



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

DESIGN

GUIDELINES FOR PRACTICAL ASSESSMENT TASKS

2009

This guideline consists of 16 pages.

PERFORMANCE ASSESSMENT TASKS (PATs) FOR GRADE 12 DESIGN

1. INTRODUCTION

The 17 National Curriculum Statement subjects which contain a practical component all include a PAT, i.e. a Practical or Performance Assessment Task. These subjects are:

- AGRICULTURE: Agricultural Management Sciences, Agricultural Technology
- ARTS: Dance Studies, Design, Dramatic Arts, Music, Visual Arts
- HSS: Life Orientation, History and Geography
- SCIENCES: Computer Applications Technology, Information Technology
- SERVICES: Consumer Studies, Hospitality Studies, Tourism
- TECHNOLOGY: Civil Technology, Electrical Technology, Engineering Graphics and Design, Mechanical Technology

A PAT allows the teacher to directly and systematically observe applied competence. The PAT comprises the application/performance of the knowledge, skills and values particular to that subject and counts 25% (i.e. 100 marks) of the total promotion/ certification mark out of 400 for the subject. In the two Arts subjects Design and Visual Arts, the PAT counts 37.5% (i.e. 150 marks) of the total promotion/ certification mark out of 400 for the subject.

The PAT is implemented across the first three terms of the school year and should be undertaken as three extended tasks, which are broken down into different phases or a series of smaller activities that make up the total PAT. The planning and execution of the PAT differs from subject to subject.

2. REQUIREMENTS: PAT TASKS FOR DESIGN

TERM 1/TASK 1: Integrated Practical Task LO1 prep/source book 25 LO 2 finished practical work /product 25	TERM 2/TASK 3: Integrated Practical Task LO1 prep/source book 25 LO 2 finished practical work /product25	TERM 3/TASK 5: Integrated Practical Task LO1 prep/source book 25 LO 2 finished practical work/product 25
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The purpose of the Design practical tasks is to ensure that the learners do both theory and practice in an integrated way so that learning is meaningful.

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

3. PLANNING FOR THE PRACTICAL ASSESSMENT TASKS

Any LTSM can be used when planning and preparing for LO 1 and LO 2.

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

Example: Design a repeat pattern for a textile that shows influence of any two of the following Design movements / styles: Arts and crafts, Art Deco or Pop art.

Your Theme is: Design history with a modern touch.

Teachers may use the recommended content selection for the Design Practical Projects (LO 1 and LO 2). See LPG of January 2007 page 33/34 for possible themes that can be done in LO 1 and LO 2.

Most important for planning are the following content requirements:

TERM 1
<p>Design Literacy: LO 3</p> <p>The following list will help the teacher to compile notes:</p> <p>Textbooks on the approved DoE catalogue <i>Concise History of Design:</i> (LTSM: <i>The New Design Source book</i>) The study of 'The Arts and Crafts' movement (Fitness for purpose) from 1850-1900 The study of 'Art Nouveau' (The languid line) from 1880-1905 The study of 'The Bauhaus' (The machine aesthetic – design for industry) from 1900-1930 The study of the 'Art Deco' movement / style (Popular modernism) from 1925-1939 The study of the 'Modernist' age (Consumerism and style – the age of streamlining) from 1935-1955 The study of the 'Pop/New' age (Modernism goes pop – the age of affluence) from 1955-1975 The study of the 'Post Modernism' (Style now – Less is a bore) from 1965 to today</p> <p>AS: 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. AS: Make value judgements informed by a clear understanding of design. AS: Analyse, interpret and critically reflect on examples and relate them to their cultural, historical and contemporary contexts.</p> <p>Evaluation of Design: LO 3</p> <p>The learners must be taught how to evaluate designs/works (not designers) in terms of the application of the principles and elements of Design. This will be based on compulsory works, comprising of two non-South African Designers and two South African Designers which were included in the Grade 10 and 11 Design Curriculum or any two new designers.</p>

AS: Understand Design theory and use Design Terminology correctly (LTSM: Design Basics)

- Terminology: A glossary of terms applicable to Design.
- Universal principles of Design to enhance usability, influence perception, increase appeal, make better Design decisions and teach through Design. Select any FIVE Universal principles of Design

TERM 2**Design in a Social/Environmental Context: LO 3**

AS: Demonstrate an understanding of the ways in which design can be used to reinforce or challenge social, cultural, environmental and ethical issues.

Any SOCIAL ISSUE concerning the South African Visual Culture:

Choose only ONE

LTSM: South African Visual Culture

- Information Design/Advertising: Advertising dilemmas in contemporary South Africa
- Architecture: A shopping mall as visual culture
- Fashion: Fashion and the female soldier in South Africa
- Publishing: Constructing Femininity articles in *Huisgenoot*
- Technology/Industrial Design: The politics of human technology interactions
- Technology/Industrial Design: Digital media and sub-cultural expression
- Music: Re-framing youth identities in contemporary South Africa
- Photography: Between objectivity and subjectivity: understanding photography
- Cinematography: Cinema as visual culture

AS: Demonstrate an understanding of the designer's responsibilities in relation to environmental issues and sustainable design.

Two contemporary Non-South African award winning designers – each from a different design category:

The following are examples of the suggested design categories:

Industrial Design: Ron Arad

Architecture: Thomas Heatherwick.

Interior Design: Tokuji Yoshioka.

TERM 3
<p>Design in a Business Context LO 3</p> <p>AS: Demonstrate a basic understanding of marketing design products in terms of target market, packaging and advertising.</p> <p>How to run a Design Business:</p> <ul style="list-style-type: none"> • How to produce advertising that sells • Jobs in advertising/design • How to apply for a job • How to run an advertising agency/design business • How to get clients/how to advertise • Necessity of research • Marketing and advertising your product <p>AS: Demonstrate an understanding of responsible design by taking into consideration human rights and environmental issues throughout the process</p> <p>Any ONE Contemporary South African Design Agency/Creative director: (Use design magazines example: Financial Mail ADFOCUS)</p> <p>Can be any of the following:</p> <p>Agency of the year Media agency of the year Agency profile</p> <p>AS: Explore career opportunities within the design discipline. Compile and present research showing evidence of coherent planning and referencing skills on careers in Design.</p>

4. RESOURCES OR EQUIPMENT REQUIRED FOR THE TASKS

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

- Source book or work book A3 size (all preparation and planning will be done in this book)
- The 2008 LPG and SAG for the subject
- LTSM that has been referred to in the LPG or the NSC approved textbook ('Design Grade 12') and textbook list.
- Equipment:
 - All the necessary equipment or instruments used in the practical work chosen by the school
 - Relevant books on the use of equipment and techniques used in design.
 - Camera to take photos of the work in progress as well as the finished product.
 - Security system and lock up gates.
- Facilities:
 - Large classroom.
 - The required tools and equipment.
 - Storage room for the practical work.

A Source Book or Workbook (A3 size)

This must be developed to provide evidence of the preparatory work undertaken prior to the production. **Learners must complete one A3 or 2 x A4 tonal value sketch(es), per term; this must be a full composition/sketch.** This preparatory work could include planning, preliminary sketches, research or any other written tasks required to be carried out before the product is produced.

Learners must show with sketches and annotated images, all their planning and preparation work for each practical/performance task.

Assessment requirements for LO 1 and LO 2

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

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

Candidate's name, surname, examination number, examination centre, and school name.

The theme and time allocated to finish the product

The project information which covers the following:

- What amount of planning was done: teacher activities, learner activities?
- Assessment Standards to be covered
- Material
- Size
- Technique/Method/ Process/Development
- Sources used (LTSM)
- Who was responsible for assessment
- A rubric that states all the assessment criteria very clearly as well as the rating scale
- If a checklist is used it must also show teacher and learner comments
- The signature of the teacher and the moderator must appear next to the final mark/summative percentage.
- Contact details of school and the teacher as well as, the moderator, telephone and fax numbers.

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

LTSM: (subject to availability)

Recommended textbooks for Design on the national textbook list

The New Design Source book (Penny Sparke et.al.)

Craft Art in South Africa (Elbe Coetsee)

Design Culture Now (Steven Skov Holt)

South African Visual Culture (Jeanne van Eeden)

Design Basics (David A Lauer)

Ogilvy on advertising (David Ogilvy)

Woolworths Resource book

Any Design magazine: Financial Mail; ADFOCUS

Articles and photographs from the Internet websites

Inspiring- a- sourcebook – designers (Paul Rodgers)

5. ASSESSMENT TOOLS

The following is a possible assessment tool / rating scale to be used to assess either the source book / preparation / process (LO 1) and final product (LO2) .						
Not achieved 0-29 %	Elementary 30 – 39 %	Moderate 40 – 49 %	Adequate 50 – 59 %	Substantial 60-69%	Meritorious 70 – 79 %	Outstanding 80 – 100%
The learner can not record accurately, nor use appropriate vocabulary / drawing / planning skills	The learner records and uses language/ drawing / planning skills inadequately	The learner records adequately and has a limited grasp of the creative language / drawing / planning skills	The learner's ability to record is satisfactory , and grasp of the creative language drawing / planning skills is consistent	The learner shows ability to record accurately and uses certain creative language/ drawing/ planning skills accurately.	The learner records well And uses the creative language / drawing / planning skills consistently and appropriately.	The learner records with complete accuracy and has mastered the use of the creative language / drawing / planning skills.
The learner does not show an understanding of the relevant design making processes, nor able to reflect on own level of development	The learner only partially understands the design making processes, and reflection on own level of development is inadequate	The learner has a limited understanding of the design making processes, and is reasonably able to reflect on own level of development	The learner has a satisfactory understanding of the design making processes and is able to reflect sometimes on own level of development	The learner has a reasonable understanding of the design making processes and is able to reflect appropriately on own level of development	The learner has a good understanding of the design making processes and is able to reflect accurately on own level of development	The learner has excellent and complete understanding of the design making processes, and has exceptional insight into own level of development
The learner cannot describe how to apply skills to own further development	The learner is only partially able to apply skills and material to own further development	The learner is able, within limits , to apply the learned skills and material to own further development	The learner has a satisfactory ability to apply the learned skills and material to own further development	The learner shows ability to apply the learned skills and material to own further development	The learner is well able to apply the learned skills and material to own further development	The learner shows deep insight in applying the learned skills and material to own further development

How are the marks allocated?**Use the following as an example:**

The teacher will use the above analytical rubric and place the learner in the appropriate category according to what is expected in the rubric's assessment criteria.

Learner A is placed in the adequate column which gives 50%-59%.

The teacher has the next decision to make:

Is it a low 50 or a high 50? When the book is a high 50 then the mark could be 58%.

Note that the source book is marked each term and is marked out of 25.

Thus, the example of summative mark allocation on learner A gives 58% which is 29/50 which is:

14.5 out of 25.

Teacher will then record the mark accordingly.

Set criteria	Not achieved 0-29 %	Elementary 30 – 39 %	Moderate 40 – 49 %	Adequate 50 – 59 %	Substan- tial 60-69%	Merito- rious 70 – 79 %	Outstand- ing 80 – 100%
Design elements: tonal value, colour, form/shape texture, dot/line. 20	The learner can not use the design elements competently	The learner uses design elements partially	The learner has limited understanding of design elements	The learner has satisfactory understanding of design elements	The learner has a reasonable understanding of the design elements.	The learner has used the design elements competently and has a good understanding thereof.	The learner has used the design elements with complete competence
Design principles Composition: emphasis / focal point, balance, contrast, unity/variety, proportion/ scale, rhythm, space 20	The learner can not use the design principles competently	The learner uses design principles partially	The learner has limited understanding of design principles	The learner has satisfactory understanding of design principles	The learner has a reasonable understanding of the design principles	The learner has used the design principles with competence and with a good understanding thereof.	The learner has used the design principles with complete competence
Interpre- tation, creativity, originality, conceptua- lise, theme 20	The learner does not show an understanding of the theme	The learner only partially understands the theme	The learner has a limited understanding of the theme	The learner has a satisfactory understanding of the theme	The learner has a reasonable understanding of the theme	The learner has a good understanding of the theme	The learner has excellent and / or complete understanding of the theme
Use of technique and media 20	The learner is only partially able to apply media.	The learner is able, within limits, to apply the media.	The learner has a satisfactory ability to apply the media.	The learner shows ability to apply the media.	The learner is only partially able to apply the media.	The learner is well able to apply the media	The learner shows deep insight in applying the media
Presentation and profes- sionalism and functional- ism 20	The learner does not show an understanding of professionalism and functionality.	The learner only partially understands professionalism and functionality.	The learner has a limited understanding of professionalism and functionality.	The learner has a satisfactory understanding of professionalism and functionality	The learner has a reasonable understanding of professionalism and functionality.	The learner has a good understanding of professionalism and functionality.	The learner has excellent and / or complete understanding of professionalism and functionality.

PERCENTAGE

6. RECORDING AND REPORTING

Each province will follow what is best practice. This is an example of an assessment tool for preparation/process (LO 1) and a finished product (LO 2):

Assessment Criteria	0-29	30-39	40-49	50-59	60-69	70-79	80-100	Total percentage	Comments Teacher/Learner
	Not achieved	Elementary	Moderate	Adequate	Substantial	Meritorious	Outstanding		
1. Functionality Involvement and time used						X		75	
2. Creativity / Originality				X				55	
3. Technique / Medium						X		75	
4. Use of Design Elements					X			65	
5. Use of Design Principles						X		75	

TOTAL: 69%

This also means 35 out of 50 or 17 out of 25.

The following is a possible assessment tool / rating scale to be used to assess either the source book / preparation / process LO 1 and final product LO2 or theoretical research LO3:

DESIGN : ASSESSMENT STRATEGY/ PLAN GRADE 12

Learning Outcome 1 (Workbook)	Learning Outcome 2 (Practical Project)	Learning Outcome 3 (Design Theory)
<p>The Design Process <i>The learner is able to understand the learning process from conceptualisation to realization</i></p>	<p>Design Production <i>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</i></p>	<p>Design in Context <i>The learner is able to demonstrate design literacy and to understand design in cultural, environmental and business contexts, both historically and in contemporary practice</i></p>
<p>Assessment Standards We know this when the learner is able to:</p>	<p>Assessment Standards We know this when the learner is able to:</p>	<p>Assessment Standards We know this when the learner is able to:</p>
<p>Design Preparation</p>	<p>Time Management</p>	<p>Design Literacy</p>
<p><input type="checkbox"/> Demonstrate a sound understanding of the interrelated nature of the planning, action and reflection cycle which informs the design process:</p> <ul style="list-style-type: none"> * 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 	<p><input type="checkbox"/> Demonstrate the following abilities in the design process:</p> <ul style="list-style-type: none"> * 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 <p>Safe Practice</p> <p><input type="checkbox"/> Employ safe working practices at all times in the use of materials and equipment</p> <p><input type="checkbox"/> Understand the health and environmental implications related to the use of materials</p>	<p><input type="checkbox"/> Make value judgements informed by a clear understanding of design</p> <p><input type="checkbox"/> Understand design theory and use design terminology correctly</p> <p><input type="checkbox"/> 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</p> <p><input type="checkbox"/> Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of design</p> <p><input type="checkbox"/> Analyse, interpret and critically reflect on examples and relate them to their cultural, historical and contemporary contexts</p> <p><input type="checkbox"/> Compile and present a comprehensive and formally-structured research assignment or activity showing evidence of thorough and coherent planning and referencing skills</p>

<i>Influencing Factors</i>	<i>Design Production</i>	<i>Design in a Social / Environmental Context</i>
<input type="checkbox"/> Display knowledge and appreciation of responsible design by taking into consideration human rights issues throughout the process, such as: <ul style="list-style-type: none"> * 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. 	<input type="checkbox"/> Apply and provide evidence of the design process. <input type="checkbox"/> Draw in a variety of ways to observe and create images and express concepts. <input type="checkbox"/> Use collage, constructions, digital techniques, models, mind mapping and other forms of visualisation. <input type="checkbox"/> Demonstrate an awareness of the various materials and production processes relevant to the chosen discipline(s). <input type="checkbox"/> Experiment with a variety of materials, methods, equipment and techniques, either individually or collaboratively, that could be used in the design process. <input type="checkbox"/> Demonstrate proficiency in chosen materials and techniques to create design solutions. Present and effectively communicate a design solution. <input type="checkbox"/> Interpret, use and explain the choice of design elements, principles in the final product, service or environment.	<input type="checkbox"/> Demonstrate an understanding of the ways in which design can be used to reinforce or challenge social, cultural, environmental and ethical issues <input type="checkbox"/> Demonstrate an understanding of the designer's responsibilities in relation to environmental issues and sustainable design <i>Design in a Business Context</i> <input type="checkbox"/> Demonstrate a basic understanding of marketing design products in terms of target market, packaging and advertising <input type="checkbox"/> Demonstrate an understanding of responsible design by taking into consideration human rights and environmental issues throughout the process <input type="checkbox"/> Explore career opportunities within the design discipline
<input type="checkbox"/> Display knowledge and appreciation of aesthetics and functionality throughout the design process.		

7. MODERATION OF THE FINAL PRACTICAL EXAMINATION

During Term 1, 2 and 3 Cluster moderation will take place. This means that selected groups of schools will be involved in the group moderation of the work assessed. This activity will standardise the assessment of learners' work and also give direction to the new or inexperienced teacher.

GENERAL:

The PATs done during the first three terms will be set by the teacher of the subject according to what National Department has recommended in the SAG and LPG.

These will be externally moderated at the end of the year together with the final examination work. Internal moderation will take place in all the provinces. Schools or provinces must arrange their own cluster meetings to moderate the practical work.

Schools will be notified by the provinces concerning date, time and venue for the submission of PATs and examination work to be moderated externally.

The final Grade 12 practical exams will follow this example set out in the table below:

	West- ern Cape	East- ern Cape	Northern Cape	Kwa- Zulu- Natal	Gau- teng	Free State	North West	Limpopo	Mpuma- langa
National External Moderator	1	1	1	1	1	1	1	1	1
National Internal Moderator	1	1	1	1	1	1	1	1	1
Provincial Internal Moderator	1	1	1	1	1	1	1	1	1
Provincial Examiners	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2
Teacher(s) Respon- sible for the learner/s	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2	1 or 2

Before the final practical examinations begin, the national representatives for each subject will meet all the provincial examiners in order to orientate them on examination matters.

Each member of the national practical examination moderation team will spend one week in three different provinces. The provincial internal moderator will also visit the sites or venues in order to quality assure the exam process. The examiners will be selected by their own province.

The marking team will consist of the following:

External moderator, internal moderator, chief examiner and two examiners.

The final mark for the candidate will be determined by the internal and / or external moderator.

NB: The maximum duration for the entire practical exam process is 6 (six) weeks. Provinces will make all the arrangements after they have received the final examination timetable from the National Department of Education. This includes the communication to the teachers, the venues, the examiners and anything else that needs to be done in the management of the practical examinations for Grade 12.

PATS FOR DESIGN; FOR THE LEARNER**PRACTICAL ASSESSMENT TASKS FOR DESIGN GRADE 12**

The following table indicates the three practical assessment tasks that the learner must complete during each term. The final Oct/Nov examination is the external examination done during term four.

TERM 1/TASK1: Integrated Practical Task LO1 prep/source book 25 LO 2 finished practical work/product 25	TERM 2/TASK 3: Integrated Practical Task LO1 prep/source book 25 LO 2 finished practical work/product 25	TERM 3/TASK 5: Integrated Practical Task LO1 prep/source book 25 LO 2 finished practical work/product 25
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Practical Tasks:

A written assignment will be given based on the content found in the above mentioned books.

The practical work must be so that the learners can participate in evaluating the Design work done by other learners in the class. Teacher will moderate and give the final assessment mark.

Further or additional information can be found in any of the following resource material:

The study of 'The Arts and Crafts' movement (Fitness for purpose) from 1850-1900

The study of 'Art Nouveau' (The languid line) from 1880-1905

The study of 'The Bauhaus' (The machine aesthetic – design for industry) from 1900-1930

The study of the 'Art Deco' movement / style (Popular modernism) from 1925-1939

The study of the 'Modernist' age (Consumerism and style – the age of streamlining) from 1935-1955

The study of the 'Pop/New' age (Modernism goes pop – the age of affluence) from 1955-1975

The study of the 'Post Modernism' (Style now – Less is a bore) from 1965-to today

Evaluation of Design: The learners must be taught how to evaluate designs/works (not designers) in terms of the application of the principles and elements of Design. For Term 1 you need to consult the following LTSM for LO 3 (Theory):

LTSM: NSC recommended textbook for design on the National textbook list;

- Terminology: A glossary of terms applicable to Design.
- Five Universal principles of Design to enhance usability, influence perception, increase appeal, make better Design decisions and teach through Design.

Practical Tasks:

Two tasks should be done: ONE for LO 1 and ONE for LO 2

The practical work may reflect any knowledge done as theory. (See LPG for possible other practical themes)

Term 2:

Practical Tasks:

Two tasks should be done: ONE for LO 1 and ONE for LO 2

The written work will deal with Design in a Social/Environmental context.

The practical work may reflect any knowledge done as theory. (See LPG for possible other practical themes)

For Term 3 you need to consult the following LTSM for LO 3 (THEORY):

LTSM: NSC recommended textbook for design on the National textbook list; ‘

Ogilvy on advertising’

Any Design magazine: Financial Mail ADFOCUS.

Practical Tasks:

Two tasks should be done: ONE for LO 1 and ONE for LO 2

The practical work may reflect any knowledge done as theory.(See LPG for possible other practical themes)

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

Learners should always be aware of what the assessment criteria are for each given task. This enables the learner to do exactly what is required.

When doing the source book or workbook the learner must pay attention to the following criteria:

- | |
|---|
| 1. TO RECORD ACCURATELY AND USE CORRECT SUBJECT TERMINOLOGY AND SHOW PLANNING SKILLS. |
| 2. TO SHOW UNDERSTANDING OF THE DESIGN PROCESS AND SELF REFLECTION OF OWN PROGRESS. |
| 3. DEMONSTRATE ABILITY TO APPLY THE LEARNED SKILLS AND MATERIAL TO THE RESOURCE BOOK AND FINAL PRACTICAL PREPARATION. |

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

Presentation and professionalism, functionalism and involvement or time used 20 Interpretation, originality, creativity, conceptualise, theme 20 Use of technique and media 20 Design elements: Tonal value, colour, form/shape texture, dot/line, 20 Design principles/Composition: Emphasis/Dominance/Focal point, Balance, contrast, unity/variety, proportion/scale, rhythm/movement, space 20

Below is an abbreviated list of the above assessment criteria that teachers may use for assessing a finished product.

1. Functionality and professional presentation
2. Creativity, originality
3. Technique, method
4. Use of Design Elements
5. Use of Design Principles

Finally to all the learners doing the subject Design:

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