



# **FURTHER EDUCATION & TRAINING PHASE (FET) DESIGN SBA EXEMPLAR BOOKLET GRADES 10-12**

# FOREWORD



The Department of Basic Education has pleasure in releasing a subject exemplar booklet for School Based Assessment (SBA) to assist and guide teachers with the setting and development of standardised SBA tasks and assessment tools. The SBA booklets have been written by teams of subject specialists to assist teachers to adapt teaching and learning methods to improve learner performance and the quality and management of SBA.

The primary purpose of this SBA exemplar booklet is to improve the quality of teaching and assessment (both formal and informal) as well as the learner's process of learning and understanding of the subject content. Assessment of and for learning is an ongoing process that develops from the interaction of teaching, learning and assessment. To improve learner performance, assessment needs to support and drive focused, effective teaching.

School Based Assessment forms an integral part of teaching and learning, its value as a yardstick of effective quality learning and teaching is firmly recognised. Through assessment, the needs of the learner are not only diagnosed for remediation, but it also assists to improve the quality of teaching and learning. The information provided through quality assessment is therefore valuable for teacher planning as part of improving learning outcomes.

Assessment tasks should be designed with care to cover the prescribed content and skills of the subject as well as include the correct range of cognitive demand and levels of difficulty. For fair assessment practice, the teacher must ensure that the learner understands the content and has been exposed to extensive informal assessment opportunities before doing a formal assessment activity.

The exemplar tasks contained in this booklet, developed to the best standard in the subject, is aimed to illustrate best practices in terms of setting formal and informal assessment. Teachers are encouraged to use the exemplar tasks as models to set their own formal and informal assessment activities.

A handwritten signature in black ink, appearing to read 'R. Mweli'.

MR HM MWELI  
DIRECTOR-GENERAL

DATE: 13/09/2017

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## PREFACE

### Guidelines For Teaching Methodology

A good assessment task is designed to help learners demonstrate and achieve the specific content, concepts and skills required. It should allow learners to demonstrate this achievement at different levels of ability.

#### **Planning an assessment task should take the following into account:**

- How long it will take **your** learners to complete the PAT?
- How much time per week must be allocated to achieve a successful outcome?
- When are both sections of the PAT to be assessed? **DATE**

## GRADE 12

### PAT 1

**With these hands....** I work...I love...I play...I create...I serve...I caress...I greet...



IT IS IN YOUR HANDS  
TO MAKE OF OUR WORLD  
A BETTER ONE FOR ALL

**Notes to teacher:** Show your learners lots of inspirational visual stimuli of designs inspired by hands.

Think of the *role your hands play in your life and what you do with your hands every day.*

In your final design product, hands or a hand must be the star of the work.

## Instructions

The task consists of two parts. Topic 1 must be done in your process book. Topic 2 is your final product. The process and the product must be connected, and the process must reveal how you got to your product. Use the design process as a guide to keep to the prescribed sequence. Label and number each page neatly and clearly. The sections may take up more than a page. Your front page does not need a border, but draw a 1cm border around the rest of the pages; you can leave the border open or decorate it accordingly. Your process book must be neat and organised, consider proper layout on each page. Make an effort during your planning and research to ensure that your final product will be a success.

The marks for the two parts will be recalculated to have the same weighting.

This task includes two categories of design: **Surface design and Product design**

1. Do research on different trends in packaging and marketing and their effect on the consumer.
2. Make decisions on who your client is and who your target market is. E.g. client: a shoe shop and target market: children.
3. Do some research and experiment with different types of hand printing techniques. Then choose one technique that you will use to portray the theme on material of your choice and with a medium of your choice. This could be a single print or a pattern. Consider the final packaging product when you do the printing.

**Notes to teacher:** It is very important to try and embed the business context research into Topic 1 – plan your practical accordingly.

**Notes to teacher:** This task entailed **surface design** that will be applied on a **product** also designed by the learner.

The learner should start with his business context research task first to give him an informed background.

Make use of the included business context questionnaire (**See annexure 1**).

Make sure that each learner know who /what his client is and who his target market is.

### Teaching opportunity

Refresh learners' knowledge on hand printing methods / Teach and demonstrate where necessary applicable printing methods. Assist each learner with choosing a printing method applicable to him / or to concentrate on one method e.g., relief printing.

- Packaging must be made of the printed material. Research on the packaging will guide you in terms of different methods of packaging and their uses.
- Include typography on your packaging. This could be a slogan or the name of the product or both. Make sure of your choice of typography and its placing on the packaging.
- The final product of this task will be one of the items displayed in your final retrospective exhibition at the end of the year, so keep that in mind as well!

**Notes to teacher:** Show your learners lots of different types of packaging made of different materials intended for different products. Make them aware of the typography on the packaging and encourage discussions on the type /style of typography chosen for specific products.



Fabienne Morel – textile design

## Topic 1: The design process

### Tick list, time schedule and marking

P.	Description	Date	Mark
P1	Cover page (mood board) according to the theme		/5
P2	Content page – creative, well planned and complete		/5
P3	Design in business context research task on packaging and marketing – (Make use of the primary source questionnaire provided to do this research – see annexure 1) Make a pocket for it just after your content page and place the completed task in it.		/30
P3	Rationale – include here, who is your client, who is your client's target market. What do you as designer want to achieve with this design for the client?		/5
P4	Research on the different aspects as indicated in the brief: the theme, printing techniques, packaging, typography, patterns, surface materials, media, etc.		/10
P5	Formal drawing exercise: observational tonal drawing of your own hand. Consider all compositional aspects.		/10
P6	Formal drawing exercise: stylised hands. Make at least six simplified and stylised drawings of hands you could consider for your printing.		/10
P7	Planning and experimenting with printing, include samples of colour palettes and swaps of different surface materials you consider to print on. This could also include different patterns if you consider printing a pattern. Examples of your final choice of printing method and surface material.		/10

**Notes to teacher:** use a document like this to assist the learners with time-management. Agree on dates when each mini-task should be completed up to the final submission date. At least 60% of the work should be done in contact time in class with the teacher's facilitation and input, to be then completed as homework. Marks can be given for mini-tasks on submission dates (you can initially give marks in pencil and make suggestions and encourage them to do improvements).

Emphasise the importance of good time management for a designer.

**Notes to teacher:** Formal drawing is compulsory – you should lead and initiate and teach this, but make sure whatever they are drawing are part and applicable to the PAT theme they are working with.

**Notes to teacher:** Always keep environmental and social economic issues in mind! No need to buy expensive lino or other printing options.

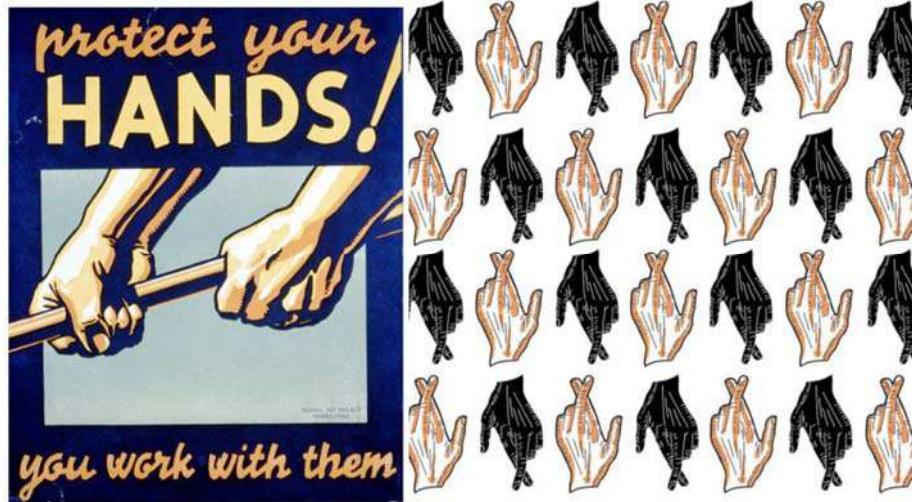
Encourage learners to experiment with found printing surfaces (polystyrene / super wood / potato, etc.)

P8	Planning, experimenting and examples of the possible packaging you are going to make with your printed material.		/10
P9	Drawings of the pattern / net of your final choice of packaging you are going to make. Indicate how it will be made, e.g. sewed, glued, folded, etc.		/10
P10	Planning, experimenting and examples of the possible typography you are going to use on your packaging. Include at least 4 different layouts of the placing of the chosen typography on drawings of your packaging.		/10
P11	Make a drawing of your final choice of typography, layout, colour palette, etc., after you have evaluated and made the necessary changes. Make sure to discuss this with your client (teacher). <b>Note down everything!</b>		/10
P12	Presentation / Show board: A drawing or photo of your final product. This could be placed in context to show how it can be used or presented, e.g. somebody carrying a shopping bag or shoe boxes stacked on a shop's shelve, etc. This can be made after you completed your final product. This is used to present your product to your client and to assist him /her to visualise the use of it.		/10
P13	Reflection: write a paragraph or two on your process, choices, problems you encountered, changes you made to overcome them, possible further development etc.		/10
P14	Bibliography – complete (Harvard system of referencing).		/5

<b>Total for process work</b>	<b>/150</b>
<b>Submission of final product</b>	

**Notes to teacher:** Encourage learners to 'open-up' existing packaging to see how it was folded and constructed

**Notes to teacher:** Make sure to allow enough time for making the final product. At least 60% of this process should take place in the classroom under your supervision. You cannot accept a product you see for the first time on the submission date.



## Topic 2: The final product

CRITERIA		
1	<b>Creativity / interpretation and originality</b> in terms of the concept and solutions that are relevant to the brief.	/10
2	<b>Technique / craftsmanship / method</b> during making process. Check in workbook where learner shows the making process to have a clear idea of what was done. More marks should be given to specialised craftsmanship or good / different techniques in graphics.	/10
3	Evidence of design involvement: the appropriate <b>Use of Elements and Design principles</b> to improve visual communication or aesthetical features.	/10
4	The <b>Design solution</b> must show evidence of at least <b>12 hours'</b> but no more than <b>24 hours' work</b> . Time management. <b>Handed in on time</b> .	/10
5	<b>Professional presentation</b> (Marketing skill used) and <b>Functionality</b> of the design solution. Does the design have a powerful message? (Information Design) Can it be used? (Product Design).	/10
	<b>TOTAL</b>	<b>/50</b>

## Total processed mark

	Process work $150/3 = 50$	Product 50	Total 100
Teacher			
Moderator			

**Notes to teacher:** Give developmental comments and critique the learner can use to improve his work to get it ready for the final retrospective exhibition.

## Comments:

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## Annexure A: Design in business context - Gr.12

### Research Task 1

- Use a variety of research skills, e.g. observations, interviews and data analysis.
- The task must consist of the following and must be clearly indicated:

a	Front page and Index	5
b	Introduction	5
c	Body	10
d	Conclusion	5
e	Bibliography	5
	Total	30

- This should be done on A4 paper and submitted for marking on the agreed date.
- After marking it should be inserted in a pocket made just after the index in your process book.

### Focus: Packaging and Marketing

#### 1. Selecting a panel

For this project you are firstly required to answer the questionnaire yourself (as a consumer) and then select a group consisting of 9 panel members that represent a diverse group of individuals ( different background, ages, cultures) so that you can collect information that will eventually reflect a more objective study / result.

#### 2. Task

Ask your panel to visit any supermarket so that they can complete the ten questions on the questionnaire.

#### 3. Data analysis

Once you have collected all 10 questionnaires, you will need to do a data analysis and write down your findings in a report. This report will need a introduction, feedback on your findings, conclusion and a bibliography.

#### 4. Final Interview

After you have analysed all 10 questionnaires, you need to go back to the supermarket where you initially did your own questionnaire and conduct an interview with the store /floor manager about your findings. Make sure to include questions 2, 5, 6, 7 and 9 in your interview again as the store manager will be able to give you good insight.

#### 5. Final Essay

Finally prepare a written piece that includes all 10 questionnaires, the data analysis and the interview for your teacher.

**(Refer to your Gr. 11 textbook to refresh your memory on how to conduct an interview. As always, be on your best behaviour, make an appointment with the store / floor manager and be well prepared.)**

**Questionnaire**

Name of panel  
member: \_\_\_\_\_

Date: \_\_\_\_\_

Questionnaire nr: \_\_\_\_\_

Please answer truthfully – there are no right or wrong answers!  
It is about consumer behaviour and how we as consumers  
experience and respond to packaging. Where possible, please  
give examples to illustrate and motivate your opinion.

1. Why do you think the shop managers organise the shelves the way they do? In other words, do you think there is a reason for some products being on the top or bottom shelving? How do you think they choose which product will be the closest to the end of the aisle?	
2. Does packaging make a difference to the way you initially look at the shelves of goods? Which attract your attention first, and what determines the way your eyes move across an aisle?	
3. Why do you think packaging is sometimes called 'the silent salesman'?	

4. Would 'cute' or unusual packaging sometimes persuade you to buy something you do not really need? If so, why?	
5. Why do you think that certain products, such as coffee, cookies, etc. are sometimes sold in limited edition tins or novelty packages?	
6. When you look at 'health food' packaging do you think there are certain colours or packaging materials they use that are indicative of belonging specifically to the 'health food' industry? How does packaging convey: "Look at me! I am healthy!"	
7. Why do you think the in-house brands (no-name brands) of e.g. Shoprite or Pick 'n Pay look so cheap? Do you think there is a reason behind the look and feel of the 'no-name brands' and the perception that they do not spend any time and money on the design of the packaging, and do you think this plan (if there is one) is working?	

<p>8. If you consistently struggle to open a package because of bad package design, would you still continue to purchase it for the quality of the product itself? To what extent do you think the functionality of the packaging plays a role in the buying process?</p>	
<p>9. Are you as a consumer attracted to *point-of-purchase displays? Do you think our society is still seduced into buying things they don't necessarily want because of fancy and impressive displays?    *point-of-purchase displays are beautiful presentations in a shop, usually positioned close to the exit/entry and pay points, and often contain new products or, for example, for a special time of the year, products like Easter eggs before and during Easter.</p>	
<p>10. Which stereotypical approaches do you recognise when looking at products which have a local</p>	

<p>flavour? Name as many as you can. (Hint: a favourite to use is 'The Big Five', so see if you can think of or spot other examples with local flavours.</p>	
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**Thank you for your participation!**



GRADE 11 TEXTILES & FASHION

THEME: ARCHITECTURE & FASHION



Many famous designers have stated that they get inspiration from buildings. Architectural fashion involves the use of fabric as "building materials" to create angular shapes, undulating layers, etc. It is all about structure, shape and form and designers are concerned with creating

3-D elements in clothes. There are clear differences between the two disciplines in size, scale, and material: architects need to work with rigid and hard structures to create monumental (and hopefully everlasting) pieces of art, whereas fashion designers use fluid and light material to make their garments, which must also look good.

Here is a list of possible designers you could explore: Antoni Gaudi; Shigero Ban, Thomas Heatherwick; Frank Gehry; Zaha Hadid; Coop Himmelbau; Hundertwasser; Charles Moore.

### What must you do:

#### Design in business context (Research module 3)

Focus for module: an ability to present a design product in terms of:

- A brief introduction to the design product (identification of a need, and motivation of concept choice);
- The target market;
- Process (research, challenges and solutions; choice of materials); and
- Production (challenges and solutions, and explanation of the making process); and a final evaluation and degree of success.

Choose one of the following target markets for your range for male or female:

- Fun outfits for a young adult
- Dance costumes
- Street wear for young adults (17 – 22)

Choose a building from a style in design history:

- *Art Nouveau; Art Deco; Russian Constructivism; Post Modern; Deconstructivism*

**Choose an animal or reptile.**

**Choose a mood:**

- *Romantic; pensive; aggressive; energetic; innocent; dreamy; masculine*

**Notes to teacher:** The learner should keep his business context research task in mind as he carries out this task.

The learner should do proper research on who his chosen target market is and on their likes, needs and requirements to be included in his business context task.

The learner can write an essay on the process and production of his final product after he has done the task to be included into his business task.

– This could be a separate A4 document and inserted in a pocket in the process workbook, or it could be done directly in the workbook.

**Choose a working method** (You must combine a minimum of 3):

- *Constructed; manipulated; tie-dye; screen print; weaving; appliquéd; knitted/crochet; plaiting*

### **Section A: Workbook**

*Once you have made your choices, take the following actions:*

**Make a mind map to explore different ideas. Make small sketches to explore different aspects of your choices, e.g. textures, patterns, line & shape.**

		Date
A.	Do research on your chosen words and find images that appeal to you in colour, mood, texture and form.	
B.	Create a mood board from your final collected items. You may also include pattern, texture, colour and shapes you liked from your research.	
C.	Make small sketches to explore different aspects of your choices, e.g. textures, patterns, line & shape.	
D.	Create a main colour theme you wish to use in your series. You may choose an accent colour, which must appear in the series used in different ways.	
E.	Generate ideas with explanatory notes from your research and mood board.	
F.	Create at least 4-5 examples/swaps of construction, manipulation, tie-dye, screen printing, weaving, knitting, plaiting methods, etc. with/on the materials you can possibly use.	
F.	Develop at least 4 ideas of complete costumes for your project from which you can finalise.	
G.	Draw up your final idea on a square paper, showing front and back views. These drawings must be in full colour and must be accompanied by a detailed explanation of what you intend to do.	

## Section B: Product

**Notes to teacher:** use a document like this to assist the learners with time management. Agree on dates when each mini-task should be completed, up to the final submission date. At least 60% of the work should be done in contact time in class with the teacher's facilitation and input and completed as homework. Marks can be given for mini-tasks on submission dates (you can initially give marks in pencil, make suggestions and encourage them to do improvements).

Emphasise the importance of good time management for a designer.

**Notes to teacher:** Always keep environmental and social economic issues in mind! No need to buy expensive lino or other printing options.

Encourage learners to experiment with found / recycled / natural materials to make their final products.

- Work out a proper work schedule and plan what you are going to do in class each week so that you don't waste time in class. This will form part of your evaluation.
- Check out ideas before you start making your final idea so you can make sure that it will work. You can do this in paper.
- Plan the colours and textures you wish to use. You will have to buy any unusual dye colours yourself.
- Try and create your own fabrics or use what is available to keep costs low and recycle as part of your work ethic. Do not buy expensive fabrics. It is more challenging to create great ideas that are cost effective and safer for the environment.
- Your garment must be functional and not fall apart.
- Make sure you leave the room tidy for others to use.

### Assessment Criteria: Product

Creativity, originality	<b>10</b>
Technique and craftsmanship	<b>10</b>
Evidence of design involvement and at least 18 hours of work	<b>10</b>
Use of design elements & principles	<b>10</b>
Professional presentation	<b>10</b>
Time management	<b>10</b>
<b>Total:</b>	<b>50</b>
<b>Total A &amp; B =</b>	<b>100</b>

### Assessment Criteria: Workbook

Degree of research and selection of appropriate sources/mind map /mood board	<b>10</b>
Evidence of experimentation and generative ideas	<b>10</b>
Evidence of developmental concepts (minimum of 5)	<b>10</b>
<i>Final idea in full colour &amp; Expression of intention and rationale</i>	<b>10</b>
<i>Research essay for Design in Business Context</i>	<b>10</b>
<b>Total:</b>	<b>50</b>

**Notes to teacher:** Make sure to allow enough time for making the final product. At least 60% of this making process should take place in the classroom under your supervision. You cannot accept a product you see for the first time on the submission date.

## Gr.11 DESIGN - PAT – Raising awareness for water conservation

Water is life. For millions of years life on earth has been dependent on water for survival. When Neil Armstrong landed on the moon in 1969 he described planet earth as "a shining blue pearl spinning in space". The blue colour is in fact the amount of water that is present on the surface. 70% of the earth's surface is covered with water, but this comprises of approximately 97% salt water and 3% fresh water. Of this 3%, less than 1% is available for life on earth, while the rest is in the form of ice at the poles.

The amount of water on earth is constant and cannot be increased or decreased, but is unevenly distributed across the earth. South Africa receives an annual rainfall of 492 millimetres whereas the rest of the earth receives 985 millimetres. This is nearly half the earth's average. Thus South Africa is classified as a water-stressed country. A further problem adding to this demand is water quality. Water quality is defined as water which is safe, drinkable and appealing to all life on earth. In South Africa, the quality of the scarce, fresh water is decreasing because of an increase in pollution and the destruction of river catchments caused by urbanisation, deforestation, damming of rivers, destruction of wetlands, industry, mining, agriculture, energy use and accidental water pollution. As the human population increases, there is an increase in pollution and catchment destruction.



### Situation in the Western Cape

In January 2017, it was reported that Cape Town's dam levels were expected to dip to around 20% in the following months, with some experts warning that the city – which consumed up to 890 million litres a day for the week ending on 15 January – only has enough stored water for the next 100 days.

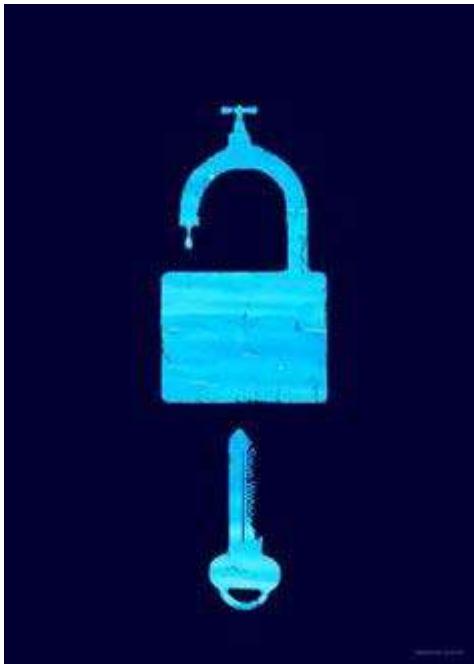
"If current consumption continues, the City expects that dam levels could be at approximately 20% by the start of winter. This leaves a very low margin of safety as it is difficult to extract the last 10% of a dam's volume," said the City's mayoral committee member for informal settlements, water and waste services, councillor Xanthea Limberg.

"We do not expect to run out of water before the next rainy season, but constant water usage above the target of 800 million litres per day of collective use, as has been the case, is not sustainable."

In order to ease the pressure placed on water supplies, municipalities across the province will continue to implement level 1, 2 or 3 water restrictions for the foreseeable future. The City of Cape Town has upgraded its water restrictions to level 3. Residents and non-exempt businesses who don't comply with water restrictions will be charged higher tariffs and may be fined for disregarding water usage guidelines.

**Water is the most critical resource issue of our lifetime and our children's lifetime. The health of our waters is the principal indicator of how we live on the land.**

## BRIEF



As you have seen from the above information, we face a serious crisis with our limited water resources in the Western Cape and many other places in South Africa. **What can you do to help?** How can you raise awareness at your school, at home and in your community?

Design a product to raise awareness of the importance of saving water.

Examples:

- Poster
- Information pamphlet
- T-shirt design
- Any other creative design

Your challenge is to create an eye-catching design that will force people to take in the message you want to express.

**Notes to teacher:** Show your learners lots of inspirational visual stimuli of information design products on awareness issues.

Also link this with your theory teaching on environmental and social issues

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Activity to start the PAT. Do this this activity in your workbook.

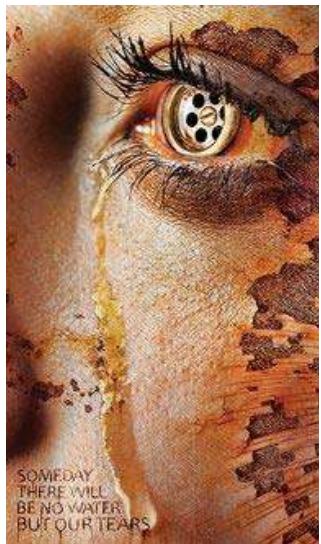


Figure 1

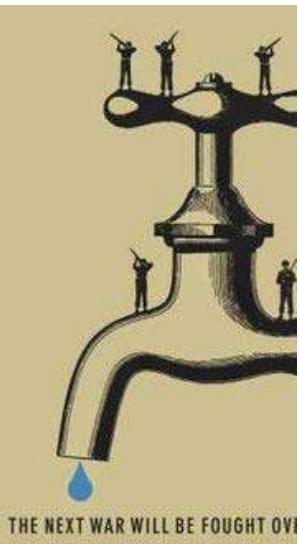


Figure 2



Figure 3

**Figures 1 – 6 are examples of posters aiming to raise awareness on saving water.**

**Notes to teacher:** You should facilitate this activity in a class discussion after which the learners could complete the activity in their workbooks.

**Notes to teacher:** You should facilitate this activity in a class discussion after which the activity could be completed in the learners workbooks.

- Which one do you think gets the strongest message across? Give reasons for your choice.
- Which one do you find the weakest? Give reasons for your choice.
- What do you find stereotypical in these posters?
- Which images/combination of images do you find original?

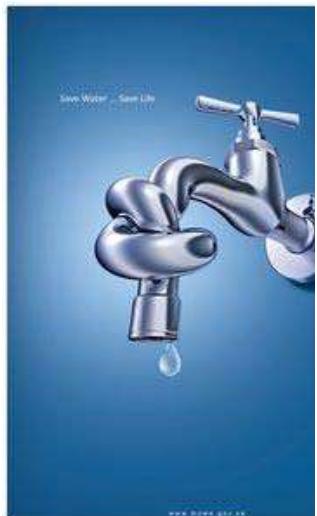


Figure 4



Figure 5



Figure 6

## TOPIC 1 - PROCESS

**Your teacher will facilitate the process.**

### Design in business context (Research module 3)

**Focus for module: an ability to present a design product in terms of:**

- A brief introduction to the design product (identification of a need, and motivation of concept choice);
- The target market;
- Process (research, challenges and solutions; choice of materials); and
- Production (challenges and solutions, and explanation of the making process); and a final evaluation and degree of success.

Work on your **business context task** throughout. Prepare it as an oral presentation to be presented to your client (teacher) with your final product. You may use aids like PowerPoint with your presentation.

- **Do extensive research.**

Things to consider:

- Information on the critical situation
- Statistics e.g. dam levels, water restrictions
- Speak to your parents, peers to see how they conserve water
- Experiments e.g. how much water you save if you use a glass of water to brush your teeth, rather than leaving the tap running
- Any other

**Notes to teacher:** The learner should keep his business context research task in mind as he carries out this task.

The learner should do proper research on who his chosen target market is and on their likes, needs and requirements to be included in his business context task.

The learner should keep notes on the process and production of his final product throughout the task to be included into his business task.

– This could be in the form of a PowerPoint presentation to be presented to his client, with his final product .

- **Generate ideas on creating awareness**
  - Use your research to make a mind map of all the issues
  - Decide on your target market – school, home, community and investigate different approaches and methods.
- **Decide on your product e.g. poster, t-shirt design, etc.**
- **Investigate the use of appropriate materials.**
- **Start designing different options.**
- Remember to avoid stereotypical images/colours/design. You want to do something eye-catching to get your message across.
- **Evaluate the ideas generated and select the best solution.**

All process/preparatory work for your design must be shown in a sourcebook/workbook (A3 size suggested).

## TOPIC 2 - PRODUCT

**You will complete the product under the guidance of your teacher.**

**The following is important:**

- Creativity/originality/interpretation
- The appropriate use of design elements and principles
- Professional presentation

## PRESENTATION

Do your oral presentation of the business context aspect to your client (teacher) to support your final product.

**Notes to teacher:** Agree on dates when each mini-task should be completed up to the final submission date. At least 60% of the work should be done in contact time in class with the teacher's facilitation and input and then be completed as homework. Marks can be given for mini-tasks on submission dates (you can initially give marks in pencil and make suggestions and encourage them to make improvements).

Emphasise the importance of good time management for a designer.

**Notes to teacher:** use a document like this to assist the learners with time management. Agree on dates when each mini-task should be completed up to the final submission date. At least 60% of the work should be done in contact time in class with the teacher's facilitation and input and then be completed as homework. Marks can be given for mini-tasks on submission dates (you can initially give marks in pencil and make suggestions and encourage them to make improvements).

Emphasise the importance of good time management for a designer.

**Notes to teacher:** Make sure to allow enough time for making the final product. At least 60% of this making process should take place in the classroom under your supervision. You cannot accept a product you see for the first time on the submission date.

# GRADE 10 FASHION DESIGN

## Topic 1

**Task 1:** Collect pictures from magazines and brochures on fashion items for teenagers that you perceive as trendy and current. Make a beautiful collaged mood board on the first page of your workbook and write a definition for 'trends' on your mood board in an artful way.

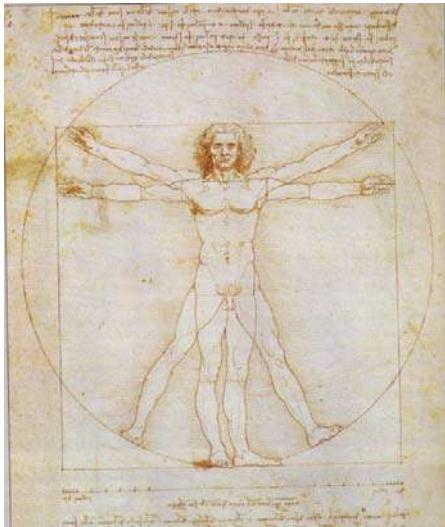
## THE BODY PROPORTIONS FOR FASHION ILLUSTRATION

### The Vitruvian Man

Leonardo Da Vinci drew this illustration of the perfectly proportioned body to accompany his notes. He wrote that the figure is the ideal architectural model because with extended arms and legs it fits into the perfect forms of both the square and the circle.

**Task 2:** Do simple line drawings of a) – d) in your workbook. c) can be done on a loose piece of paper first and stuck into your book.

a) The height of a realistic human figure from crown to toe is about 7 1/2 heads high.



b) For fashion drawing purposes you can extend this to eight and a half heads.

**Notes to teacher:** Make sure your learners have a sound understanding of the different design categories and where fashion drawings and fashion itself would fit in.

Show your learners lots of inspirational visual stimuli of fashion drawings and fashion.

### Teaching opportunity

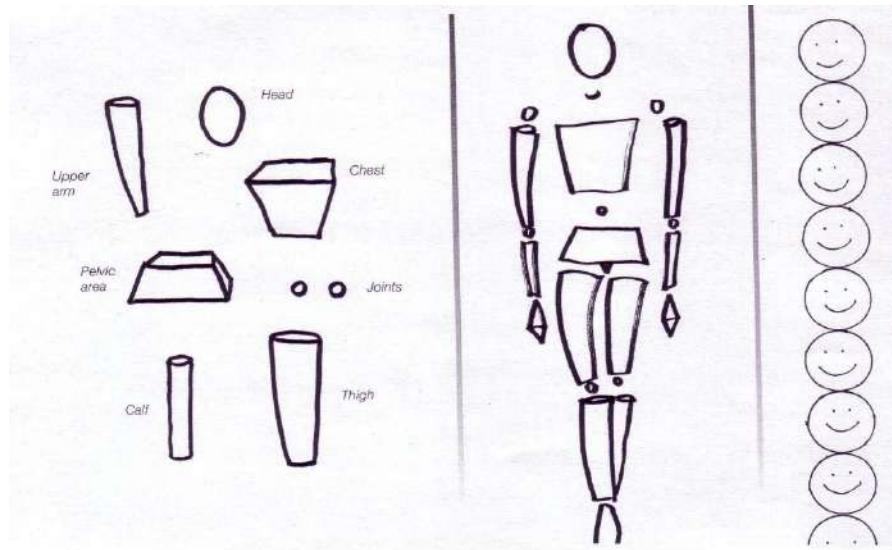
Business context task module 1: trends + ONE appropriate local case study.

Give a lesson on trends and trendsetters and predictors (See Gr.10 textbook.)

Find a few new, trendy South-African fashion designers or companies, e.g. David Tlale, Pilgrim Clothing ZA (Siviwe James), Imprint ZA (Mzukisi Mbabane), Oath Studio (Richard Minsi and Shane Childs), Tamara Cherie Dyson, Punk & Ivy (Khaya and Bianca Sibiya), and Lazuli (Zahara, Foziah and Layla Cassim).

Give each learner or a group of learners one trendy SA fashion designer to research and write a short essay about. Examples of his / her work should be included in the essay, if possible.

Remember that you may lengthen only below the waist, but never above, as these parts must fit a real person!



**A**

**B**

**8 1/2 heads high**

**Notes to teacher:** Formal drawing is compulsory – you should lead and initiate and teach this, but make sure whatever they are drawing are part and applicable to the PAT theme they are working with.

c) How to work out a basic blueprint for proportions using the folding method:

Use an A4 sheet of paper for this.

- Make a mark just below the top of your paper and one about 2-3 cm from the bottom.
- Draw a line down the middle. This will be your drop line.
- Place the top mark onto the bottom mark and fold.
- Proceed to fold your paper in half two more times. Refer to the illustration in C.
- Open up the page – you will now have 7 fold lines and 8 spaces.
- Mark the lines as in the illustration and start your drawing using the shapes in illustration B on a clean sheet of paper.

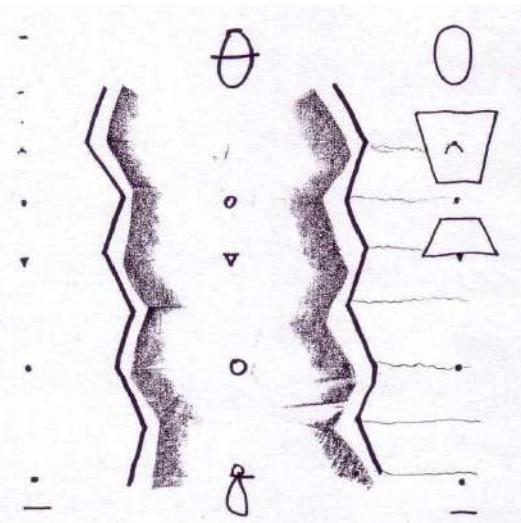
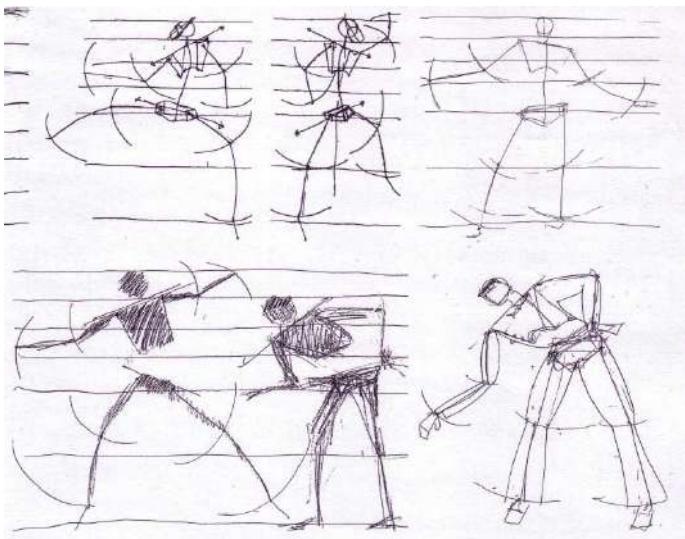


Figure C.



d) You can use this blueprint for many other drawings or to practise to draw figures in movement as in the examples above.

**Notes to teacher:** Formal drawing is compulsory – encourage learners to develop their fashion figures further and to play around with movement of their figures.

**Tip** – The shapes in Figure B can be cut out and shifted around on the blueprint and then traced to draw the movements.

## Topic 2:

### CREATING SIMPLE GARMENTS WITHOUT SEWING



Lehopa Lechaba: Woven basket

The circle also has many symbolic meanings in society, e.g. eternity, unity, completeness, life cycle, wheel of fortune, etc.

It appears in many garments and in surface designs of fabrics and is a strong design element in many cultures, either in facial or surface decorations or in the dream stories of the Australian Aborigines and the Batik fabrics of Indonesia.

**Notes to teacher:** Show your learners lots of inspirational visual stimuli of designs in circles – e.g. ceramics, mats, beadwork, etc.

#### Teaching opportunity

This could also be used to teach some of your term 1 theory aspects on visual literacy, e.g. design elements, design principles, composition, symbols, signs, etc.

## TASK 3

AIM: The aim of this exercise is to teach you to think creatively and out of the box.

You will be given only one **shape**, a circle.

**A shape is a flat two-dimensional surface.**

**You will be given:**

- One paper circle to start with
- Scissors
- Glue
- Various types and textures of paper, coloured paper, gift wrap, wall paper offcuts, serviettes, colourful magazines
- Pencil
- Various sized round lids and buttons as drawing aids

You may not use any other equipment or tools as you have to use your hands and the scissors to manipulate the paper.

- For this task you may only use the circle to create at least 6 different garments.
- You may not use any other shape or line.
- Use the circle in a creative way to create not only the garments, but also the decorations and openings.
- Use the lids and buttons to create circles of different sizes.
- There is no limit to the size and number of circles you use. Be as creative as you can and have fun!

**Notes to teacher:** Depending on your space and economic situation this could be designed for dolls, e.g. Barbie doll figures or the life-size figures of learners themselves.

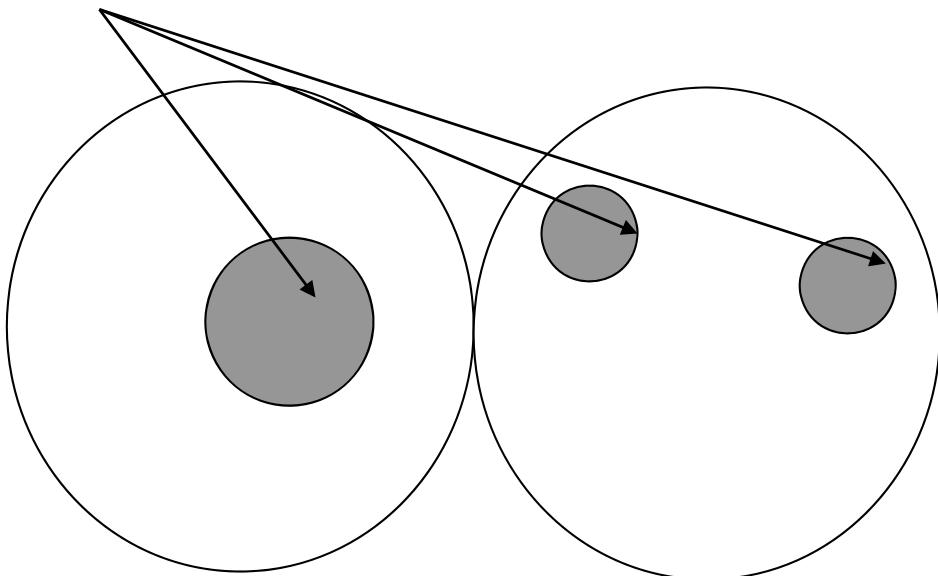
Choose basic circle's size depending on the above.

Vilene - is a good, stronger alternative to paper to use as base material if you choose to do it life-size.

Newspaper - stick together with wood glue in two or three layers, wood glue thinned with water is also very strong. This could then be glued to any size you require.

Prototypes could also be developed for the Barbie dolls and final work could be life-size.

**Example: Holes cut into the paper to create a skirt and jacket.**



**Notes to teacher:** Allow learners to describe their design processes in their own words. Assist them with the correct design vocabulary and terminology in the class discussion.

- On the task sheet explain how you have solved the problem of each garment.
- Make sketches of your ideas as you go along and paste these and the notes you have made on the task sheet into your work-book.

When you have completed all your garments, we will have a class discussion during which we compare ideas and see how others have approached this task.

We will then look into other methods through which you can develop your ideas even further and decide on one that is the best solution.

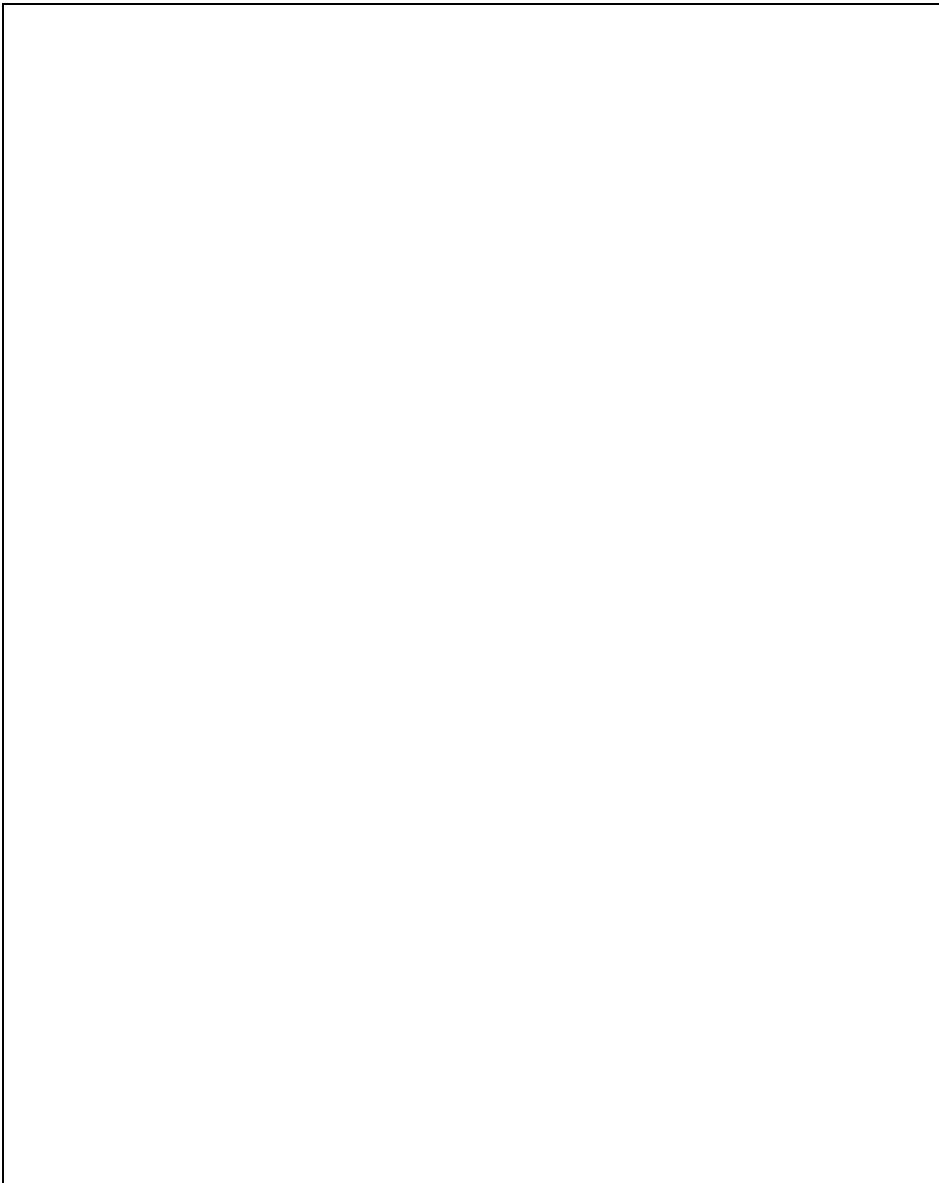
What you have done up until now is called the **DESIGN PROCESS**.

## Task Sheet

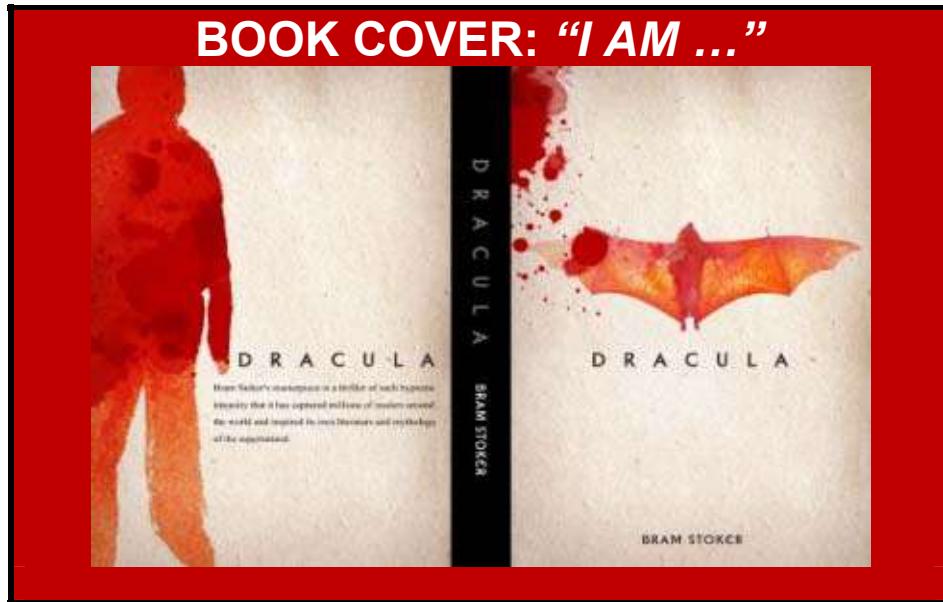
Explain what you have done. Try and use full sentences.

1.	
2.	
3.	
4.	
5.	
6.	

**NOTES and further ideas**



## GRADE 10 Visual Communication PAT



#### Notes to teachers

This is a visual communication task focusing on book cover design. The teacher should make learners aware of the different parts of a book cover, e.g. the spine, the back and the front. The teacher may develop a template for the project that learners may use.

The presentation of this task would be the open book cover neatly mounted and/or a mock-up of the cover on a real book. They may use a photocopy for this purpose.

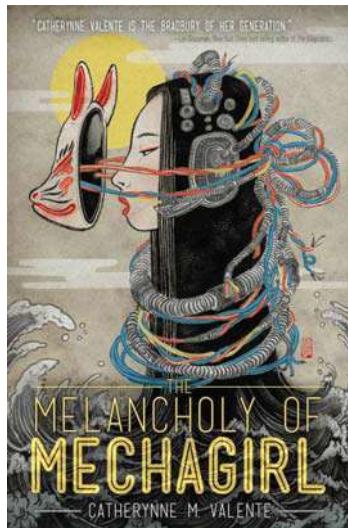
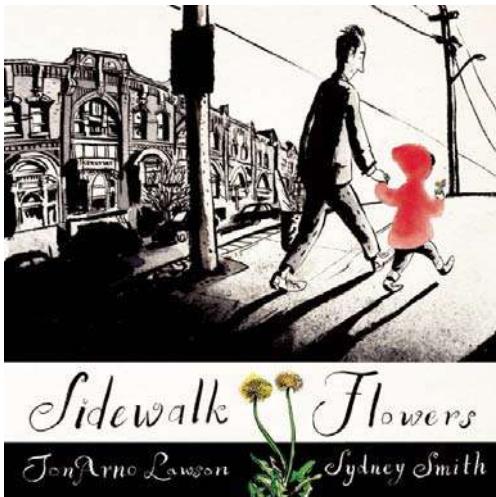
"When we read a story, we inhabit it. The covers of the book are like a roof and four walls. What is to happen next will take place within the four walls of the story. And this is possible because the story's voice makes everything its own." – John Berger

We may not judge books by their covers, but we certainly choose them by their covers.

You have written an autobiography on your illustrious and eventful life, called '**I am ....**' (Fill in your name). Your publisher wants you to create the book cover.

## Design in a Business Context

- Do research on contemporary book covers.
- Photocopy three examples of books covers you find exciting. Paste these in your workbook. Write a short paragraph on each by commenting on the following:
  - Layout
  - Typography
  - Choice of imagery and media
  - Originality and creativity
- Choose a South African book illustrator and show his style of illustration in a visual gallery (you may use annotation)
- This must all be done in your workbook.



### Notes to teachers

It is important to integrate the business context into the task.

Be very specific with your requirements, especially in grade 10.

### Notes to teachers

Discuss the various examples of book covers in this PAT with the learners. Also show them many different examples to inspire them. Make them aware of the importance of typography, layout, etc. Also the use of the formal elements and design principles.

## Brief

The brief is to design the cover of your autobiography.

Consider an illustration style that represents you and things you are passionate about, e.g. animals.

Your cover must contain a figure or parts of a figure.

**You may use any style but it MUST have a contemporary feeling.**

## Process

- Your entire process must be documented in your workbook.
- Collect pictures of items or interests that tell us more about yourself, including selfies, and create a comprehensive double page mood board.
- Look for typical illustrations and alternative contemporary options. Think outside of the box!
- Make at least 10 scamps for layouts and then 3 proper layouts for book covers.
- Find a type face that will suit your design.
- Present your designs, accept feedback and advice and then refine your best design.
- You can then move on to your final product.

A scamp is a first rough draft or mock-up usually used in design terms (scamp up a design during a design brief).

## Notes to teachers

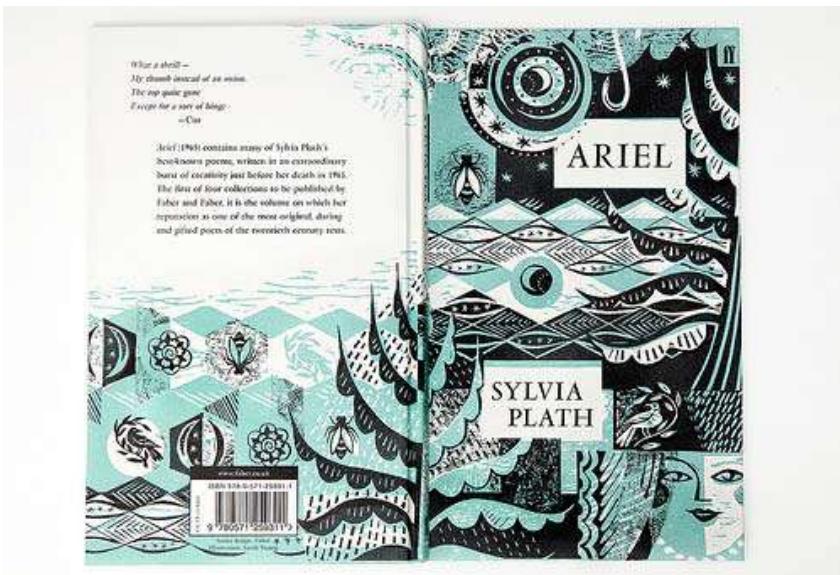
It is extremely important that the teacher facilitates and guides the whole process with mini-guidelines, etc. Teachers must have one-to-one sessions with learners on a daily basis.

## Medium

Dipping pen and black ink.

## Typography

Your illustration MUST contain relevant typography that suits your illustration, for example: *"I am ..."*



## Notes to teachers

The teacher must demonstrate techniques of using the pen and ink. There are many technical tutorials available on YouTube that can be used. Learners must also get the opportunity to experiment with the medium using different techniques such as hatching, stippling, etc. They can also use a small brush.

X	PAGE	WORKBOOK MINIMUM REQUIREMENTS CHECKLIST	Due Date
	<b>1</b>	Title page as well as index tag	
	<b>2</b>	Brief and checklist (this page)	
	<b>3</b>	Assessment table	
	<b>4</b>	Rationale with mind map, additional notes and ideas	
	<b>5</b>	Mood board	
	<b>6</b>	Mood board	
	<b>7</b>	Idea 1	
	<b>8</b>	Idea 2	
	<b>9</b>	Idea 3	
	<b>10</b>	Final – here both you and the client must be able to see exactly how the final product will look.	
	<b>11</b>	Additional media experiments, colour, textures, composition options, process, photos, etc.	
	<b>12</b>	When the project is finished, write a reflection and complete your own assessment and this checklist.	

**Notes to teachers:** use a checklist like this to assist the learners with time management. Agree on dates when each mini-task should be completed up to the final submission date. At least 60% of the work should be done in contact time in class with the teacher's facilitation and input and then be completed as homework. Marks can be given for mini-tasks on submission dates (you can initially give marks in pencil, make suggestions and encourage them to make improvements).

Emphasise the importance of good time management for a designer.

**Notes to teachers:** Formal drawing is compulsory – you should initiate, lead and teach this, but make sure that whatever the learners are drawing are part and applicable to the PAT theme they are working with.

ASSESSMENT CRITERIA	
<b>90 – 100 OUTSTANDING</b>	Exceptional ability; richness; insightful; fluent; highly skilled; observation and knowledge powerfully expressed; supported by an original or unusual selection of relevant visual references. <b>Outstanding and original presentation</b>
<b>80 – 89 EXCELLENT</b>	Striking impact; most of the above; detailed; well organised and coherent; polished; skill evident; supported by original/unusual/relevant visual references; presentation original. <b>Some minor flaws evident</b>
<b>70 – 79 VERY GOOD</b>	Well organised, as above, but lacks the "glow and sparkle"; good level of competence and selection of content; supported by a good selection of relevant visual references; obvious care and effort taken with original presentation <b>Some obvious inconsistencies/flaws evident</b>
<b>60 – 69 GOOD</b>	Interesting visual presentation; clear intent; convincing; simple, direct use of medium; displays understandable, but tends towards a pedestrian and stereotyped response at times; adequate selection of relevant visual references; reasonable effort taken with presentation <b>Distracting/obvious inconsistencies</b>
<b>50 – 59 AVERAGE</b>	Adequate; feels mechanical; derived or copied; little insight; unimaginative; some visual references not always clearly identified; fair presentation <b>Many distracting inconsistencies</b>
<b>40 – 49 BELOW AVERAGE</b>	Enough material/works to pass; not logically constructed; some flashes of insight; limited selection of information; poor technical skills might be a contributing factor; little use of visual information; clumsy or careless presentation <b>In need of support/motivation to pass</b>
<b>30 – 39 WEAK</b>	Visually uninteresting; uncreative; limited/poor technical skill used; little attempt to present information in an acceptable manner; little or no visual information/reference; general lack of commitment <b>In need of support/motivation to pass</b>
<b>20 – 29 VERY WEAK/FAIL</b>	Very little information; jumbled; not easy to view; little or irrelevant work/visual information; no effort made to present work in an acceptable manner; general lack of commitment/cooperation <b>Unacceptable</b>
<b>00 – 19 UNACCEPTABLE/FAIL</b>	Incoherent; irrelevant, very little or no work; lack of even limited skills being applied; no commitment/cooperation <b>Unacceptable</b>



Examples of learner's work

ASSESSMENT			
TOPIC 1: PROCESS WORKBOOK	TOTAL VALUE	SELF ASSESS MENT	FINAL MARK
Intention, rationale, documented time planning, self-assessment and reflection	10		
Research, experimentation, mind map and mood board	10		
Scamps, 3 ideas, final sketches and preparation of final concept	10		
Drawing (completed in drawing class)	10		
Design in a business context – research project	10		
<b>TOPIC 1 TOTAL</b>	<b>50</b>		
TOPIC 2: PRODUCT	TOTAL VALUE	SELF ASSESS MENT	FINAL MARK
Creativity, originality and relevance to the brief	10		
Appropriate use of formal design elements and principles	10		
Technique, craftsmanship, method and presentation	10		
Time management and use of available class time	10		
Visual impact, communication and functionality of the design solution	10		
<b>TOPIC 2 TOTAL</b>	<b>50</b>		
<b>TOTAL (TOPIC 1 + TOPIC 2)</b>	<b>100</b>		

**Notes to teachers:** Make sure to allow enough time for making the final product. At least 60% of this making process should take place under your supervision in the classroom. You cannot accept a product you see for the first time on the submission date.

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