guide** the learners in their choice of design brief in SECTION A. The teacher may **guide the learners with discretion** in their choice of design field, process and techniques used in SECTION B.
- Encourage the learners to explore as many different interpretations and options as possible. Closely monitor and guide the learners as they research the theme.
- As Topic 1 has the same weighting as Topic 2 (the final product), it should be given enough time to acknowledge its importance.
- The teacher may be involved in this preliminary preparatory session. Due to the preparatory nature of Topic 1, learners are allowed to also work at home.
- The Process Book/Workbook provides insight into the way that the learners have formed ideas, how many alternatives they have investigated and other processes leading to the final work. The Process Book/Workbook should clearly communicate all thought processes leading to the making of the final product.
- It is important to ban direct copying from magazines, the internet, etc. Direct copying of an image or design that is not the learner's own should be penalised. This is a form of plagiarism and is unacceptable. Utmost importance is placed on the process of **transformation** of the source material.
- Sketches, thumbnails, conceptual drawings and/or tonal drawings are a compulsory part of the design process (Topic 1).
- The Process Book/Workbook must open easily and have pages that turn easily and should be made of light material, to facilitate transport where applicable.

- All process/preparatory work for the design must be shown in a Process Book/Workbook (A3-size suggested). This should include:
 - The process from conceptualisation to realisation
 - Evidence of research, generative ideas/developmental concepts (e.g. thumbnail sketches, mood boards, one A3 or two A4)
 - Evidence of planning that is relevant to the design brief (could be storyboards, sketches, thumbnails, conceptual drawings, tonal drawings, scamps, maquettes (scale models) OR prototypes related to the final concept
 - Evidence of experimentation with reference to the design brief
 - Evidence of planning the final exhibition lay-out
- The Process Book/Workbook should reflect individuality and creativity.
- Ensure that the Process Book/Workbook is presented professionally.

SECTION B: PRODUCT (Topic 2) [50]

- All Topic 1 work should be completed and ready before the commencement of the Topic 2 examination work. Learners may use the Topic 1 Process Book/Workbook as a point of reference during their Topic 2 examination. Both Topic 1 and Topic 2 examination work must be submitted to the examination officer/teacher immediately after the Topic 2 examination is completed. This date will be stipulated by each province in an official letter.
- The teacher may NOT assist the candidate IN ANY WAY during the final production of the design (Topic 2).
- Although it is recommended that a two-dimensional design should NOT be larger than A2 in size, learners' work is **not restricted in respect of size**, but it should be a substantial body of work representing at least 12 hours and no more than 24 hours of work.
- The size of a two- or three-dimensional design will depend on the function of the object being made. Bear in mind that the final product might need to be transported to a central marking venue for exhibition/marketing purposes in some provinces.
- Topic 2 must be done at the learner's examination centre or registered art and design centre, under the supervision of the school teacher or an invigilator.
- Topic 2 work must NOT be done at home and must NOT leave the examination venue.
- Any form of direct copying/plagiarism or bought work will be strictly penalised.
- A declaration of authenticity must be completed by each candidate (ADDENDUM A).
- Work must be done on a continuous basis during contact time or for example during four consecutive days of 6 hours each. This can be negotiated with the school.
- Each province will determine the process involved in the marking of Topic 1 (Process Book/Workbook) and Topic 2 (final product). Schools will be notified by the provinces concerning date, time and venue for the submission of works to the examination centres, where applicable.
- The examination work for Topic 1 should be professionally presented in a Process Book/Workbook.
- Topic 1 and Topic 2 must be neatly and clearly labelled. Writing must be legible.
- Attach ADDENDUM A to Topic 1 and Topic 2 work.
- Do NOT confuse or mix up examination Topic 1 and Topic 2 with PATs 1 and 2 practical (year work).
- Adhere to the mark allocation when marking.

ASSESSMENT CRITERIA**SECTION A: PROCESS BOOK/WORKBOOK**

CRITERIA	
Expression of intention and rationale: 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.	20
Evidence of research, experimentation: 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.	20
Detailed planning: Generative drawings should explore a variety of solutions to the brief (different techniques and materials). Drawing skills development should be evident.	20
Evidence of final drawing/collage/maquette/prototype: Shows evidence of the final design solution in the form of a detailed, annotated drawing/collage/maquettes/prototype, etc. Exploration of different materials and techniques should be encouraged. Reflection of process must be evident.	20
Presentation: Careful consideration is given to the presentation of the sourcebook. This process should be creatively presented.	10
Research: Design in a Business Context	10
TOTAL	100

SECTION B: THE FINAL PRODUCT

CRITERIA	
Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to the brief	20
Evidence of design involvement: the appropriate use of design elements and principles	20
Technique/Craftsmanship/Method	20
Time management. Evidence of and utilisation of available time to complete the product	20
Professional presentation and functionality of the design solution	20
TOTAL	100

NOTE: Refer to the PAT guidelines for a detailed summary.

4.3 Retrospective exhibition**NOTE:**

- PAT 1 and PAT 2 should be used for the retrospective exhibition. Where applicable, ONE Grade 11 work (which is meritorious) should form part of the exhibition.
- The exhibition has to be a well thought through display planned and set up by the learner. The exhibition must be professionally laid out and the work presented in a unified, simple yet aesthetically pleasing way. Take care not to use unnecessary, superfluous props. Economical use of materials is recommended. The exhibition can also be presented digitally as a PowerPoint presentation. Refer to PAT 2021 for a more detailed explanation.

This exhibition will be assessed by the teacher and then moderated by provincial moderators.

Refer to page 15 of PAT 2021: Rubrics and Descriptors for assessment.

ASSESSMENT CRITERIA FOR PRACTICAL WORK

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

CHAPTER 5: GENERAL SUBJECT INFORMATION

5.1 Explanation of terminology

Design literacy: The first level of design literacy is simple **knowledge:** basic identification of the elements and principles in a design. But, while accurate information is important, **understanding** what we see and **comprehending** visual relationships in hierarchy are at least as important. These higher-level literacy skills require critical thinking.

Formal analysis: A detailed and logical discussion of the formal elements of design such as line, shape, form, texture, tone and colour and principles such as unity and variety, contrast, balance, proportion, movement, etc. in a design.

The following are some of the key concepts that learners must understand and be able to identify and explain in unseen designs:

Elements of design:

- Line (different qualities of lines, contour lines, etc.)
- Shape and form (positive and negative shapes, organic and inorganic)
- Tonal values (use of light and dark)
- Texture (implied and tactile texture)
- Colour (colour theory, e.g. primary, secondary, complementary, tertiary, monochromatic, cool and warm colours and their influence on a design)
- Space (line and aerial perspective)

Principles of design:

- Unity and variety
- Pattern
- Balance
- Rhythm
- Movement
- Proportion
- Emphasis
- Contrast
- Composition and focal point

Different fields or categories of design (visual communication/information design and digital design, surface design and two-dimensional craft design, product design and three-dimensional craft design, environmental design)

NOTE: Any two- or three-dimensional craft design based merely on craft processes like decoupage, etc. for decorative purposes will NOT be accepted.

Other terminology:

Learners are expected to have an extensive design vocabulary at their disposal by the end of Grade 12. Teachers are encouraged to hand out a glossary and to ensure that learners know and understand these terms. Design terms that are related to the design history movements and that are used in contemporary design magazines must become part of the vocabulary that they use when writing about designs and when discussing their own designs. This terminology must also be used in the setting of tests and examinations.

5.2 Resources

- Regular, continuous visits to and discussions of contemporary exhibitions are strongly recommended.
- Where visits are impossible (e.g. schools in rural areas), newspaper reviews, the internet, large prints of designs, CDs, television programmes, as well as invited designers should be regularly consulted.
- Learners will be expected to be familiar with **at least one** recent local exhibition.
- **NOTE:** Teachers should develop and use their own collection of class notes, reference books, catalogues and magazines, photographs, slides, videos, etc. to provide valuable teaching and learning support material for the theory content and practical skills required by the Design curriculum.
- All teachers are encouraged to share and develop resources in groups or clusters – enabling a sharing of workload and information.

5.2.1 LTSM

- Textbooks approved by the DBE.
- Links should be made between contemporary international and South African design regarding influences and similarities in, e.g. style, technique, approach, content and context to understand global design and trends.
- The emphasis on Design Literacy makes this a dynamic and interactive subject. Learners must be guided to participate actively through questioning, discussions, debates, games and other interactive activities. Use Design Literacy to enforce learners' practical work.
- The emphasis should be on visual images to show the interaction between design and society. The showing of visual images in the form of slides, PowerPoint presentations, photocopies, DVDs, video clips, etc. is essential and learners must engage with these images in class.
- Give learners many opportunities to write about design, to develop their writing skills and to use design terminology. This writing need not take the form of long research essays, but can involve shorter, more frequent tasks (e.g. writing about designs seen at an exhibition, an analysis of an unseen example or examples, learners' own examples, worksheets, flash cards).
- Encourage learners to visit formal and informal design exhibitions, read and collect reviews of exhibitions, read and look through design magazines, catalogues and books, and do research on the internet.

LTSM (subject to availability)

- Any design magazine, e.g. *House and Leisure*, *World of Interiors*, *Visi*, *Elle Deco*.
- *Craft Art in South Africa* (Elbe Coetsee)
- *Creative Craft South Africa* (Department Arts and Culture)
- *Design Basics* (David A Lauer)
- *Design Culture Now* (Steven Skov Holt)
- *Inspiring Designers: A Sourcebook* (Paul Rodgers)
- *Paperwork and More Paperwork* (Nancy Williams)
- Pepin Press for books on packaging, construction and textile and pattern design
- The Taschen range of design books known as Taschen 25, e.g. *Signs*, *1000 chairs*, *Packaging design now! 1000 record covers*, *Design of the 20th century*, *Sixties design*, *The world of ornament*, *Architecture now! Fashion: a history from the 18th to the 20th century*, *Art Nouveau*, *Indian style*, *Mexican style*.
- Textbooks approved by the DBE
- *The New Design Source Book* (Penny Sparke, et al.)
- Woolworths' *Making the Difference through Design Daily* resource book

5.2.2 Useful websites

The following are some useful research websites for Design (many more can be found through search engines):

- www.pinterest.com
- www.yatzer.com
- www.dezeen.com
- www.itnicethat.com
- www.underconsideration.com/fpo
- www.ineedaquide.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://lifelife.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://ggg.thegraphicdesignschool.com/blog/mind-maps-for-graphic-design-ideas-generation-techniques>
- www.illumine.co.uk/resources/mind-mapping/using-mind-maps-effectively/mind-mapping-for-creativity-and-creative-problem-solving/
- www.designindaba.com
- www.designmagazine.co.za and <http://www.designmagazine.co.za/Designed.shp>
- www.davidkrut.com
- www.designmuseum.org
- www.iziko.org.za/
- www.100percentdesign.co.uk/page.cfm/Link=1/t=m/goSection=1
- www.studiomuti.co.za
- www.studiodror.com/html/work/architecture/relief-housing/
- www.behance.com

CHAPTER 6: FORMS OF TESTING AND MARKING GUIDELINES

6.1 Forms of testing

- Informal, short essays/reflections and questions related to practical work
- Supplying questions on selected texts related to design and comments by designers to be studied and answered
- Setting quiz questions for a fun approach to learning
- Visual comprehension of South African designs in galleries/collections/studios/at events (e.g. The Design Indaba, Toffie Pop Culture Festival and Design Conference, Aiga Design Conference)
- Setting formal research essays to test and develop writing and research techniques
- Workbook/Journal projects that require research and analysis
- Teach-backs by learners to the class and PowerPoint presentations

6.2 General guidelines for marking

- The marker should read the question paper carefully and underline/circle key instructions in questions before marking.
- Use the marking guidelines as a guide, but it is **MOST IMPORTANT** that allowance is made for the learner in many instances. Learners must be given credit for providing their own opinions and ideas in answers. Credit must also be given for lateral thinking. However, it is also important that arguments and statements are well reasoned and qualified by reference to specific factors.
- Information and design works discussed in one answer must not be credited if repeated in other answers.
- Learners must name the designer and title of each design work mentioned, where applicable, **AND THESE MUST EITHER BE PLACED IN INVERTED COMMAS OR UNDERLINED.**
- Learners must answer all their questions in **FULL SENTENCES** or **PARAGRAPHS**, where applicable. Point-form answers cannot receive full marks.
- Credit must be given to thoughtful, creative and personal responses. You should look for an informed personal dialogue, rather than an 'academic gush' of information taken from notes.
- Markers must refer to the Design rubric to obtain a guideline to help them assess the levels of achievement.
- The most important guideline is to reward learners for their knowledge, skills and their ability to insightfully engage and interpret design works within their historical context at the level of a Grade 12 learner.
- Make detailed comments on the examination while marking.
 - These comments will be used in the feedback to learners. Feedback to learners is essential. Teachers should be noting common errors and use them in feedback to learners. Feedback makes examinations a valuable learning tool.
 - In the marking of the examination, teachers also evaluating their own skill in setting papers. If most of the learners could not answer a question, teachers should ask themselves whether the question was clear, or could it have been formulated in a different way? Be honest and use this information in the next examination.
 - In setting examinations, you are testing your own teaching skills. The marking of examination will show areas that need attention in your teaching. Use this information.

ANNEXURE A

DECLARATION OF AUTHENTICITY		
This is to declare that this examination 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		
Topic 1/Topic 2 (Select and encircle ONE only.)		
	Signature	Date
Learner		
Teacher		
Principal		
School stamp		

ANNEXURE B**RETROSPECTIVE EXHIBITION RUBRIC**

Retrospective exhibition descriptors to guide assessment	Assessment Criteria 1: Creativity/ Originality/ Interpretation in terms of the concept and solutions relevant to the brief	Assessment Criteria 2: Design involvement in each PAT. Detailed planning in Process Book. Appropriate use of design elements and principles and materials.	Assessment Criteria 3: Technique/ Craftsmanship/ Method/ Competence showcased in each PAT, as well as in presenting the exhibition	Assessment Criteria 4: Time management/ Evidence of design development in presenting a substantial, cohesive body of work	Assessment Criteria 5: Holistic and professional presentation of the exhibition. Use and relevance of materials to the overall theme. Visual functionality and appeal to the viewer.
<p>90%–100%</p> <p>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.</p>	<p>Outstanding creativity/ originality/ interpretation in terms of the concept and solutions relevant to all the PATs.</p>	<p>Outstanding evidence of design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT.</p>	<p>Outstanding technique/ craftsmanship/ method/ competence showcased in each PAT as well as in presenting the exhibition.</p>	<p>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.</p>	<p>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.</p>
<p>80%–89%</p> <p>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 supported by an original/unusual/ relevant design solution.</p>	<p>Excellent creativity/ originality/ interpretation in terms of the concept and solutions relevant to the PATs.</p>	<p>Excellent evidence of design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT.</p>	<p>Excellent technique/ craftsmanship/ method/ competence used in presenting the exhibition.</p>	<p>Excellent management/ evidence of progressive design development in presenting a substantial, cohesive body of work. ALL PATs are complete.</p>	<p>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.</p>

<p>70%–79%</p> <p>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 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.</p>	<p>Very good creativity/originality/interpretation in terms of the concept and solutions relevant to the PATs.</p>	<p>Highly satisfactory design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT.</p>	<p>Very good technique/craftsmanship/method/competence utilised in presenting the exhibition with flaws.</p>	<p>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.</p>	<p>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.</p>
<p>60%–69%</p> <p>4. Good, interesting presentation that shows clear intent that is convincing with simple design solutions. Distracting/Obvious inconsistencies. Adequate level of competence and selection of content that is supported by a relevant design processes and solutions. Obvious care and effort taken with adequate presentation. Adequate organisation and coherent body of work; skill is evident; supported by original/unusual/relevant design solutions; presentation original and considered.</p>	<p>Good creativity/originality/interpretation in terms of the concept and solutions relevant to the PATs.</p>	<p>Less intense design involvement in each PAT. Evidence of detailed planning and appropriate use of design elements, principles and materials in presenting each PAT.</p>	<p>Adequate technique/craftsmanship/method/competence utilised in presenting the exhibition with flaws.</p>	<p>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.</p>	<p>Adequate design process and solution that shows reasonable effort taken with the presentation and functionality of the exhibition to the viewer. The exhibition reads as an adequate body of work.</p>

<p>50%–59%</p> <p>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.</p>	<p>Average creativity/ originality/ interpretation in terms of the concept and solutions relevant to the PATs.</p>	<p>Satisfactory design involvement in each PAT. Evidence of planning and appropriate use of design elements, principles and materials in presenting each PAT.</p>	<p>Satisfactory technique/ craftsmanship/ method/ competence utilised in presenting the exhibition with some flaws.</p>	<p>Average management/ evidence of progressive design development in presenting a satisfactory body of work that has inconsistencies. ALL PATs are complete with some inconsistencies.</p>	<p>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.</p>
<p>40%–49%</p> <p>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.</p>	<p>Minimal creativity/ originality/ interpretation in terms of the concept and solutions relevant to the PATs.</p>	<p>Very little design involvement in each PAT. Evidence of minimal planning and use of design elements, principles and materials in presenting each PAT.</p>	<p>Minimal technique/ craftsmanship/ method/ competence utilised in presenting the exhibition that shows flaws.</p>	<p>Below average management/ evidence of design development in presenting an average body of work that has many inconsistencies. PATs are incomplete with major inconsistencies.</p>	<p>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.</p>

<p>30%–39%</p> <p>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 is evident; supported by poor design solutions; presentation is not well considered. In need of support/motivation to pass.</p>	<p>Very little sign of creativity/ originality/ interpretation in terms of the concept and solutions relevant to the PATs.</p>	<p>Very little design involvement in each PAT. Evidence of poor planning and use of design elements, principles and materials in presenting each PAT.</p>	<p>Poor technique/ craftsmanship/ method/ competence utilised in presenting the exhibition that shows major flaws.</p>	<p>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.</p>	<p>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.</p>
<p>20%–29%</p> <p>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 is evident; supported by weak design solutions; presentation is not well considered. General lack of commitment and technical skill.</p>	<p>Very little sign of creativity/ originality/ interpretation in terms of the concept and solutions relevant to the PATs.</p>	<p>Very little design involvement in each PAT. Evidence of weak planning and use of design elements, principles and materials in presenting each PAT.</p>	<p>Weak technique/ craftsmanship/ method/ competence utilised in presenting the exhibition that shows major flaws.</p>	<p>Incomplete and poor time management that shows little evidence of progressive design development in presenting a weak body of work that has too many inconsistencies. PATs are incomplete with some tasks not done or missing.</p>	<p>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.</p>

<p>0%–19%</p> <p>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 is evident; supported by weak design solutions; presentation is not well considered.</p>	No sign of creativity/ originality/ interpretation in terms of the concept and solutions relevant to the PATs.	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.	Very 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.
<p>Retrospective Exhibition</p> <p>TOTAL: 50 marks</p>	10 marks	10 marks	10 marks	10 marks	10 marks
Name of Candidate					
Examination Number					
Centre Number					
	School Mark		Moderated mark		
<p>Retrospective Exhibition</p> <p>TOTAL: 50 marks</p>					
Name of teacher:		Name of moderator:			
Date:		Date:			
Signature:		Signature:			