education

Department of Education
REPUBLIC OF SOUTH AFRICA

National Curriculum Statement
Grades 10-12
(General)

DESIGN

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HOW TO USE THIS BOOK

This document is a policy document divided into four chapters. It is important for the reader to read and integrate information from the different sections in the document. The content of each chapter is described below.

Chapter 1 - Introducing the National Curriculum Statement

This chapter describes the principles and the design features of the National Curriculum Statement Grades 10 – 12 (General). It provides an introduction to the curriculum for the reader.

Chapter 2 - Introducing the Subject

This chapter describes the definition, purpose, scope, career links and Learning Outcomes of the subject. It provides an orientation to the Subject Statement.

Chapter 3 - Learning Outcomes, Assessment Standards, Content and Contexts

This chapter contains the Assessment Standards for each Learning Outcome, as well as content and contexts for the subject. The Assessment Standards are arranged to assist the reader to see the intended progression from Grade 10 to Grade12. The Assessment Standards are consequently laid out in double-page spreads. At the end of the chapter is the proposed content and contexts to teach, learn and attain Assessment Standards.

Chapter 4 – Assessment

This chapter deals with the generic approach to assessment being suggested by the National Curriculum Statement. At the end of the chapter is a table of subject-specific competence descriptions. Codes, scales and competence descriptions are provided for each grade. The competence descriptions are arranged to demonstrate progression from Grade 10 to Grade 12.

Symbols

The following symbols are used to identify Learning Outcomes, Assessment Standards, grades, codes, scales, competence description, and content and contexts.


= Learning Outcome


= Assessment Standard


= Grade


= Code


= Scale


= Competence Description


= Content and Contexts

CONTENTS

ACRONYMS

AIDS	Acquired Immune Deficiency Syndrome
CAD	Computer-aided Design
CASS	Continuous Assessment
DO	Developmental Outcome
FET	Further Education and Training
GET	General Education and Training
HIV	Human Immunodeficiency Virus
IKS	Indigenous Knowledge Systems
NCS	National Curriculum Statement
NQF	National Qualifications Framework
OBE	Outcomes-Based Education
SAQA	South African Qualifications Authority

CHAPTER 1

INTRODUCING THE NATIONAL CURRICULUM STATEMENT

The adoption of the Constitution of the Republic of South Africa (Act 108 of 1996) provided a basis for curriculum transformation and development in South Africa. The Preamble states that the aims of the Constitution are to:

- heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights;
- improve the quality of life of all citizens and free the potential of each person;
- lay the foundations for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by law; and
- build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations.

The Constitution further states that 'everyone has the right … to further education which the State, through reasonable measures, must make progressively available and accessible'.

The National Curriculum Statement Grades 10 – 12 (General) lays a foundation for the achievement of these goals by stipulating Learning Outcomes and Assessment Standards, and by spelling out the key principles and values that underpin the curriculum.

PRINCIPLES

The National Curriculum Statement Grades 10 – 12 (General) is based on the following principles:

- social transformation;
- outcomes-based education;
- high knowledge and high skills;
- integration and applied competence;
- progression;
- articulation and portability;
- human rights, inclusivity, environmental and social justice;
- valuing indigenous knowledge systems; and
- credibility, quality and efficiency.

Social transformation

The Constitution of the Republic of South Africa forms the basis for social transformation in our post-apartheid society. The imperative to transform South African society by making use of various transformative tools stems from a need to address the legacy of apartheid in all areas of human activity and in education in particular. Social transformation in education is aimed at ensuring that the educational imbalances of the past are redressed, and that equal educational opportunities are provided for all sections of our population. If social transformation is to be achieved, all South Africans have to be educationally affirmed through the recognition of their potential and the removal of artificial barriers to the attainment of qualifications.

Outcomes-based education

Outcomes-based education (OBE) forms the foundation for the curriculum in South Africa. It strives to enable all learners to reach their maximum learning potential by setting the Learning Outcomes to be achieved by the end of the education process. OBE encourages a learner-centred and activity-based approach to education. The National Curriculum Statement builds its Learning Outcomes for Grades 10 – 12 on the Critical and Developmental Outcomes that were inspired by the Constitution and developed through a democratic process.

The Critical Outcomes require learners to be able to:

- identify and solve problems and make decisions using critical and creative thinking;
- work effectively with others as members of a team, group, organisation and community;
- organise and manage themselves and their activities responsibly and effectively;
- collect, analyse, organise and critically evaluate information;
- communicate effectively using visual, symbolic and/or language skills in various modes;
- use science and technology effectively and critically showing responsibility towards the environment and the health of others; and
- demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.

The Developmental Outcomes require learners to be able to:

- reflect on and explore a variety of strategies to learn more effectively;
- participate as responsible citizens in the life of local, national and global communities;
- be culturally and aesthetically sensitive across a range of social contexts;
- explore education and career opportunities; and
- develop entrepreneurial opportunities.

High knowledge and high skills

The National Curriculum Statement Grades 10 – 12 (General) aims to develop a high level of knowledge and skills in learners. It sets up high expectations of what all South African learners can achieve. Social justice requires the empowerment of those sections of the population previously disempowered by the lack of knowledge and skills. The National Curriculum Statement specifies the minimum standards of knowledge and skills to be achieved at each grade and sets high, achievable standards in all subjects.

Integration and applied competence

Integration is achieved within and across subjects and fields of learning. The integration of knowledge and skills across subjects and terrains of practice is crucial for achieving applied competence as defined in the National Qualifications Framework. Applied competence aims at integrating three discrete competences – namely, practical, foundational and reflective competences. In adopting integration and applied competence, the National Curriculum Statement Grades 10 – 12 (General) seeks to promote an integrated learning of theory, practice and reflection.

Progression

Progression refers to the process of developing more advanced and complex knowledge and skills. The Subject Statements show progression from one grade to another. Each Learning Outcome is followed by an explicit statement of what level of performance is expected for the outcome. Assessment Standards are arranged in a format that shows an increased level of expected performance per grade. The content and context of each grade will also show progression from simple to complex.

Articulation and portability

Articulation refers to the relationship between qualifications in different National Qualifications Framework levels or bands in ways that promote access from one qualification to another. This is especially important for qualifications falling within the same learning pathway. Given that the Further Education and Training band is nested between the General Education and Training and the Higher Education bands, it is vital that the Further Education and Training Certificate (General) articulates with the General Education and Training Certificate and with qualifications in similar learning pathways of Higher Education. In order to achieve this articulation, the development of each Subject Statement included a close scrutiny of the exit level expectations in the General Education and Training Learning Areas, and of the learning assumed to be in place at the entrance levels of cognate disciplines in Higher Education.

Portability refers to the extent to which parts of a qualification (subjects or unit standards) are transferable to another qualification in a different learning pathway of the same National Qualifications Framework band. For purposes of enhancing the portability of subjects obtained in Grades 10 – 12, various mechanisms have been explored, for example, regarding a subject as a 20-credit unit standard. Subjects contained in the National Curriculum Statement Grades 10 – 12 (General) compare with appropriate unit standards registered on the National Qualifications Framework.

Human rights, inclusivity, environmental and social justice

The National Curriculum Statement Grades 10 – 12 (General) seeks to promote human rights, inclusitivity, environmental and social justice. All newly-developed Subject Statements are infused with the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. In particular, the National Curriculum Statement Grades 10 – 12 (General) is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors.

The National Curriculum Statement Grades 10 – 12 (General) adopts an inclusive approach by specifying minimum requirements for all learners. It acknowledges that all learners should be able to develop to their full potential provided they receive the necessary support. The intellectual, social, emotional, spiritual and physical needs of learners will be addressed through the design and development of appropriate Learning Programmes and through the use of appropriate assessment instruments.

Valuing indigenous knowledge systems

In the 1960s, the theory of multiple-intelligences forced educationists to recognise that there were many ways of processing information to make sense of the world, and that, if one were to define intelligence anew, one would have to take these different approaches into account. Up until then the Western world had only valued logical, mathematical and specific linguistic abilities, and rated people as 'intelligent' only if they were adept in these ways. Now people recognise the wide diversity of knowledge systems through which people make sense of and attach meaning to the world in which they live. Indigenous knowledge systems in the South African context refer to a body of knowledge embedded in African philosophical thinking and social practices that have evolved over thousands of years. The National Curriculum Statement Grades 10 – 12 (General) has infused indigenous knowledge systems into the Subject Statements. It acknowledges the rich history and heritage of this country as important contributors to nurturing the values contained in the Constitution. As many different perspectives as possible have been included to assist problem solving in all fields.

Credibility, quality and efficiency

The National Curriculum Statement Grades 10 – 12 (General) aims to achieve credibility through pursuing a transformational agenda and through providing an education that is comparable in quality, breadth and depth to those of other countries. Quality assurance is to be regulated by the requirements of the South African Qualifications Authority Act (Act 58 of 1995), the Education and Training Quality Assurance Regulations, and the General and Further Education and Training Quality Assurance Act (Act 58 of 2001).

THE KIND OF LEARNER THAT IS ENVISAGED

Of vital importance to our development as people are the values that give meaning to our personal spiritual and intellectual journeys. *The Manifesto on Values, Education and Democracy* (Department of Education, 2001:9-10) states the following about education and values:

> *Values and morality give meaning to our individual and social relationships. They are the common currencies that help make life more meaningful than might otherwise have been. An education system does not exist to simply serve a market, important as that may be for economic growth and material prosperity. Its primary purpose must be to enrich the individual and, by extension, the broader society.*

The kind of learner that is envisaged is one who will be imbued with the values and act in the interests of a society based on respect for democracy, equality, human dignity and social justice as promoted in the Constitution.

The learner emerging from the Further Education and Training band must also demonstrate achievement of the Critical and Developmental Outcomes listed earlier in this document. Subjects in the Fundamental Learning Component collectively promote the achievement of the Critical and Developmental Outcomes, while specific subjects in the Core and Elective Components individually promote the achievement of particular Critical and Developmental Outcomes.

In addition to the above, learners emerging from the Further Education and Training band must:

- have access to, and succeed in, lifelong education and training of good quality;
- demonstrate an ability to think logically and analytically, as well as holistically and laterally; and
- be able to transfer skills from familiar to unfamiliar situations.

THE KIND OF TEACHER THAT IS ENVISAGED

All teachers and other educators are key contributors to the transformation of education in South Africa. The National Curriculum Statement Grades 10 – 12 (General) visualises teachers who are qualified, competent, dedicated and caring. They will be able to fulfil the various roles outlined in the Norms and Standards for Educators. These include being mediators of learning, interpreters and designers of Learning Programmes and materials, leaders, administrators and managers, scholars, researchers and lifelong learners, community members, citizens and pastors, assessors, and subject specialists.

STRUCTURE AND DESIGN FEATURES

Structure of the National Curriculum Statement

The National Curriculum Statement Grades 10 – 12 (General) consists of an Overview Document, the Qualifications and Assessment Policy Framework, and the Subject Statements.

The subjects in the National Curriculum Statement Grades 10 – 12 (General) are categorised into Learning Fields.

What is a Learning Field?

A Learning Field is a category that serves as a home for cognate subjects, and that facilitates the formulation of rules of combination for the Further Education and Training Certificate (General). The demarcations of the Learning Fields for Grades 10 – 12 took cognisance of articulation with the General Education and Training and Higher Education bands, as well as with classification schemes in other countries.

Although the development of the National Curriculum Statement Grades 10 – 12 (General) has taken the twelve National Qualifications Framework organising fields as its point of departure, it should be emphasised that those organising fields are not necessarily Learning Fields or 'knowledge' fields, but rather are linked to occupational categories.

The following subject groupings were demarcated into Learning Fields to help with learner subject combinations:

- Languages (Fundamentals);
- Arts and Culture;
- Business, Commerce, Management and Service Studies;
- Manufacturing, Engineering and Technology;
- Human and Social Sciences and Languages; and
- Physical, Mathematical, Computer, Life and Agricultural Sciences.

What is a subject?

Historically, a subject has been defined as a specific body of academic knowledge. This understanding of a subject laid emphasis on knowledge at the expense of skills, values and attitudes. Subjects were viewed by some as static and unchanging, with rigid boundaries. Very often, subjects mainly emphasised Western contributions to knowledge.

In an outcomes-based curriculum like the National Curriculum Statement Grades 10 – 12 (General), subject boundaries are blurred. Knowledge integrates theory, skills and values. Subjects are viewed as dynamic, always responding to new and diverse knowledge, including knowledge that traditionally has been excluded from the formal curriculum.

A subject in an outcomes-based curriculum is broadly defined by Learning Outcomes, and not only by its body of content. In the South African context, the Learning Outcomes should, by design, lead to the achievement of the Critical and Developmental Outcomes. Learning Outcomes are defined in broad terms and are flexible, making allowances for the inclusion of local inputs.

What is a Learning Outcome?

A Learning Outcome is a statement of an intended result of learning and teaching. It describes knowledge, skills and values that learners should acquire by the end of the Further Education and Training band.

What is an Assessment Standard?

Assessment Standards are criteria that collectively describe what a learner should know and be able to demonstrate at a specific grade. They embody the knowledge, skills and values required to achieve the Learning Outcomes. Assessment Standards within each Learning Outcome collectively show how conceptual progression occurs from grade to grade.

Contents of Subject Statements

Each Subject Statement consists of four chapters and a glossary:

- *Chapter 1, Introducing the National Curriculum Statement:* This generic chapter introduces the National Curriculum Statement Grades 10 – 12 (General).
- *Chapter 2, Introducing the Subject:* This chapter introduces the key features of the subject. It consists of a definition of the subject, its purpose, scope, educational and career links, and Learning Outcomes.
- *Chapter 3, Learning Outcomes, Assessment Standards, Content and Contexts:* This chapter contains Learning Outcomes with their associated Assessment Standards, as well as content and contexts for attaining the Assessment Standards.
- *Chapter 4, Assessment:* This chapter outlines principles for assessment and makes suggestions for recording and reporting on assessment. It also lists subject-specific competence descriptions.
- *Glossary:* Where appropriate, a list of selected general and subject-specific terms are briefly defined.

LEARNING PROGRAMME GUIDELINES

A Learning Programme specifies the scope of learning and assessment for the three grades in the Further Education and Training band. It is the plan that ensures that learners achieve the Learning Outcomes as prescribed by the Assessment Standards for a particular grade. The Learning Programme Guidelines assist teachers and other Learning Programme developers to plan and design quality learning, teaching and assessment programmes.

CHAPTER 2

DESIGN

DEFINITION

Design is a creative, intellectual, problem-solving process involving problem identification, planning, research, innovation, conceptualisation, prototyping and critical reflection. This process typically results in environments, systems, services and products that may be unique or intended for mass production, hand-crafted or produced by mechanical and/or electronic means.

Design is concerned with issues of purpose, functionality and aesthetics in shaping the social, cultural and physical environment to the benefit of the nation.

PURPOSE

The subject Design aims to equip learners with the knowledge, skills, values and attitudes that will enable them to adapt, participate and succeed in an economically complex society. The subject also aims to promote productivity, social justice and environmental sustainability. Therefore, learners will be provided with the opportunity to:

- understand the social contribution of design with regard to economic growth, entrepreneurship and sustainability;
- understand that design may be a tool for social change by improving the quality of life and providing solutions that are responsive to individual and community needs;
- affirm the cultural heritage of South Africa through a focus on indigenous knowledge and craft production in ways that are accessible to all learners in all communities;
- develop an awareness of career opportunities in the design industry, thereby creating a credible route to Higher Education and the world of work;
- develop the creative potential of the learner;
- appreciate design as a research and development-based process which requires the learner to investigate primary and secondary sources;
- reinforce concepts of design methodology and problem solving as a lifelong learning skill;
- relate design skills and knowledge to real situations by ensuring a balance between theory and practice;
- emphasise the collaborative nature of the design process, which often involves various stakeholders in a manner that encourages all participants to work as effective members of a team;
- reflect critically on and be sensitive to the role of aesthetics and cultural practices in design;
- develop an awareness of the need for responsible and safe use and/or recycling of materials throughout the design process;
- select appropriate media, materials and technology and to add value through the design process;

- develop as a responsible citizen who is a critical consumer, culturally sensitive, well-informed on ethical issues and empathetic to social needs;
- appreciate how images, artefacts, systems and products relate to economic, environmental, social, political, historical and cultural contexts;
- engender a sense of self-discipline by emphasising the need for effective time management in meeting deadlines, which is an essential part of professional practice;
- develop appropriate presentation and communication skills in order to convey design concepts effectively;
- enable the learner to practice design as an enjoyable and fulfilling life experience; and
- appreciate design as an integral part of the made world.

SCOPE

The subject Design is intended to be accessible to all learners throughout South Africa. Because the design process includes a range of different technologies, learners in both rural and urban environments are given the opportunity to study disciplines that are accessible in their regions. To facilitate the implementation and sustainability of design education, teachers and learners are encouraged to be innovative and cost effective by drawing information and materials from their immediate environment.

It should be understood that design is a human process that shapes the world we live in. Design as a subject enables learners to acquire skills, knowledge, attitudes and values that can be transferred and applied across the curriculum. In addition, the overall emphasis on process in design is intended to give learners access to skills, knowledge, values and attitudes that can be taken into Higher Education and the world of work.

Design opens up an exciting world of creative and personal exploration. Learners are able to develop new ways in which to respond to and interact with their world, to communicate ideas effectively, and to develop their perceptual skills and sensory awareness. Learners should be encouraged at all times to investigate and experiment with the creative possibilities of the various materials and tools at their disposal. In the classroom, learners will explore materials, processes and technologies in a safe and responsible manner while developing intellectual and practical skills through participating creatively in a range of design activities.

Design emphasises inclusivity to enable learners from different language, cultural and ethnic backgrounds, and those experiencing barriers to learning, to feel comfortable in their chosen application or discipline.

The objectives for the subject should be achieved by interacting with the three interrelated Learning Outcomes, which are discussed below.

EDUCATIONAL AND CAREER LINKS

Arts and Culture in the General Education and Training band creates a basic appreciation of art and cultural issues that inform the design process. The language and communication skills developed in the General Education and Training band are essential for all learners, as design is an interactive process in which the

designer often works collaboratively to meet the desires and needs of clients, end users and society as a whole.

Technology in the General Education and Training band provides a foundation for learners in technology, research, planning, product development and manufacture, which are built upon in the various design disciplines.

In addition, Economic and Management Sciences provides learners with a basic understanding of the economy and the importance of financial planning in the choice of technology and materials in the design and production process.

Learners who have had the opportunity to follow General Education and Training studies in the above Learning Areas, especially in the Senior Phase, are better prepared to further their studies in Design at the Further Education and Training level.

Design education enables learners to make informed choices about vocational, career and Higher Education opportunities in a number of craft, design and art fields. The emphasis on research and creative problem solving ensures that learners develop the lifelong skills that are essential in the Higher Education band and/or as practising craftpersons or designers.

Learners will be familiar with the principles of design literacy and will have collaborative working skills that are transferable from Further Education and Training to a variety of higher educational programmes that lead to exciting and productive career opportunities.

LEARNING OUTCOMES

The three Learning Outcomes must not be seen as independent of one another but treated as an integrated continuum, impacting on and informing each other.

Learning Outcome 1: The Design Process

The learner is able to understand the design process from conceptualisation to realisation.

This outcome enables learners to understand the design process from conceptualisation to realisation. Problem-solving and lateral-thinking skills, creativity and innovation are explored and developed through the systematic investigation of problems posed by a design brief in order to produce a marketable solution. Learners are given a brief, research the subject, generate ideas, develop concepts, implement, critically reflect on and evaluate the design solution. Self-discipline and responsible design ethics, as well as an awareness of aesthetics and functionality, must be evident throughout the design process.

Learning Outcome 2: Design Production

The learner is able to produce and present a body of work in the chosen discipline(s) which shows an understanding of design skills and production processes.

Design production enables learners to produce and present a portfolio of work in the chosen discipline or disciplines, which provides evidence of knowledge and application of design skills, production processes, exploration and development of the design brief, choice of safe and environmentally friendly materials, and a responsible design ethic. Learners may choose from a variety of disciplines that range from unique products to mass production applications, including visual communication design, surface design, product design and environmental design.

Learning Outcome 3: Design in Context

The learner is able to demonstrate design literacy and to understand design in cultural, environmental and business contexts, both historically and in contemporary practice.

Design affects every aspect of our lives. The clothes we wear, the cars we drive, the buildings we live and work in are all designed. Advertising and communication design have transformed our cities and the way we communicate with one another. Many people think that design is about ‘style’ only, but this subject seeks to go further and impress upon learners that design can also function as a powerful social tool.

Design is a human endeavour and is therefore not neutral; it constructs new knowledge by challenging assumptions or perpetuates the status quo by reinforcing stereotypes. By exploring the context of design – historical, geographical, technological, social, cultural and environmental influences – and the theory of design, learners become design literate and critically aware of design and its impact on daily life. Learners will understand the potential of design to act as an agent of change, thus promoting affirmation and transformation in society. This knowledge, together with creative skills, forms the basis for the practice of design.

This outcome enables learners to study how design functions in society. The intention of seeing design in context is to enable learners to undertake social, cultural, historical and contemporary studies in a manner that will inform design practice. This study will include an investigation of the influence of technologies, materials and methods used by different cultures in past and contemporary practice. Similarly, different design styles, the role of aesthetics and functionality and the contribution of individuals and groups of practitioners will be an important part of understanding the context of design. Learners are encouraged to source information from their immediate environment, field trips, artefacts, questionnaires and interviews with design practitioners, potential clients and users (consumers) in their own communities. Craft and design are situated as business activities. Consequently, an introduction to marketing and basic business principles is intended to inform practice. Furthermore, Design as a responsible, ethical, vocational and entrepreneurial activity will necessarily have an environmental and social impact.

Thus learners explore the indigenous knowledge systems revealed in their Southern African cultural context, past and present. In so doing, they broaden and articulate their own understanding of the dynamic nature of design through cultural expression, both in research and debate, and in the exploration of ideas and materials in their own art making. An awareness of their past and present cultural contexts, and the range of Southern African indigenous knowledge systems contained therein, provides an authentic grounding for South African learners' individual processes of making meaning in their world.

The relationship between Design and Visual Arts

While these two subjects are offered in the Further Education and Training band as distinct, stand-alone subjects, the separation is in fact artificial. Visual Arts and Design are complementary disciplines within one field. Both art and design are inherent in craft, so craft is common to both subjects. Thus, the three disciplines are treated as having the same status.

The structure of the National Curriculum Statement Grades 10-12 (General) makes it possible for learners to take both Design and Visual Arts. This possibility gives learners with a preference for creative subjects exposure to a holistic and enriching learning experience, while providing the opportunity to develop essential skills and knowledge. Learners entering careers in a broad range of fields will benefit from these creative problem-solving learning experiences.

Valuing indigenous knowledge systems

The recognition and celebration of Southern African indigenous knowledge systems within the subject Design affirms the rich and diverse cultural heritage of South Africans and makes learners aware of the central role of the African cultural heritage in the development of human cultural expressions globally.

Indigenous knowledge systems are revealed in functional objects made and used for centuries by various peoples of the Southern African region, such as clay vessels and carved wooden artefacts (e.g. meat plates, headrests and staffs), woven grass baskets and mats, and a range of beadwork. As people's beliefs impact on how an object is made and used, each object reveals an aspect of the indigenous knowledge system. For example, a wooden meat plate is linked to male authority and status and is often buried with its owner. A sceptre, a bowl and the figure of a rhino – all made of wood and covered in gold leaf – that were excavated at the site of the ancient kingdom of Mapungubwe are thought to have been symbols of the king's power. Headrests used to support the head during sleep can also function as a link to a man's deceased father or as a symbol of the joining of male and female lineages in marriage. Particular messages can be conveyed through the colours chosen in beadwork. Beaded clothing and adornment often reveals particular roles within a society.

Through the subject Design, learners investigate how artefacts are manufactured and used, so discovering the underlying cognitive patterns, beliefs and social structures informing the choice of materials, processes and technology. They also discover that indigenous knowledge systems are not static. Interaction between people

brings about changes in knowledge, skills and beliefs. People may take on the beliefs of others, or incorporate visual motifs and images, skills, materials and techniques encountered elsewhere. This adds to the story that an object of cultural expression can tell. For example, although beads are still used in ceremonies (e.g. the use of beaded skirts as a marker of marital status), beaded artefacts have also become a major part of the tourist market, and new patterns and materials (e.g. plastic) have emerged.

CHAPTER 3

LEARNING OUTCOMES, ASSESSMENT STANDARDS, CONTENT AND CONTEXTS

Grade 10

Learning Outcome 1

The Design Process

The learner is able to understand the design process from conceptualisation to realisation..

Assessment Standards

We know this when the learner is able to:

The Design Process

- Demonstrate a basic knowledge and application of the design process:
  - identify a need, a problem or an opportunity, or work from a brief;
  - schedule the design process;
  - investigate the context of a design problem;
  - collect, analyse, organise, interpret and acknowledge relevant information to guide the design process;
  - investigate different approaches and generate ideas to solve problems creatively, innovatively or intuitively, using a variety of methods;
  - investigate the use of appropriate materials and production techniques and produce samples, prototypes or maquettes;
  - evaluate generated ideas, suggest improvements and select the best solution;
  - plan the production process;
  - produce a product, service, system or environment;
  - reflect on the process and its end results;
  - present and evaluate the product, service, system or environment.

Grade 11

Assessment Standards

We know this when the learner is able to:

The Design Process

- Demonstrate an understanding of the interrelated nature of the planning, action and reflection cycle which informs the design process:
  - identify a need, a problem or an opportunity, or work from a brief;
  - schedule the design process;
  - investigate the context of a design problem;
  - collect, analyse, organise, interpret and acknowledge relevant information to guide the design process;
  - investigate different approaches and generate ideas to solve problems creatively, innovatively or intuitively, using a variety of methods;
  - investigate the use of appropriate materials and production techniques and produce samples, prototypes, or maquettes;
  - evaluate generated ideas, suggest improvements and select the best solution;
  - plan the production process;
  - produce a product, service, system or environment;
  - reflect on the process and its end results;
  - present and evaluate the product, service, system or environment.

Grade 12

Assessment Standards

We know this when the learner is able to:

The Design Process

- Demonstrate a sound understanding of the interrelated nature of the planning, action and reflection cycle which informs the design process:
  - identify a need, a problem or an opportunity, or work from a brief;
  - schedule the design process;
  - investigate the context of a design problem;
  - collect, analyse, organise, interpret and acknowledge relevant information to guide the design process;
  - investigate different approaches and generate ideas to solve problems creatively, innovatively or intuitively, using a variety of methods;
  - investigate the use of appropriate materials and production techniques and produce samples, prototypes or maquettes;
  - evaluate generated ideas, suggest improvements and select the best solution;
  - plan the production process;
  - produce a product, service, system or environment;
  - reflect on the process and its end results;
  - present and evaluate the product, service, system or environment.

Grade 10

Learning Outcome 1 Continued

The Design Process

The learner is able to understand the design process from conceptualisation to realisation..

Assessment Standards

We know this when the learner is able to:

Influencing Factors

- Display an awareness of responsible design by taking into consideration human rights issues throughout the process, such as:
  - local culture;
  - health and safety issues with specific reference to HIV/AIDS;
  - access and inclusivity: use of materials that are safe and accessible to all;
  - environmental issues;
  - gender and bias: use of materials and processes that are free from stereotyping;
  - ethics and intellectual property.

- Display a basic knowledge and awareness of aesthetics and functionality throughout the design process.

Grade 11

Assessment Standards

We know this when the learner is able to:

Influencing Factors

- Display a basic knowledge of responsible design by taking into consideration human rights issues throughout the process, such as:
  - local culture;
  - health and safety issues with specific reference to HIV/AIDS;
  - access and inclusivity: use of materials that are safe and accessible to all;
  - environmental issues;
  - gender and bias: use of materials and processes that are free from stereotyping;
  - ethics and intellectual property.

- Display knowledge and awareness of aesthetics and functionality throughout the design process.

Grade 12

Assessment Standards

We know this when the learner is able to:

Influencing Factors

- Display knowledge and appreciation of responsible design by taking into consideration human rights issues throughout the process, such as:
  - local culture;
  - health and safety with specific reference to HIV/AIDS;
  - access and inclusivity: use of materials that are safe and accessible to all;
  - environmental issues;
  - gender and bias: use of materials and processes that are free from stereotyping;
  - ethics and intellectual property.

- Display knowledge and appreciation of aesthetics and functionality throughout the design process.

Grade 10

Learning Outcome 2

Design Production

The learner is able to produce and present a body of work in the chosen discipline(s) which shows an understanding of design skills and production processes.

Assessment Standards

We know this when the learner is able to:

Design Production

- Apply and provide evidence of the design process.
- Draw in a variety of ways to observe and create images and express concepts.
- Use collage, constructions, digital techniques, models, mind mapping and other forms of visualisation.
- Demonstrate an awareness of the various materials and production processes relevant to the chosen discipline(s).
- Experiment with a variety of materials, methods, equipment and techniques, either individually or collaboratively, that could be used in the design process.
- Demonstrate basic competence in chosen materials and techniques to create design solutions.
- Present and communicate a design solution.
- Employ and discuss the design elements and principles in the final product, service or environment.

Grade 11

Assessment Standards

We know this when the learner is able to:

Design Production

- Apply and provide evidence of the design process.
- Draw in a variety of ways to observe and create images and express concepts.
- Use collage, constructions, digital techniques, models, mind mapping and other forms of visualisation.
- Demonstrate an awareness of the various materials and production processes relevant to the chosen discipline(s).
- Experiment with a variety of materials, methods, equipment and techniques, either individually or collaboratively, that could be used in the design process.
- Demonstrate competence in chosen materials and techniques 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.

Grade 12

Assessment Standards

We know this when the learner is able to:

Design Production

- Apply and provide evidence of the design process.
- Draw in a variety of ways to observe and create images and express concepts.
- Use collage, constructions, digital techniques, models, mind mapping and other forms of visualisation.
- Demonstrate an awareness of the various materials and production processes relevant to the chosen discipline(s).
- Experiment with a variety of materials, methods, equipment and techniques, either individually or collaboratively, that could be used in the design process.
- Demonstrate proficiency in the chosen materials and techniques to create design solutions.
- Present and effectively communicate a design solution.
- Interpret, use and explain the choice of design elements, principles, context and materials in the final product, service or environment.

Grade 10

Learning Outcome 2 Continued

Design Production

The learner is able to produce and present a body of work in the chosen discipline(s) which shows an understanding of design skills and production processes.

Assessment Standards

We know this when the learner is able to:

Time Management

- Demonstrate the following abilities in the design process:
  - be self-disciplined;
  - be able to plan, organise and manage own work;
  - keep to time schedules;
  - be committed to the task;
  - take responsibility for own actions;
  - demonstrate initiative.

Safe Practice

- Employ safe working practices at all times in the use of materials and equipment.

- Understand the health and environmental implications related to the use of materials.

Grade 11

Assessment Standards

We know this when the learner is able to:

Time Management

- Demonstrate the following abilities in the design process:
  - be self-disciplined;
  - be able to plan, organise and manage own work;
  - keep to time schedules;
  - be committed to the task;
  - take responsibility for own actions;
  - demonstrate initiative.

Safe Practice

- Employ safe working practices at all times in the use of materials and equipment.
- Understand the health and environmental implications related to the use of materials.

Grade 12

Assessment Standards

We know this when the learner is able to:

Time Management

- Demonstrate the following abilities in the design process:
  - be self-disciplined;
  - be able to plan, organise and manage own work;
  - keep to time schedules;
  - be committed to the task;
  - take responsibility for own actions;
  - demonstrate initiative.

Safe Practice

- Employ safe working practices at all times in the use of materials and equipment.
- Understand the health and environmental implications related to the use of materials.

Grade 10

Learning Outcome 3

Design in Context

The learner is able to demonstrate design literacy and to understand design in cultural, environmental and business contexts, both historically and in contemporary practice.

Assessment Standards

We know this when the learner is able to:

Design Literacy

- Demonstrate a basic understanding of design as outlined in the definition.
- Demonstrate an awareness of the fact that design is a human activity.
- Demonstrate a basic knowledge of the theory that underpins and terminology that describes design.
- Discuss the purpose of the products, images, signs and symbols used in design.
- Recognise that different value systems and traditions have influenced the development of African and South African design, past and present.
- Analyse examples and relate them to their cultural, historical and contemporary contexts.
- Identify the methods and intentions of communities and individual design practitioners.
- Compile and present findings using one or more methods.

Grade 11

Assessment Standards

We know this when the learner is able to:

Design Literacy

- Demonstrate an understanding of design in relation to practice.
- Demonstrate knowledge of the theory that underpins and terminology that describes design.
- Discuss and explain the context and purpose of the products, images, signs and symbols used in design.
- Investigate, reflect on and interpret information from a variety of sources, and understand the influences shaping the development of design, including African and South African design, past and present.
- Analyse and interpret examples and relate them to their cultural, historical and contemporary contexts.
- Understand and describe the materials and processes used by communities or individual design practitioners.
- Compile and present a research assignment showing evidence of thorough and coherent planning and referencing skills.

Grade 12

Assessment Standards

We know this when the learner is able to:

Design Literacy

- Make value judgements informed by a clear understanding of design.
- Understand design theory and use design terminology correctly.
- Discuss, explain and demonstrate the context and purpose of the products, images, signs and symbols used in design to convey overt and hidden messages that reinforce or challenge stereotypes, biases and prejudices, past and present.
- Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of design.
- Analyse, interpret and critically reflect on examples and relate them to their cultural, historical and contemporary contexts.
- Compile and present a comprehensive and formally-structured research assignment or activity showing evidence of thorough and coherent planning and referencing skills.

Grade 10

Learning Outcome 3

Design in Context

The learner is able to demonstrate design literacy and to understand design in cultural, environmental and business contexts, both historically and in contemporary practice.

Assessment Standards

We know this when the learner is able to:

Design in a Social/Environmental Context

- Demonstrate an awareness of how design shapes the physical and social environment.
- Understand and explain ways in which design can be used to benefit society.

Design in a Business Context

- Display an awareness of some of the ways in which design products and services are marketed.

Grade 11

Assessment Standards

We know this when the learner is able to:

Design in a Social/Environmental Context

- Critically reflect on how design shapes the physical and social environment.
- Demonstrate ways in which design can be used to benefit society.

Design in a Business Context

- Discuss the basics of costing and pricing in the marketing of a design product or service.
- Demonstrate an ability to design products and services in terms of target markets.
- Understand the business and social responsibly of designers.

Grade 12

Assessment Standards

We know this when the learner is able to:

Design in a Social/Environmental Context

- Demonstrate an understanding of the ways in which design can be used to reinforce or challenge social, cultural, environmental and ethical issues.
- Demonstrate an understanding of the designer's responsibilities in relation to environmental issues and sustainable design.

Design in a Business Context

- Demonstrate a basic understanding of marketing design products in terms of target market, packaging and advertising.
- Demonstrate an understanding of responsible design by taking into consideration human rights and environmental issues throughout the process.
- Explore career opportunities within the design discipline.

CONTENT AND CONTEXTS FOR THE ATTAINMENT OF ASSESSMENT STANDARDS

In this section content and contexts are provided to support the attainment of the Assessment Standards. The content indicated needs to be dealt with in such a way as to assist learners to progress towards the achievement of the Learning Outcomes. Content must serve the Learning Outcomes and not be an end in itself. The contexts suggested will enable the content to be embedded in situations that are meaningful to learners and so assist learning and teaching. The teacher should be aware of and use local contexts, not necessarily indicated here, that could be more suited to the experiences of the learners. Content and context, when aligned to the attainment of the Assessment Standards, provide a framework for the development of Learning Programmes. The Learning Programme Guidelines give more detail in this respect.

Design in context

This aspect of the programme enables learners to study how craft and design function in society. The intention of seeing craft and design in context is to enable learners to undertake social, cultural, historical and contemporary studies in a manner that will inform the design practice. This study will include an investigation of the influence of technology, materials and methods used by different cultures in past and contemporary practice. Similarly, different design styles and the contribution of communities and individual practitioners will be an important part of understanding design in context.

'Design in a business context' situates craft and design as business activities. Consequently, an introduction to marketing and basic business principles are intended to inform practice.

The Design landscape

Design includes a variety of disciplines that range from individually-crafted products to mass production applications. In this sense, design functions equally well in small, medium and large business enterprises. Disciplines within Design include visual communication design, surface design, product design and environmental design.

The examples listed below may be produced by industrial or hand-crafted processes or a combination of these. Items produced in these categories may also belong under Visual Arts, depending on the intention of the maker. A more detailed discussion of this issue can be found in the Learning Programme Guidelines.

- *Visual communication design* includes but is not limited to:
  - advertising design;
  - animation;
  - digital design;
  - film and video;
  - graphic design;
  - illustration;
  - information design;

- packaging design; and
- photography.

- *Surface design* includes but is not limited to:
  - appliqué;
  - beadwork;
  - carpet design;
  - embroidery;
  - gift wrap design;
  - mosaics;
  - mural design;
  - stained glass;
  - tapestry;
  - textile design;
  - wallpaper design; and
  - weaving.

Note: Any surface design may be developed into a product.

- Product design (functional or decorative) includes but is not limited to:
  - basketry;
  - beadwork;
  - carving;
  - ceramic design;
  - constructed textiles;
  - fashion and/or costume design;
  - furniture design;
  - industrial design;
  - jewellery design;
  - paperwork;
  - puppetry design;
  - tableware;
  - weaving; and
  - wirework.

- Environmental design includes but is not limited to:
  - architectural design;
  - display and exhibition design;
  - interior design; and
  - theatre and set design.

CHAPTER 4

ASSESSMENT

INTRODUCTION

Assessment is a critical element of the National Curriculum Statement Grades 10 – 12 (General). It is a process of collecting and interpreting evidence in order to determine the learner's progress in learning and to make a judgement about a learner's performance. Evidence can be collected at different times and places, and with the use of various methods, instruments, modes and media.

To ensure that assessment results can be accessed and used for various purposes at a future date, the results have to be recorded. There are various approaches to recording learners' performances. Some of these are explored in this chapter. Others are dealt with in a more subject-specific manner in the Learning Programme Guidelines.

Many stakeholders have an interest in how learners perform in Grades 10 – 12. These include the learners themselves, parents, guardians, sponsors, provincial departments of education, the Department of Education, the Ministry of Education, employers, and higher education and training institutions. In order to facilitate access to learners' overall performances and to inferences on learners' competences, assessment results have to be reported. There are many ways of reporting. The Learning Programme Guidelines and the Assessment Guidelines discuss ways of recording and reporting on school-based and external assessment as well as giving guidance on assessment issues specific to the subject.

WHY ASSESS

Before a teacher assesses learners, it is crucial that the purposes of the assessment be clear and unambiguous. Understanding the purposes of assessment ensures that an appropriate match exists between the purposes and the methods of assessment. This, in turn, will help to ensure that decisions and conclusions based on the assessment are fair and appropriate for the particular purpose or purposes.

There are many reasons why learners' performance is assessed. These include monitoring progress and providing feedback, diagnosing or remediating barriers to learning, selection, guidance, supporting learning, certification and promotion.

In this curriculum, learning and assessment are very closely linked. Assessment helps learners to gauge the value of their learning. It gives them information about their own progress and enables them to take control of and to make decisions about their learning. In this sense, assessment provides information about whether teaching and learning is succeeding in getting closer to the specified Learning Outcomes. When assessment indicates lack of progress, teaching and learning plans should be changed accordingly.

TYPES OF ASSESSMENT

This section discusses the following types of assessment:

- baseline assessment;
- diagnostic assessment;
- formative assessment; and
- summative assessment.

Baseline assessment

Baseline assessment is important at the start of a grade, but can occur at the beginning of any learning cycle. It is used to establish what learners already know and can do. It helps in the planning of activities and in Learning Programme development. The recording of baseline assessment is usually informal.

Diagnostic assessment

Any assessment can be used for diagnostic purposes – that is, to discover the cause or causes of a learning barrier. Diagnostic assessment assists in deciding on support strategies or identifying the need for professional help or remediation. It acts as a checkpoint to help redefine the Learning Programme goals, or to discover what learning has not taken place so as to put intervention strategies in place.

Formative assessment

Any form of assessment that is used to give feedback to the learner is fulfilling a formative purpose. Formative assessment is a crucial element of teaching and learning. It monitors and supports the learning process. All stakeholders use this type of assessment to acquire information on the progress of learners. Constructive feedback is a vital component of assessment for formative purposes.

Summative assessment

When assessment is used to record a judgement of the competence or performance of the learner, it serves a summative purpose. Summative assessment gives a picture of a learner's competence or progress at any specific moment. It can occur at the end of a single learning activity, a unit, cycle, term, semester or year of learning. Summative assessment should be planned and a variety of assessment instruments and strategies should be used to enable learners to demonstrate competence.

WHAT SHOULD ASSESSMENT BE AND DO?

Assessment should:

- be understood by the learner and by the broader public;
- be clearly focused;
- be integrated with teaching and learning;
- be based on the pre-set criteria of the Assessment Standards;
- allow for expanded opportunities for learners;
- be learner-paced and fair; and
- be flexible;
- use a variety of instruments;
- use a variety of methods.

HOW TO ASSESS

Teachers' assessment of learners' performances must have a great degree of reliability. This means that teachers' judgements of learners' competences should be generalisable across different times, assessment items and markers. The judgements made through assessment should also show a great degree of validity; that is, they should be made on the aspects of learning that were assessed.

Because each assessment cannot be totally valid or reliable by itself, decisions on learner progress must be based on more than one assessment. This is the principle behind continuous assessment (CASS). Continuous assessment is a strategy that bases decisions about learning on a range of different assessment activities and events that happen at different times throughout the learning process. It involves assessment activities that are spread throughout the year, using various kinds of assessment instruments and methods such as tests, examinations, projects and assignments. Oral, written and performance assessments are included. The different pieces of evidence that learners produce as part of the continuous assessment process can be included in a portfolio. Different subjects have different requirements for what should be included in the portfolio. The Learning Programme Guidelines discuss these requirements further.

Continuous assessment is both classroom-based and school-based, and focuses on the ongoing manner in which assessment is integrated into the process of teaching and learning. Teachers get to know their learners through their day-to-day teaching, questioning, observation, and through interacting with the learners and watching them interact with one another.

Continuous assessment should be applied both to sections of the curriculum that are best assessed through written tests and assignments and those that are best assessed through other methods, such as by performance, using practical or spoken evidence of learning.

METHODS OF ASSESSMENT

Self-assessment

All Learning Outcomes and Assessment Standards are transparent. Learners know what is expected of them. Learners can, therefore, play an important part, through self-assessment, in 'pre-assessing' work before the teacher does the final assessment. Reflection on one's own learning is a vital component of learning.

Peer assessment

Peer assessment, using a checklist or rubric, helps both the learners whose work is being assessed and the learners who are doing the assessment. The sharing of the criteria for assessment empowers learners to evaluate their own and others' performances.

Group assessment

The ability to work effectively in groups is one of the Critical Outcomes. Assessing group work involves looking for evidence that the group of learners co-operate, assist one another, divide work, and combine individual contributions into a single composite assessable product. Group assessment looks at process as well as product. It involves assessing social skills, time management, resource management and group dynamics, as well as the output of the group.

METHODS OF COLLECTING ASSESSMENT EVIDENCE

There are various methods of collecting evidence. Some of these are discussed below.

Observation-based assessment

Observation-based assessment methods tend to be less structured and allow the development of a record of different kinds of evidence for different learners at different times. This kind of assessment is often based on tasks that require learners to interact with one another in pursuit of a common solution or product. Observation has to be intentional and should be conducted with the help of an appropriate observation instrument.

Test-based assessment

Test-based assessment is more structured, and enables teachers to gather the same evidence for all learners in

the same way and at the same time. This kind of assessment creates evidence of learning that is verified by a specific score. If used correctly, tests and examinations are an important part of the curriculum because they give good evidence of what has been learned.

Task-based assessment

Task-based or performance assessment methods aim to show whether learners can apply the skills and knowledge they have learned in unfamiliar contexts or in contexts outside of the classroom. Performance assessment also covers the practical components of subjects by determining how learners put theory into practice. The criteria, standards or rules by which the task will be assessed are described in rubrics or task checklists, and help the teacher to use professional judgement to assess each learner's performance.

RECORDING AND REPORTING

Recording and reporting involves the capturing of data collected during assessment so that it can be logically analysed and published in an accurate and understandable way.

Methods of recording

There are different methods of recording. It is often difficult to separate methods of recording from methods of evaluating learners' performances.

The following are examples of different types of recording instruments:

- rating scales;
- task lists or checklists; and
- rubrics.

Each is discussed below.

Rating scales

Rating scales are any marking system where a symbol (such as A or B) or a mark (such as 5/10 or 50%) is defined in detail to link the coded score to a description of the competences that are required to achieve that score. The detail is more important than the coded score in the process of teaching and learning, as it gives learners a much clearer idea of what has been achieved and where and why their learning has fallen short of the target. Traditional marking tended to use rating scales without the descriptive details, making it difficult to have a sense of the learners' strengths and weaknesses in terms of intended outcomes. A six-point scale of achievement is used in the National Curriculum Statement Grades 10 – 12 (General).

Task lists or checklists

Task lists or checklists consist of discrete statements describing the expected performance in a particular task. When a particular statement (criterion) on the checklist can be observed as having been satisfied by a learner during a performance, the statement is ticked off. All the statements that have been ticked off on the list (as criteria that have been met) describe the learner's performance. These checklists are very useful in peer or group assessment activities.

Rubrics

Rubrics are a combination of rating codes and descriptions of standards. They consist of a hierarchy of standards with benchmarks that describe the range of acceptable performance in each code band. Rubrics require teachers to know exactly what is required by the outcome. Rubrics can be holistic, giving a global picture of the standard required, or analytic, giving a clear picture of the distinct features that make up the criteria, or can combine both. The Learning Programme Guidelines give examples of subject-specific rubrics.

To design a rubric, a teacher has to decide the following:

- Which outcomes are being targeted?
- Which Assessment Standards are targeted by the task?
- What kind of evidence should be collected?
- What are the different parts of the performance that will be assessed?
- What different assessment instruments best suit each part of the task (such as the process and the product)?
- What knowledge should be evident?
- What skills should be applied or actions taken?
- What opportunities for expressing personal opinions, values or attitudes arise in the task and which of these should be assessed and how?
- Should one rubric target all the Learning Outcomes and Assessment Standards of the task or does the task need several rubrics?
- How many rubrics are, in fact, needed for the task?

It is crucial that a teacher shares the rubric or rubrics for the task with the learners before they do the required task. The rubric clarifies what both the learning and the performance should focus on. It becomes a powerful tool for self-assessment.

Reporting performance and achievement

Reporting performance and achievement informs all those involved with or interested in the learner's progress. Once the evidence has been collected and interpreted, teachers need to record a learner's achievements. Sufficient summative assessments need to be made so that a report can make a statement about the standard achieved by the learner.

The National Curriculum Statement Grades 10 – 12 (General) adopts a six-point scale of achievement. The scale is shown in Table 4.1.

Table 4.1 Scale of achievement for the National Curriculum Statement Grades 10 – 12 (General)

Rating Code	Description of Competence	Marks (%)
6	Outstanding	80-100
5	Meritorious	60-79
4	Satisfactory	50-59
3	Adequate	40-49
2	Partial	30-39
1	Inadequate	0-29

SUBJECT COMPETENCE DESCRIPTIONS

To assist with benchmarking the achievement of Learning Outcomes in Grades 10 – 12, subject competences have been described to distinguish the grade expectations of what learners must know and be able to achieve. Six levels of competence have been described for each subject for each grade. These descriptions will assist teachers to assess learners and place them in the correct rating. The descriptions summarise the Learning Outcomes and the Assessment Standards, and give the distinguishing features that fix the achievement for a particular rating. The various achievement levels and their corresponding percentage bands are as shown in Table 4.1.

In line with the principles and practice of outcomes-based assessment, all assessment – both school-based and external – should primarily be criterion-referenced. Marks could be used in evaluating specific assessment tasks, but the tasks should be assessed against rubrics instead of simply ticking correct answers and awarding marks in terms of the number of ticks. The statements of competence for a subject describe the minimum skills, knowledge, attitudes and values that a learner should demonstrate for achievement on each level of the rating scale.

When teachers/assessors prepare an assessment task or question, they must ensure that the task or question addresses an aspect of a particular outcome. The relevant Assessment Standard or Standards must be used when creating the rubric for assessing the task or question. The descriptions clearly indicate the minimum level of attainment for each category on the rating scale.

The competence descriptions for this subject appear at the end of this chapter.

PROMOTION

Promotion at Grade 10 and Grade 11 level will be based on internal assessment only, but must be based on the same conditions as those for the Further Education and Training Certificate. The requirements, conditions, and rules of combination and condonation are spelled out in the *Qualifications and Assessment Policy Framework for the Grades 10 – 12 (General).*

WHAT REPORT CARDS SHOULD LOOK LIKE

There are many ways to structure a report card, but the simpler the report card the better, provided that all important information is included. Report cards should include information about a learner's overall progress, including the following:

- the learning achievement against outcomes;
- the learner's strengths;
- the support needed or provided where relevant;
- constructive feedback commenting on the performance in relation to the learner's previous performance and the requirements of the subject; and
- the learner's developmental progress in learning how to learn.

In addition, report cards should include the following:

- name of school;
- name of learner;
- learner's grade;
- year and term;
- space for signature of parent or guardian;
- signature of teacher and of principal;
- date;
- dates of closing and re-opening of school;
- school stamp; and
- school attendance profile of learner.

ASSESSMENT OF LEARNERS WHO EXPERIENCE BARRIERS TO LEARNING

The assessment of learners who experience any barriers to learning will be conducted in accordance with the recommended alternative and/or adaptive methods as stipulated in the *Qualifications and Assessment Policy Framework for Grades 10 – 12 (General)* as it relates to learners who experience barriers to learning. *Refer to White Paper 6 on Special Needs Education: Building an Inclusive Education and Training System.*

Grade 10

Code	Scale	Competence Descriptions
6	**80%-100% Outstanding**	**By the end of Grade 10 the learner with outstanding achievement can:** ■ produce and present an outstanding portfolio of work comprising: • evidence of initiative and experimentation with and proficiency in a variety of design applications, visualisation methods, materials, equipment, techniques and processes in an original yet disciplined and responsible way; • evidence of engagement with and sound understanding of the design process while displaying competence in and appreciation of the principles of responsible design, aesthetics and functionality throughout the design process; • a coherent and systematic research and theoretical component demonstrating sound design literacy and a thorough understanding of design in historical, contemporary, social, environmental and business contexts, based on information from different, well-referenced sources.

Grade 11

Competence Descriptions

By the end of Grade 11 the learner with outstanding achievement can:

- produce and present an outstanding portfolio of work comprising:
  - original design solutions demonstrating initiative and competence in appropriate visualisation methods, design applications, materials, equipment, techniques and processes in a disciplined and responsible way;
  - evidence of engagement with and understanding of the planning, action and reflection cycle while displaying competence in and appreciation of the principles of responsible design, aesthetics and functionality throughout the design process;
  - a coherent and systematic research and theoretical component demonstrating sound design literacy and a thorough understanding of design in historical, contemporary, social, environmental and business contexts, based on information from different, well-referenced sources.

Grade 12

Competence Descriptions

By the end of Grade 12 the learner with outstanding achievement can:

- produce and present an outstanding portfolio of work comprising:
  - original and innovative design solutions demonstrating initiative and proficiency in appropriate visualisation methods, design applications, materials, equipment, techniques and processes in a disciplined and responsible way;
  - evidence of a sound understanding of the interrelated nature of the planning, action and reflection cycle while displaying an outstanding appreciation of the principles of responsible design, aesthetics and functionality throughout the design process;
  - a comprehensive and systematic research and theoretical component based on the interpretation of information from a variety of sources, demonstrating outstanding design literacy and the ability to make value judgements informed by a clear understanding of the role and purpose of design in historical, contemporary, social, environmental and business contexts.

Grade 10

Code	Scale
5	**60%-79% Meritorious**

Competence Descriptions

By the end of Grade 10 the learner with meritorious achievement can:

- produce and present a resolved portfolio of work comprising:
  - evidence of experimentation with and competence in a variety of visualisation methods, design applications, materials, equipment, techniques and processes in a disciplined and responsible way;
  - evidence of engagement with the design process while displaying competence in and appreciation of the principles of responsible design, aesthetics and functionality throughout the design process;
  - an organised research and theoretical component demonstrating considerable design literacy and thorough knowledge of design in historical, contemporary, social, environmental and business contexts.

Grade 11

Competence Descriptions

By the end of Grade 11 the learner with meritorious achievement can:

- produce and present a resolved portfolio of work comprising:
  - original design solutions demonstrating initiative and competence in appropriate visualisation methods, design applications, materials, equipment, techniques and processes in a disciplined and responsible way;
  - evidence of engagement with and understanding of the planning, action and reflection cycle while displaying competence in and appreciation of the principles of responsible design, aesthetics and functionality throughout the design process;
  - a coherent and systematic research and theoretical component demonstrating sound design literacy and a thorough understanding of design in historical, contemporary, social, environmental and business contexts, based on information from different, well-referenced sources.

Grade 12

Competence Descriptions

By the end of Grade 12 the learner with meritorious achievement can:

- produce and present a resolved portfolio of work comprising:
  - original design solutions demonstrating initiative and proficiency in appropriate visualisation methods, design applications, materials, equipment, techniques and processes in a disciplined and responsible way;
  - evidence of engagement with and understanding of the planning, action and reflection cycle while displaying proficiency in and appreciation of the principles of responsible design, aesthetics and functionality throughout the design process;
  - a comprehensive and systematic research and theoretical component demonstrating sound design literacy and a thorough understanding of design in historical, contemporary, social, environmental and business contexts, based on information from different, well-referenced sources.

Grade 10

Code	Scale
4	**50%-59% Satisfactory**

Competence Descriptions

By the end of Grade 10 the learner with satisfactory achievement can:

- produce and present a resolved portfolio of work comprising:
  - evidence of experimentation with and a basic competence in a variety of visualisation methods, design applications, materials, equipment, techniques and processes in a disciplined and responsible way;
  - evidence of engagement with the design process while displaying a basic knowledge of the principles of responsible design, aesthetics and functionality throughout the design process;
  - a research and theoretical component demonstrating satisfactory design literacy and knowledge of design in historical, contemporary, social, environmental and business contexts.

Grade 11

Competence Descriptions

By the end of Grade 11 the learner with satisfactory achievement can:

- produce and present a resolved portfolio of work comprising:
  - design solutions demonstrating competence in chosen visualisation methods, design applications, materials, equipment, techniques and processes in a disciplined and responsible way;
  - evidence of engagement with the planning, action and reflection cycle while displaying knowledge and appreciation of the principles of responsible design, aesthetics and functionality throughout the design process;
  - a coherent research and theoretical component demonstrating design literacy and an understanding of design in historical, contemporary, social, environmental and business contexts.

Grade 12

Competence Descriptions

By the end of Grade 12 the learner with satisfactory achievement can:

- produce and present a resolved portfolio of work comprising:
  - original design solutions demonstrating competence in appropriate visualisation methods, design applications, materials, equipment, techniques and processes in a disciplined and responsible way;
  - evidence of engagement with and competence in engagement with the planning, action and reflection cycle while displaying knowledge and appreciation of the principles of responsible design, aesthetics and functionality throughout the design process;
  - a coherent and structured research and theoretical component based on information from different well-referenced sources, demonstrating sound design literacy and a thorough understanding of design in historical, contemporary, social, environmental and business contexts.

Grade 10

Code	Scale
3	**40%-49% Adequate**

Competence Descriptions

By the end of Grade 10 the learner with adequate achievement can:

- produce and present a portfolio of work comprising:
  - evidence of experimentation with a variety of visualisation methods, design applications, materials, equipment, techniques and processes;
  - evidence of engagement with the design process while displaying an awareness of the principles of responsible design, aesthetics and functionality throughout the design process;
  - a research and theoretical component demonstrating adequate design literacy and knowledge of design in historical, contemporary, social, environmental and business contexts.

Grade 11

Competence Descriptions

By the end of Grade 11 the learner with adequate achievement can:

- produce and present a portfolio of work comprising:
  - design solutions demonstrating basic competence in chosen visualisation methods, design applications, materials, equipment, techniques and processes in a disciplined and responsible way;
  - evidence of engagement with the planning, action and reflection cycle while displaying basic knowledge and awareness of the principles of responsible design, aesthetics and functionality throughout the design process;
  - a research and theoretical component demonstrating fair design literacy and knowledge of design in historical, contemporary, social, environmental and business contexts.

Grade 12

Competence Descriptions

By the end of Grade 12 the learner with adequate achievement can:

- produce and present a coherent portfolio of work comprising:
  - original design solutions demonstrating basic competence in chosen visualisation methods, design applications, materials, equipment, techniques and processes in a disciplined and responsible way;
  - evidence of engagement with the planning, action and reflection cycle while displaying knowledge and appreciation of the principles of responsible design, aesthetics and functionality throughout the design process;
  - a coherent research and theoretical component demonstrating design literacy and understanding of design in historical, contemporary, social, environmental and business contexts.

Grade 10

Code	Scale
2	**30%-39% Partial**

Competence Descriptions

By the end of Grade 10 the learner with partial achievement can:

- produce and present a portfolio of work comprising:
  - limited evidence of experimentation with visualisation methods, design applications, materials, equipment, techniques and processes;
  - limited evidence of engagement with the design process or awareness of the principles of responsible design, aesthetics and functionality;
  - a limited number of research and theoretical items, demonstrating limited design literacy or understanding of design in historical, contemporary, social, environmental and business contexts.

Grade 11

Competence Descriptions

By the end of Grade 11 the learner with partial achievement can:

- produce and present a portfolio of work comprising:
  - practical work demonstrating a limited attempt to use visualisation methods, design applications, materials, equipment, techniques and processes;
  - limited evidence of engagement with the design process or awareness of the principles of responsible design, aesthetics and functionality;
  - a limited number of research and theoretical items, demonstrating limited design literacy or understanding of design in historical, contemporary, social, environmental and business contexts.

Grade 12

Competence Descriptions

By the end of Grade 12 the learner with partial achievement can:

- produce and present a portfolio of work comprising:
  - practical work demonstrating a limited attempt to use visualisation methods, design applications, materials, equipment, techniques and processes;
  - limited evidence of engagement with the design process or awareness of the principles of responsible design, aesthetics and functionality;
  - a limited number of research and theoretical items, demonstrating limited design literacy or understanding of design in historical, contemporary, social, environmental and business contexts.

Grade 10

Code	Scale
1	**0%-29%** **Inadequate**

Competence Descriptions

By the end of Grade 10 the learner with inadequate achievement can:

- produce and present a portfolio of work comprising:
  - little or no evidence of experimentation with visualisation methods, design applications, materials, equipment, techniques and processes;
  - little or no evidence of engagement with the design process or awareness of the principles of responsible design, aesthetics and functionality;
  - little or no evidence of research and few theoretical items, and minimal evidence of design literacy or any understanding of design in historical, contemporary, social, environmental and business contexts.

Grade 11

Competence Descriptions

By the end of Grade 11 the learner with inadequate achievement can:

- produce and present a portfolio of work comprising:
  - little or no evidence of experimentation with visualisation methods, design applications, materials, equipment, techniques and processes;
  - little or no evidence of engagement with the design process or awareness of the principles of responsible design, aesthetics and functionality;
  - little or no evidence of research and few theoretical items, and minimal evidence of design literacy or any understanding of design in historical, contemporary, social, environmental and business contexts.

Grade 12

Competence Descriptions

By the end of Grade 12 the learner with inadequate achievement can:

- produce and present a portfolio of work comprising:
  - little or no evidence of experimentation with visualisation methods, design applications, materials, equipment, techniques and processes;
  - little or no evidence of engagement with the design process or awareness of the principles of responsible design, aesthetics and functionality;
  - little or no evidence of research and few theoretical items, and minimal evidence of design literacy or any understanding of design in historical, contemporary, social, environmental and business contexts.

GLOSSARY

Note: Much of this terminology is common to art, craft and design. Some words may have nuanced meanings in particular contexts. Words may also have different meaning in the different design disciplines.

aesthetics – a branch of philosophy; the study of art and theories about the nature and components of aesthetic experience

assignment – a task that a learner carries out to produce evidence which can be assessed against the Assessment Standards. Assignments are usually set by the teacher but may be developed by learners in consultation with the teacher.

background – part of a two-dimensional artwork that appears to be farthest away from the viewer (see also **foreground** and **middle ground**)

balance – the way in which the elements in Design are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry and radial.

basketry – the skill and practice of making baskets

beadwork – the skill and practice of working with beads

brief – written or verbal instructions or suggestions specifying an assignment or project

case study – may be a piece of work carried out by students relating to facts or contexts drawn from actual art, craft and design professional practice. The results of the 'study' (e.g. notes and conclusions) may be recorded in any appropriate form.

ceramics – the art of making artistic objects out of clay for functional or decorative purposes. The artwork is usually fired and glazed.

clients – an umbrella term referring to individuals and groups who order, buy, receive, use or view art, craft and design products and/or services

colour – the visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of colour are hue, value and intensity.

colour relationships – the relationships of colours on the colour wheel; also called colour schemes or harmonies. Basic colour schemes include monochromatic, analogous and complementary.

composition – the organisation of elements in a work of art

conservation – the preservation and protection of the environment and the natural things in it

contrast – the difference between two or more elements (e.g. value, colour, texture) in a composition; juxtaposition of dissimilar elements in a work of art; the degree of difference between the lightest and darkest parts of a picture

craft – an activity such as weaving, carving or pottery that involves making things skilfully by hand, often in a traditional way and usually for functional purposes

creative process – the stages of creative production (perception, exploration, experimentation, production and evaluation)

critical analysis – a process for analysing a work of art, often including one or more of the following: description, interpretation/analysis and judgment

critique – a formal analysis that has been produced by careful, thoughtful examination and judgement of a situation or of a person's work or ideas

culture – the ideas, customs and art that are produced or shared by a particular society; the intellectual and artistic aspects of a society

design – the plan, conception or organisation of a work of art; the arrangement of independent parts (the elements of art) to form a co-ordinated whole

design process – the stages of creative design (specifications, research, experimentation, roughs, prototypes, revision, presentation and reflection)

dominance – the importance of the emphasis of one aspect in relation to all other aspects of a design

drawing – see **mark-making**

elements of art – balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity

elements of design – the components of image construction (line, shape, form, space, texture, value, space and colour)

emphasis – special stress given to an element to make it stand out

entrepreneurial – having the qualities that are needed to set up business deals in order to make a profit

exploration – practical investigation and analysis which leads to the gaining of knowledge, skills and understanding. Exploration may arise from the needs of a given situation (e.g. It needs to be blue and shiny.

What material should I use?), but may also be stimulated by curiosity, extending personal vocabulary or style, and may result in unexpected, unusual or innovative outcomes.

fibre – thin thread of a natural or artificial substance, especially one that is used to make cloth or rope

fibre art – the skill or practice of working with **fibres**

fine arts – usually refers to the classical notion of the arts (e.g. painting, sculpture, architecture, poetry, music). The term 'five arts' was sometimes used in its place with similar meaning.

focal point – the place in a work of art on which attention becomes centred because of an element emphasised in some way

foreground – part of a two-dimensional artwork that appears to be nearer the viewer or in the front (see also **background** and **middle ground**)

form – a three-dimensional volume or the illusion of three dimensions (related to **shape**, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content)

formal elements – accepted terms used to describe the technical structure, composition and form of art, craft and design outcomes; an umbrella term which may be subdivided into (a) the basic elements (line, tone, colour, form/shape, pattern and texture), and (b) the elements of visual dynamics (balance, movement, mass, weight, rhythm, structure, proportion, scale); sometime referred to as 'visual elements'. Formal elements do not include characteristics such as flair, quality, impact or expressiveness.

format – graphic design

function – the purpose and use of a work of art

global – concerning or including the whole world

heritage – all the qualities, traditions or features of life that have continued over many years and passed on from one generation to another, used especially to refer to things that are of historical importance or that have a strong influence on society

indigenous – originally from the country in which it is found, rather than coming from or being brought there from some other country

innovation – the introduction of a new idea or method in the way that something is done or made

intellectual property – a person's ideas, thoughts, inventions and writings

intensity (chroma, saturation) – the brightness of a colour (a colour is full in intensity only when pure and unmixed). Colour intensity can be changed by adding black, white, grey, or an opposite colour on the colour wheel.

lateral thinking – developing unorthodox methods of solving problems

layout – in textile design, the arrangement of a pattern on the fabric (e.g. scatter, border); in graphic design, the arrangement of the elements (e.g. text, images) on a page

maquette – a small preliminary model (e.g. of a sculpture or a building)

marketing mix – the four major elements of marketing (product, price, promotion, place). The right product must be found to satisfy consumer needs at the right price and be made known and available in the right market area.

mark-making – the application of any medium using traditional and/or improvised techniques to make marks on a surface; may be used as a means of expressing ideas and feelings and interpreting observations and information

medium (pl. media) – matter which is used for making marks. Media may include the creative or conventional use of tools as well as simple matter (e.g. pen and ink or paper). Media may be used separately or in combination. Work involving more than one medium is referred to as using **mixed media** or **multimedia**. (However, 'multimedia' is also used to describe computer-based activity which integrates text, visuals and sound.)

middle ground – part of a two-dimensional artwork that appears to be farther from the viewer (see also **background** and **foreground**)

mixed media – a work of art for which more than one type of art material is used to create the finished piece

monochromatic – a colour scheme involving the use of only one hue that can vary in value and intensity

mood – the state of mind or feeling communicated in a work of art, frequently through colour

mood boards – a collection of pictures, words, textures or colours around a particular theme

mosaic – a design which consists of small coloured pebbles, tiles or pieces of coloured glass set in concrete and plaster

motif – a unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.

movement – see **style**

multimedia – computer-based activity which integrates text, visuals and sound in one presentation; see also **medium**

mural – a picture which is painted directly onto a wall of a room or building

observational drawing skills – skills learned while observing firsthand an object, figure or place

one-point perspective – a way to show three-dimensional objects on a two-dimensional surface. Lines appear to go away from the viewer and meet at a single point on the horizon known as the **vanishing point**.

organic – shapes or forms having irregular edges; surfaces or objects resembling things existing in nature

pan-African – eencompasses all cultures across the African continent from Cape to Cairo and Zanzibar to Goree. This includes indigenous cultures as well as cultures that have been assimilated by the people of Africa.

pattern – anything repeated in a predictable combination

perspective – a system for representing three dimensional objects viewed in spatial recession on a two-dimensional surface

plagiarism – use of another person's ideas, thoughts, inventions or writings as one's own

point of view – the angle from which the viewer sees an object or scene

portfolio – a systematic, organised collection of a learner's work

primary colours – the pigment colours red, yellow and blue. From these all other colours are produced.

printmaking – transferring of an inked image from one surface (the plate or block) to another (usually paper)

principles of design – the ways in which the **elements of art** are arranged; concepts that help to explain the relationships of the **elements of design** to each other and to the total composition (e.g. balance, tension, focus, rhythm, movement, proportion, emphasis, pattern, unity, variety)

processes – work sequences, employing a number of techniques and a range of tools/equipment, allied to an understanding of the working characteristics of media/materials, and designed to produce quality outcomes

project – a prescribed practical art, craft or design activity that may require the learner to meet learning and assessment objectives through producing work in a variety of forms

prototype – the first model that is made, and used as a basis for later improved models

rectilinear – formed or enclosed by straight lines to create a rectangle

reflection – personal and thoughtful consideration of an artwork, an aesthetic experience or the creative process

research – collecting and collating information with a view to gaining an understanding of a particular set of circumstances or facts. In art, craft and design, research activity leads to the development of work which is based upon informed judgement. Records of research will show the information collected and organised, the thoughts and ideas gained and the creative application of these in the work.

resource – something or someone that can be used or referred to, especially when information is needed on a particular subject

rhythm – intentional, regular repetition of lines or shapes to achieve a specific repetitious effect or pattern

rubric – guide for judgment or scoring, consisting of pre-established performance criteria; a description of expectations in assessment; a rating scale that is used for performance assessment as opposed to a checklist.

scale – relative size, proportion; used to determine measurements or dimensions within a design or work of art

secondary colours – colours that are mixtures of two primary pigments (e.g. red and yellow make orange, yellow and blue make green, blue and red make violet)

sensory – a term used to describe things that relate to the five physical senses

shape – a two-dimensional plane that may be open or closed, free form or geometric; can be found in nature or made by humans.

space – the emptiness or area between, around, above, below or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.

stained glass – glass, which is coloured in various ways when it is made, and then used for artistic purposes, especially for creating windows

sourcebook – a collection of work gathered by the learner which records the 'journey' undertaken during practical work, research, exploration of concepts and ideas. It feeds into every aspect of the learner's work and it is viewed as a developmental record of the learner's progress throughout the year. The sourcebook is presented for evaluation at the end of each year, including Grade 12.

still life – arrangement or work of art showing a collection of inanimate objects

story board – in fashion/textile design, emphasis on a specific theme; in graphic design,a sequence of frames which tell a 'story'

structure – the way in which parts are arranged or put together to form a whole
style – a set of characteristics of the art of a culture, period or school of art; the characteristic expression of an individual artist

stylised – simplified; exaggerated

symbol – a shape or design that is used to represent something (e.g. an idea, emotion)

tactile – a term used to describe things one knows about, understands or experiences by touch

technique – the way materials and media are worked, involving a practical method and an ability to handle tools, media and materials; proficiency in a practical or technical skill. Techniques are an important aspect of the 'critical studio skills' which need to be gained to demonstrate understanding and achievement in art, craft and design.

technology – the tools and equipment required to work media and materials and carry out associated processes and techniques. Technologies may be grouped by media or materials, or related to processes or techniques. A learner might work with:

- hand tools associated with painting, drawing, print making, moulding clay, forming metal or plastics, cutting and joining card or wood;
- mechanical equipment associated with sewing textiles, drilling rigid materials, clamping and holding materials;
- reprographic equipment associated with developing photographs, printing on paper, photocopying, print making;
- computer-aided equipment associated with drafting or design (CAD), paint programmes, printing.

texture – the surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.

theme – an idea based on a particular subject

three-dimensional (3D) – work which extends in depth and is intended to be viewed from every aspect (side, front, back, top); work with a raised surface (also called 'relief')

tint – colour lightened by adding white

tone – colour shaded or darkened by adding grey (black plus white)

two-dimensional (2D) – work which is created on a flat surface

two-point perspective – a system used to show three-dimensional objects on a two-dimensional surface. The illusion of space and volume utilises two **vanishing points** on the horizon line.

value – lightness or darkness of a hue or neutral colour. A **value scale** shows the range of values from black to white.

value scale – scale showing the range of values from black to white and light to dark

vanishing point – in perspective drawing, a point at which receding lines seem to converge

virtual – an image produced by the imagination and not existing in reality; related to computer-generated images

visual – relating to sight

visual language – combines the following: the use of mark-making and object-making; an understanding of the potential of technology, tools and equipment; the use of a range of processes and techniques; a vocabulary of visual formal elements; experience in working with a variety of media and materials. Command of visual language will be demonstrated in two key ways in learners' work:

- by the ability to employ visual language in increasingly appropriate, expressive and creative ways to meet the intentions and contexts of their work;
- by the ability to articulate their thoughts, decisions and intentions about their work and working, using a range of communication skills and appropriate technical vocabulary.

visual literacy – includes thinking and communication; the ability to transform thoughts and information into images. Visual communication takes place when people are able to construct meaning from visual images.

visual metaphor – images in which characteristics of objects are likened to one another and represented *as* that other. They are closely related to concepts about symbolism.

warm colours – colours suggesting warmth (e.g. red, yellow, orange)

watercolour – transparent pigment mixed with water. Paintings done with this medium are known as *watercolours*.

work – record of art, craft and design activity, which may take the form of drafts, roughs, print-outs, working drawings, models, samples and final work. For assessment purposes these will be categorised as exploratory studies, early ideas, work in progress and final work..