



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P1

MEMORANDUM (THEORY)

EXEMPLAR 2008

MARKS: 150

TIME: 3 hours

This memorandum consists of 23 pages.

Question 1 (20 marks)**AS1: Make value judgments informed by a clear understanding of design.****AS2: Understand design theory and use design terminology correctly.****1.1 Marking Guidelines [10 marks]**

1.1.1 Learners will offer different viewpoints to the question. Opinions must be based on appropriate design language. Credit must be given to any valid and reasonable answer.

Example:

The design is successful because:-

- It makes a bold statement with contrasting black and white beaded strings.
- It shows a sophisticated level of craftsmanship (control of the technique).
- It shows a fusion of traditional knowledge systems with a Western design aesthetic.

Any 2 points.

2

1.1.2 The following may be included in the analysis:- (Any 5 design principles and / or design elements).

5

- Discussion of form/shape (an element). The 3-D form is a fat cylinder of beads which is curved to form the 2-D shape which is an oval framing the neck.
 - Discussion of tone (an element). There is a contrast (principle) of tone - maximum contrast (*dark & light*) of tone is very striking, and provides an emphasis for the face of the wearer.
 - Discussion of line (an element) - the white *lines* (strings of beads) are contrasted (principle) with an opposing black ball of beads (*a dot – an element*). Contrast between linear elements (elements) - a thick line is set up by the corded cylinder around the neck and thin lines by the twisted and fragile single strands hanging from it.
 - The black stings & white balls are *repeated* (a principle) throughout the design. This provides a *unity* of design – *integration (Repetition & unity)* (all principles)
 - Discussion of colour (an element) – black (*all* colour wavelengths absorbed) and white (all colour wavelengths reflected) – therefore maximum contrast – ‘all or nothing’. Use achromatic colour – only black and white
- THE FINAL DESIGN EXAM WILL HAVE A COLOUR APPENDIX.
- Contrast (principle) between solidity and transparency - the black beads are massed at the top as a solid cylinder of black. The more fragile strands of single beads hang freely below it to provide a feeling of transparency.
 - Discussion of texture (an element) - physical ('real') texture is created by the uniform size of the small (seed) beads i.e. a 'bumpy' texture.
 - Credit other observations related to any five design principles and/or design elements.

MIDDLE (application) & HIGHER (analysis)

1.1.3 Prototyping is the use of simplified and incomplete models / samples of a design to explore ideas, elaborate requirements, refine specifications and test functionality.

The paper model functions as a prototype in some respects as it explores ideas and visual elements. It provides a visible solution to the client that is more complete and tangible than a drawing. It is usually made of an inexpensive material (e.g. paper). It could also be called a maquette (e.g. in puppetry)

Prototyping is one of the Universal Principles of Design. (see LPG)

The candidate may use her own words. Allocate 3 marks.

HIGHER (Deduction)

3

(10)

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Observation Visual comprehension	30%	1.1.1	3
Middle order	Application of elements	50%	1.1.2	5
Higher order	Analysis Synthesis Evaluation	20%	1.1.2	3

1.2 Marking Guidelines

Iconography:

The curved organic lines of the building are similar to that found in a boat or a fish. The detail of the surface shows a scale-like tiling which reminds one of fish. The curved fin-like lines of the roof remind one of a boat sail or the fin of a fish. There could also be reference to the wave-like shapes of water.

Formal analysis:

Gehry uses the contrast of curvilinear organic shapes against blocky rectilinear shapes. This is both jarring and discordant, but the variety also gives interest and intrigues the viewer. It is in keeping with its function as an art museum – to provoke interest and discussion. This contrast is also carried through in the use of tone where the organic forms are dark, while the rectilinear forms are light. The negative shapes of the spaces between the solid positive forms are complex and unlike the Modernist use of open, clean geometric spaces. The lines of the building are expressive (creates movement) and calligraphic (detail) and lead the eye of the viewer around and over the architectural forms.

Some possible deductions that can be made from the visual and textual clues are:-

- uses high-tech, strong, non-corrosive materials (e.g. titanium)(given) – may link to boat-building
- uses a steel frame structure with metal cladding as this is light, flexible and easy to construct – may link to boat-building

Credit other observations. Allocate 10 marks.

Formal Summary (more than 10 points):-

- Tone – dark – light (an element) (2) MIDDLE
- Shapes (positive) (negative)(curvilinear)(rectilinear) (elements)(2) MIDDLE
- Materials (2) HIGHER
- Contrast (1) (a principle) MIDDLE
- Structural form – frame structure (an element) (2) HIGHER
- Line (an element) (2) MIDDLE

(10)

Q1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Observation Comprehension	30%		3
Middle order	Application	50%		5
Higher order	Analysis Synthesis Evaluation / Deduction	20%		2

QUESTION 1 TOTAL: [20 marks]

QUESTION 2 (10 marks)

AS3: 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.

AS2: Understand design theory and use design terminology correctly.

2.1.1 A: young women or teenage girls

B: young professional men

2 marks

The choice of image is crucial to the target market. The image of the young woman / girl and the use of the ribbon could appeal to teenage girls wanting to buy the L.G product. The sophisticated young professional in the other advert will appeal to people who want to convey a professional, business image by using the Nokia phone.

Note the careful choice of clothing worn by the models.

- Pretty feminine dress associated with fun = A
- Serious pin-striped suit associated with business = B

Allocate another 2 marks.

4

2.1.2 Learners must be able to identify the existence of stereotypes and discuss how these phone designs challenge or reinforce stereotypes.

Example:

Advert A assumes a feminine, light-hearted young women would use this phone. It is 'sleek' and 'chic'.

Advert B implies that the product is only associated with young, male business minded individuals.

Notice that both products emphasize youth. This discriminates against the older consumer, OR it suggests that the use of these products would accentuate the older buyer's youthfulness.

By differentiating these target markets like this, the advertisers are subscribing to a stereotype. E.g. all young women would be alike and all professionals are male. It allows no room for young professional women or older women.

2

Allocate 2 marks.

(6)

- 2.2 Learner must identify whether or not symbols C and D are inclusive and how these symbols reinforce or challenge stereotypes, biases and prejudices. Each symbol must be evaluated on the above view and a discussion on the relevant line of the question must be explored. Learners must be credited for providing a well argued viewpoint on the existence of stereotypes, biases and prejudices.

Example: symbol C reinforces gender division by the line used to separate gender. Or there could be racial implications if the image was reversed into black against white. Symbol C also fails to include people with disabilities. Another 'wheel-chair' symbol has to be used.

Symbol D fails to recognize the eating habits of different cultures.

(4)

Allocate 4 marks.

QUESTION 2 TOTAL [10]

Q2 LEVEL	COGNITIVE SKILLS	Percentage	Questions	Marks
Lower order	Observation/Recall Comprehension	30%	2.1.1	4
Middle order	Application	50%	2.1.2 + some 2.2	2 + 2
Higher order	Analysis Synthesis Evaluation/ Deduction	20%	2.2	2

QUESTION 3 (20 marks)

AS4: Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of design.

3.1 3.1.1

A jug made at the Zsolnay factory	Carrol Boyes beer mug
<ul style="list-style-type: none"> • Designer is anonymous. • Human figure is very realistic. • Functional object. • Handle looks uncomfortable. • Ceramic/breakable • less durable. or any other valid point. 	<ul style="list-style-type: none"> • Designer is Carrol Boyes. • Human figure is much stylised. • Functional object. • Handle looks uncomfortable. • Pewter/permanent/lasting • Durable. or any other valid point.

4

3.1.2

The term 'form follows function' is defined by objects having a simple shape, devoid of decoration. Initially it was to be inexpensive and serve its purpose without attracting attention. Designers found this to be restrictive and decided to use expensive materials to make their works look attractive. Both these objects, although functional are highly decorative, expensive and attract attention. Although they look aesthetically pleasing they give the impression that they are difficult to hold.

A is decorative and detailed and does not adhere to the principle of form follows function. B is simplified and elongated is more functional than decorative. Arms positioned in a backward reaching position creates the handle. It is stylized and sleek.
Or any other valid answer.

4

3.1.3

Modern society is obsessed with branding and the affluent society will purchase products according to the name of the designer because they believe they will be buying quality. Different groups purchase items and products from stores according to branding and affordability. Many up-market stores sell items that are made in China and India, countries that are stereotypically associated with mass production and poor quality. These items are purchased because up-market stores guarantee their products. The name of the designer is not important but the name of the store becomes a brand name. Some people are of the opinion that the product is more significant than the designer while others believe that if you know the designer then you are purchasing quality. Certain items are purchased by groups if they can associate that product with a company brand name or a designer. Examples could be accessories by Vuitton; shoes by Nike; clothing by Fox; there are many other possibilities that learners would know.

Consumers buy items from stores without brand names because they are assured that the item they purchase, although cheaper is of excellent quality. They are not influenced by in-group behaviour or peer pressure. Sometimes these retail stores support products made in South Africa or support businesses that respects Human rights laws. 2
(10)

3.2

Note: A learner may use any example from an LTSM as prescribed in the LPG. ?????

In the candidates discussion the following must be discussed to ensure full credit :

- Identify the designer.
- Names of the design/description of the designs.
- Characteristic style of the designs.
- Influences on the designers work:-
Explain how culture influenced the design.
Explain how global trends influenced the design.

Example: Carrol Boyes (from the Woolworths Resource)

Boyes has a wide variety of lifestyle products which range from cutlery, flatware, tableware and a large selection of gift items. Her trademark in terms of innovative use of materials is the fusion of pewter, aluminium and stainless steel, in combination with leather and wood.

Carrol Boyes has an art degree, majoring in sculpture. She realised that if she wanted to make her art accessible and useful to the public she needed to combine it with function, such as cutlery. In her search for exclusivity and choosing to work in pewter because of its malleability and versatility, she combined her talent in sculpture and knowledge of metalwork to create distinctive and unique pewter handles which are still her trademark today.

She has a staff of about 400 workers and produces more than 45000 items a month. The extraordinary aspect of her work, in spite of the volume of work she churns out in her factory, no two items are exactly the same.

Her beer mug shows a functional object made in pewter. The mug is very sleek in its finish. The form is very stylized and very simplified. The smoothness of the form makes it tactile. The handle is very strategically shaped to make it comfortable for the beer drinker to hold. Most beer mugs are generally made in glass or ceramic. Glass and ceramic is fragile. This innovative beer mug, although expensive will last longer in terms of durability. The handle design has its antecedents or has been influenced by indigenous art, namely San art. Although the figure is three dimensional its influences has been derived from two dimensional San painting. (10)

QUESTION 3 TOTAL: [20]

Q3 LEVEL	COGNITIVE SKILLS	WEIGHTING %	Question	Marks
Lower order	Recall/knowledge Comprehension	30	3.2	5
Middle order	Application	50	3.1.2, 3.1.3, 3.2	2+ 4 +5
Higher order	Analysis Synthesis Evaluation	20	3.1.1, 3.1.2	2+ 2

QUESTION 4 (30 marks)**Answer both 4.1 and 4.2**

AS4: Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of design.

AS5: Analyse, interpret and critically reflect on examples and relate them to their cultural, historical and contemporary contexts.

4.1 (20 marks)

Note: A learner may use any example from an LTSM as prescribed in the LPG.

There is no single correct way of writing a brochure – the intention is to see if candidates can identify and discuss typical designs that have shaped our Design identities.

Ideally:

- The *names* of important designers should be known
- *Reasons* for the importance of their works should be given.
- The *names* (credit for only two examples from each style) of the typical designs should be known,
AND/OR a *brief identifying description* given.
- The *style name* should be given. e.g. Allen Jones' Kneeling Table is a Pop Design.
- The brochure should attempt to historically and politically *contextualize* the design. No credit should be given for dates, but knowledge of a timeframe would be advantageous. Knowledge of contextual issues is more important than the actual dates. i.e. what are the historical influences or pre-cursors? (LPG: 14)
- The *characteristics* of each style should be discussed.
- Candidates should explain how these designs/designers influenced later developments. This will show that learners have evaluated designers' importance in the Design context.
- The brochure should show evidence of the candidate's ability to use the correct Design terminology.
- Two styles should be discussed; refer to one or more examples from each style @ 10 marks = 20 marks.
- Each style should be less than 1 page in length.

Style example 1: Pop Design

E.g. Design A: Allen Jones' Kneeling Table ✓ ✓

Here we see the kneeling figure of a woman clad in black leather. (Description ✓)

A curved organically shaped glass table rests on her back and wraps around her head. ✓

Her pose is deliberately sexually provocative. ✓

She has been made from a high-tech material – fibre glass laid up into a mould. ✓

Real leather clothing could have been used. This use of found objects from the real world was an influence of Dada. ✓

A characteristic of this style is that the designer parodied (mocked) the popular culture of the time – specifically the use of explicit sexuality in the advertising world. ✓✓

This work is important because it shocked the design world at the time ✓ and represented a revolt against traditional behaviour patterns. ✓ Synthetic materials allowed playful, often ironic and provocative forms to be made. ✓ Alternative models of living were explored. ✓

Any other relevant points.

And / Or

Design B: The 'miniskirt' by Mary Quant. 1966 ✓ ✓

A typical miniskirt ended only centimetres below the panty line. (Can be sketched). ✓

This was considered provocative and upset traditional values of modesty, in keeping with this characteristic of Pop Design. ✓

The 60's culture of 'flower power' was also important. Anti-establishment / counterculture resulted in 'anti-design'. "Make love not war" was a popular reactive stance to the war in Vietnam. Feeling spread from America to Britain ✓ ✓

Fabrics were often brightly coloured (orange, lime green and purple were popular) ✓ and printed with stylized flowers. ✓

This was in sharp contrast to the elegance of previous 'good form' and 'be/ design'. ✓

Any other relevant points.

Allocate 10 marks.

10

Style Example 2: Art Nouveau design

Design A: Lalique's Dragonfly Brooch ✓ ✓

Here we see a piece of jewellery based on a natural living creature ✓ – curvilinear organic form. ✓ This is a characteristic of Art Nouveau.

The piece has coloured (various blues and greens ✓) enamels on precious metals, as well as precious stones. ✓ The body is that of a woman / insect with dragonfly wings. ✓

It is highly ornate/ very decorative. This is also characteristic. ✓

Art Nouveau was initially considered a reform movement against excessive ornamentation and expensive articles, but was just as expensive in its use of precious materials. In this sense it could be considered a failure. ✓

Any other relevant points.

And / Or

Design B: Gaudi's Church of the Holy Family; Barcelona, Spain. ☑ ☑

This building shows both curved organic form (characteristic of AN) and the influence of the heavily ornamented Islamic Moorish past of Spain (an historical reference). ☑☑

It is exceptionally dynamic and seems to soar towards the heavens in a manner similar to the transcendental lift of Gothic cathedrals. ☑ Gaudi used colour in a jewel-like manner in the brightly coloured mosaics that covered the surface. Highly decorative. ☑

It is considered important because it is one of the best known AN buildings in the world, and provides a reference point for others. ☑ However, it is also quite idiosyncratic (unique) in its way, and is a tribute to the personal genius of the architect. ☑

Any other relevant points.

Allocate 10 marks.

10

(20)

Q4.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Recall	30%	4.1 - essay	8
Middle order	Application	50%	4.1 - essay	8
Higher order	Analysis Synthesis Evaluation	20%	4.1 - essay	4

4.2

- 4.2.1 Candidates can discuss/debate the concept of 'less is more' from a modernist perspective and 'less is a bore' from a postmodernist perspective. They may choose to discuss it from any other perspective provided their reasons are valid.
- 'Less is more' from a Modernist approach requires the design to be simple and pure in appearance, devoid of any embellishments, ornamentation or decoration. It must be inspired by a machine aesthetic where its form follows its function. Objects must be streamlined to capture the spirit of the modern age by celebrating modern machine aesthetics in their design.
- The Postmodernists found this approach to design and architecture boring - calling it cold, detached, austere and rigid.
- The Modernists' design approach in architecture confined everything to mathematical geometry and rationality that left little or no room for expressive architecture. Postmodernists found the Modernists provided design solutions that were too detached from society i.e. they did not take into account the human spirit.
- In response the Postmodernists offered a hybrid style (combination of styles) that incorporated everything from the past - including some Modernism - to arrive at a solution that humans could identify with.
- They borrowed ideas from their local cultural environment, from past cultures that were previously marginalised, from past western cultures (Greeks and Romans) and assimilated them to create what is called Postmodernism.

5

4.2.2 Learners must formulate a discussion on how the uses of new materials and technologies have impacted on 20th century global design.

Note: A learner may use any example from an LTSM as prescribed in the LPG (e.g. a website)

EXAMPLE:

Designer = Cesare Columbo ☒ (manufactured by Kartell) (1965) – ‘4867 chair’ ☒ (describe briefly) ☒ - a stackable plastic chair with cylindrical hollow legs. These are made separately and are then attached.

The hole at the back of the seat is needed to remove the chair from the mould.

Materials - ABS plastic ☒ (explain briefly– see below) ☒

Technology - injection moulded ☒ (explain briefly – see below) ☒

- Injection moulding is a manufacturing technique for making parts from both thermoplastic and thermosetting plastic materials in production. Molten plastic is injected at high pressure into a mould which is the inverse of the product's shape. Injection molding is the most common method of production of plastic designs, with some commonly made items including bottle caps and outdoor furniture.
- ABS is a polymer. It is a thermoplastic blend made from petrochemicals (resulting in depletion of fossil fuels), but can be re-cycled. The advantage of ABS is that this material combines the strength and rigidity of polymers with the toughness of rubber. The most amazing mechanical properties of ABS are resistance and toughness. A variety of modifications can be made to improve impact resistance, toughness, and heat resistance. ABS is suitable for outdoor applications

5

Allocate 5 marks.

<http://www.designinsite.dk/htmsider/inspprod.htm>

<http://www.wikipedia.com>

(10)

Or any other example that the learner has studied.

Q4.2 LEVEL	COGNITIVE SKILLS	Percentage	Questions	Marks
Lower order	Observation/Recall Comprehension	30%	Part of 4.2.1+ 4.2.2	4
Middle order	Application	50%	Part of 4.2.1+ 4.2.2 + 4.2.3 a + 4.2.3b	3
Higher order	Analysis Synthesis Evaluation	20%	Part of 4.2.1+ 4.2.2+4.2.3b	3

QUESTION 4 TOTAL: [30]

QUESTION 5 (20 marks)

AS7: Demonstrate an understanding of the ways in which design can be used to reinforce or challenge social, cultural, environmental and ethical issues.

5.1

Note: A learner may use any example from an LTSM as prescribed in the LPG.

- In this essay, the learner will choose a South African designer or group who is concerned with ANY social issue.
- Some examples of issues could be:-
Poverty; capitalism; gender issues; health issues; social injustice; racism & marginalization; etc.
- Some examples of designers are:-
 - MonkeyBiz – poverty alleviation & job creation
 - Mapula - poverty alleviation & job creation
 - Others from the Woolworths resource.
- The learner should discuss named works by their chosen designer.

Example:

Mapula was started in order to provide employment for rural women. ☒

It was initially funded by a charitable NGO but is now self-funding. This is what is known as 'empowerment'. ☒

The women create their own designs based on natural forms such as flowers and trees ☒ and also refer to their lives – such as children playing in a rural community. ☒

The women were initially taught the skills of surface (2-D) design and embroidery techniques ☒, and now come up with many new designs. An example of one of their most used stitches seems to be chain stitch. ☒

They create both functional products such as cushion covers and table runners ☒, as well as one-of-a-kind art pieces such as wall hangings. ☒

Their work is usually on black cotton cloth ☒, and brightly coloured cottons emphasize the unique African identity of the work. ☒ Surfaces are often densely embroidered, and the black negative spaces function as the background. ☒ The cotton is in itself environmentally friendly and sustainable as it is readily available in South Africa. ☒

Give credit for any other information.

Allocate 10 marks.

(10)

Q5.1 LEVEL	COGNITIVE SKILLS	Percentage	Questions	Marks
Lower order	Observation/Recall Comprehension	30%	Part of 5.1	3
Middle order	Application	50%	Part of 5.1	5
Higher order	Analysis Synthesis Evaluation	20%	Part of 5.1	2

5.2

5.2.1 The use of appropriate imagery, text and design motif have contributed in conveying the message to the viewer. The poster is aimed at the youth, and so the designer has utilized:

- Exciting (cool, funky) manipulation of font – many different types emphasizes variety and difference. ☒
- Images that stress fun and enjoyment for life. ☒
- Spelling of the text resembles SMS 'language' – age group specific. E.g. U b = you be ☒
- The design motifs used also expresses youthfulness. E.g. dancing; flowing hair in movement = vitality ☒
- Acknowledge any other points

4

5.2.2 The discussion and analysis should highlight the following with reference to the statement:

- The poster has changed social life as those teenagers that have been exposed to it, have identified with the message of 'vitality' and remaining alive. ☒ However, many teenagers consider this to be untruthful propaganda and ignore it. ☒ Some do not make the connection between the poster and the HIV/AIDS epidemic. In other words, the referencing is not clear enough. ☒ Learners may make other points. (Allocate 2 marks)

2

One Gestalt principle would be: Figure/ground relationship – the white figures of the dancers act as figures against the darker background of the dynamic hair /organic design. BUT, these figures themselves act as the background for the letters 'will U b'. This shows a dynamic interplay between figure and ground which increases the vitality of the poster.

Another Gestalt principle would be when we say that the whole (the gestalt) is more than, and different from, the sum of the parts.

In other words: *a large circle + two dots + a triangle + a semicircle turned downwards* do not simply add up to a *smiling face*.

The impression of a smiling face is formed spontaneously from the arrangement and organization of the elements, and it is this overall impression that is formed first. You can analyse the elements, but the analysis in itself does not yield the overall impression.

4
(10)**QUESTION 5 TOTAL:[20]**

Q5.2 LEVEL	COGNITIVE SKILLS	Percentage	Questions	Marks
Lower order	Observation/Recall Comprehension	30%	5.2.1 + 5.2.2	3
Middle order	Application	50%	5.2.1 + 5.2.2	5
Higher order	Analysis Synthesis Evaluation	20%	5.2.2	2

QUESTION 6 Environmental
Choose TWO of three choices. (20 marks)

AS8: Demonstrate an understanding of the designer's responsibilities in relation to environmental issues and sustainable design.

6.1 (10 marks)

Note: A learner may use any example from an LTSM as prescribed in the LPG.

- The designer /project /group should be named.
- Examples of work should be named or briefly described by the learners.
- The environmental concerns should be fully understood and the connections between the designs and the issue explained.
- An essay length of 1 page would be the optimum.
- Example form the Woolworths resource:

Example:

Joseph Diliza ☒ works in the Cape Province. He makes notebooks ☒ for example, which rely on natural textures ☒ for their design appeal. He also prints ethnic designs onto these which link up with their African origins. ☒

He also makes lampshades which complement the natural look so popular in tourist lodges. ☒ These also have the natural rough textures and unbleached colours of their original plants. ☒

He takes raw plant materials ☒ and cooks it to soften the fibres. He targets alien plant invaders and so helps keep these under control ☒. All of the plants he uses are sustainable so natural resources are not depleted. ☒ Sustainability implies that raw materials will always be available without any long term detrimental effect on the planet. ☒

He also uses recycled paper ☒ and cotton waste ☒. This prevents these waste products from building up and occupying valuable land fill areas. ☒

Any other relevant points.

Allocate 10 marks.

(10)

Q6.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS
Lower order	Recall	30%	6.1 - essay	3
Middle order	Application	50%	6.1 - essay	5
Higher order	Analysis Synthesis Evaluation	20%	6.1 - essay	2

6.2

6.2.1 Global warming has contributed to the need to conserve the environment and to create designs that can be sustainable and minimize impact on the environment. The recent energy crisis in South Africa has also highlighted the need to conserve energy. The importance of creating environmentally friendly designs is vital to the survival of the human race and other species on this earth.

- 6.2.2 The use of solar panels, re-cycled materials , Photo-voltaic panels used for lighting, eco-fibre product used for ceiling and gas is used as opposed to electricity 3
- 6.2.3 Note: A learner may use any example from an LTSM as prescribed in the LPG.

The learner may refer to any International designer as prescribed in the LPG. The discussion should highlight the following with reference to the statement:

- Name of designer and title of design. Recall = 2 Marks
- Brief characteristics of the design. Application = 2 marks
- The concerns of environment issues have been addressed.
Application= 1 Mark
- The requirements that relate to the question have been identified.
- The discussion is clear and focused on the requirements. Synthesis = 1 mark
- The content selection is relevant to the line of statement.
- Question-relevant information was used to sustain the line of the statement.
- Evidence has been used to highlight and support the statement.

Example (from Design Culture Now):

Boris Bally ☑

Bally was trained as a metalsmith and now combines found industrial objects such as roads signs, ☑ with elegant craftsmanship to create new 'reclaimed' designs which function as bowls ☑. He uses a hybrid approach which synthesizes traditional metalworking craft and contemporary thinking about the environment. ☑ These objects would normally be discarded and perhaps recycled so that their historical origins would be lost ☑. In this sense, Bally also reclaims historical artefacts and gives them a new contemporary life. ☑ Bally has changed the authoritarian nature of road signs into something light-hearted. ☑ He doesn't use the whole sign, but carefully crops it so that it loses its original identity. ☑

Any other points.

5

Allocate 5 marks.

(10)

Q6.2 LEVEL	COGNITIVE SKILLS	Percentage	Questions	Marks
Lower order	Observation/Recall Comprehension	30%	6.2.1 + 6.2.3	3
Middle order	Application	50%	6.2.2 + 6.2.3	5
Higher order	Analysis Synthesis Evaluation	20%	6.2.3	2

6.3

- 6.3.1 Some possibilities are:
Air pollution by smoke emission; pollution of rivers from chemical run-off; CFC emissions; hazardous waste; excessive waste; etc. 3
- 6.3.2 Some possibilities are:
Encouraging the design of fuel-efficient vehicles; sponsoring education programmes; etc. 2
- 6.3.3 A learner may use any South African example from LTSMs in the LPG. 5
The learner should:
- Name the designer.
 - Show knowledge of the designers' actual works.
 - Apply knowledge of ONE work to environmental concerns

Example: KEAG - Kommetjie Environmental Action Group
Waste materials are fetched from the beaches, eg plastic packets and bottles are turned into environmental crafts and one off sculpture pieces.

This community programme has benefited the environment and the disadvantaged people of Kommetjie. The beaches are always clean. It encourages people to visit the beaches which bring in revenue for informal traders. Plastic destroys marine life thus by removing plastic restoration is complete. This programme also benefits craft makers because they earn a living from making art from waste products. It also creates awareness in the community about protecting the environment in a very positive way. Art lovers are also attracted to Kommetjie because of the creativity involved in turning waste material into art. This programme could lead to other projects in the area and schools concerning conservation. (10)

QUESTION 6 TOTAL: [20]

Q6.3 LEVEL	COGNITIVE SKILLS	WEIGHTING %	Question	Marks
Lower order	Recall/knowledge Comprehension	33	6.3.1; 6.3.3	3
Middle order	Application	50	6.3.2; 6.3.3	4
Higher order	Analysis Synthesis Evaluation	17	6.3.1.; 6.3.2; 6.3.3.	3

QUESTION 7 (30 marks) Answer either 7.1 or 7.2

AS 9: Demonstrate a basic understanding of marketing design products in terms of target market, packaging and advertising.

AS10: Demonstrate an understanding of responsible design by taking into consideration human rights and environmental issues throughout the process.

AS11: Explore career opportunities within the design discipline.

7.1 Business

This is an example only. This answer must not be repeated in an Examination situation.

Your reasons for becoming a designer. LOWER

I am very creative. I love making designs for T-shirts for my friends and family. I love drawing and graffiti. My father is an artist and I have inherited his talent. People in my community are always asking me to paint posters and backdrops for their cultural shows. I am very critical about other people's designs. I love improving other people's designs. I am always glued to my computer producing amazing designs.

Your plans for the future, giving an example of one possible business plan.**LOWER & MIDDLE**

I intend opening a shop that services the community with all aspects of print design. From photocopying, printing, vinyl signs, posters, etc. it must be a all in one shop.

Artwork: design for corporate organisations. Design for individuals who want to start their business.

Print shop: print anything a client wants from T- shirts to posters.

Single products in comparison to multiple productions.

Laminating: pictures and other items by clients.

Photography: digital photography.

Signs and banners: graphic signs and banners from personalised items like birthday banners to banners for corporate organisations.

Colour Photocopying: service rendered to attract clients.

Web page designing: design for clients and provide sites for them to operate.

Your thoughts and strategies involving later marketing, including advertising and Internet possibilities. HIGHER

After my formal training I intend taking a loan from the small business enterprise which is a government sponsored initiative that promotes young business men. I will purchase a digital printer from my savings and partly from the government loan. I will first work from home. Once I established myself, then I will look for premises in a busy shopping centre. The shopping centre must not have another shop like mine. I do not want to compete in a shopping centre with somebody else who will run the same business. My other option will be to buy a franchise and operate under a franchise.

Study possibilities that you have researched with their institution; with other formal institutions; and other available informal courses. MIDDLE

A list of other tertiary institutions could be put here, and other workshops. These will differ from Province to Province. There must be evidence that the learner has done this research. Some examples: Durban University of Technology; University of Tshwane; University of Johannesburg; Vega; University of Cape Town; etc.

Degrees could be a Bachelor of Technology in Graphic Design, for example.

Once I graduate in graphic Design I must be proficient in the following programmes:

- Adobe Photoshop
- Corel draw
- Freehand
- Web page designing

The way in which you could apply for a job in the future. MIDDLE

I would have a portfolio and a CV at the end of my training. I would send this to various companies with a covering letter. I might be asked to work on a trial brief for a company that is interested in employing me.

I would like to spend a few years in the corporate sector to get experience and then open my own design shop.

(30)

Q7.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	Question	Marks
Lower order	Recall/knowledge Comprehension	33	7.1 - essay	10
Middle order	Application	50	7.1 - essay	15
Higher order	Analysis Synthesis Evaluation	17	7.1 - essay	5

OR

7.2 Short questions

7.2.1 Learners must present a well argued response relevant to the question.
Learners must provide evidence of the exploitation.

Example of agreement:

- Traditional designer-craftspeople are often paid poorly in comparison to the prices at which their products are sold.
- Designers from the corporate sector are also exploited by design firms when the firms fail to give credit to the designer.
- Basic copyright infringement affects all designers.
- Raw materials (e.g. glass beads and telephone wire) which are not available in remote areas are often sold to the crafters at a very high price, as the crafters cannot get them in any other way.
- Any other points.
- Allocate 4 marks for 4 points.

4

Example of disagreement:

- Retailers have high overheads (e. g. VAT, rental and salaries), and need to cover these. Traditional designers often don't understand these costs.
- Transport costs are high to get products to towns from rural areas. Often the retailer has to bear these costs.
- With the above in mind, the retailer often has to put a 100% mark-up in order to cope.
- This figure is worsened if there are intermediate agents involved. These agents also take a commission which can be as high as another 30%.
- The solution is for a designer to be directly involved in his/her own marketing.

- Any other points.
- Allocate 4 marks for 4 points

The discussion should be clear and focused on the requirements.

7.2.2

4

The learner must identify and discuss career opportunities that are available to them. The discussion must be clear and focused on the requirements. For e.g. Fashion Designer; Interior designer, Advertising; television; animation; computer graphics; textile designers; marketing; branding; communication specialist; etc.

Graphic designer:

- Choice of learning areas in school will determine the subjects you intend specializing at a tertiary institution.
- On completion of studies, the student must then submit his or her CV to design companies or set up their own design studio. The latter depends on capital available to open their own business.
- Corporate companies advertise for Graphic designers in the newspaper and on the web. Students must access these sites and apply for these jobs.
- Gain experience in corporate world before setting up your own business. It is always wiser than starting your own design studio immediately after graduating.
- Advertising what you have to offer to customers is very important.
- Quality service delivery will help establish your business.
- Allocate 4 marks
- Other answers may be credited.

7.2.3

The business plan should highlight the following main areas:

- Write out your basic business concept. Outline the specifics of your business. Using a "What, where, why, how" approach might be useful.

12

Example:

What? = a jewellery design and manufacturing studio

Where? = in an adjoining building on a farm

Why? = perhaps a need to work from home – too far to commute to town?

How? = buy necessary equipment and train an assistant

- Put your plan into a compelling form so that it will give you insights and focus. When you write it out, certain areas of weakness become evident and can then be addressed at this early stage.
- Identify a target market: For e.g. You will be making beaded necklaces in contemporary colours and designs, and will be incorporating silver. This means that your target market will be wealthy people, rather than the souvenir trade. You will need to put your products into boutique outlets.
- Product packaging: You want to sell your products. Presentation of a product, i.e., the way it is packaged (the quality) will indicate its marketability. Poor packaging will not attract most target markets. Innovative, high quality packaging will also attract the attention of the consumer. Learners must also consider the packaging in relation to the product. Jewellery should be visible and easily removed to try on.

- Advertising: Strategies that will be utilized in direct relation to the product. Consideration must be given to the style of advertising in relation to the product. Consider a unique display stand – point of sales. Consider small cards for purchasers to pass on.
- Methods of marketing: Direct marketing (a Web site with mail orders) and indirect approaches (boutique outlets).
- Any other points
- Allocate 12 marks

7.2.4 This is highly debatable. Some designers believe that they are artists and there are those that believe that there is a difference between a designer and an artist. Candidates must be given full credit if they debate the issue provided they support their arguments.

Designer	Artist
Generally works from a brief and must satisfy the clients' need.	Personal choice of the artist.
Designer makes functional objects.	Work used for display.
Can be mass produced.	Usually a single item is made. No duplication.
It has a business aim.	May or may not have a business aim. Recreational 'Sunday' artists.
Original design could be sold and the product can be marketed by some other brand name.	May or may not have a client. Artist cannot compromise his work.
Marketing, identity and branding is important.	Marketing, identity and branding is optional.
Objects are purpose driven and therefore it is made for a purpose.	Interpretation will depend on the viewer.
Must have a plan and works towards that outcome.	Work does not necessarily have to fulfil a plan. It can be transformed to the artist's own intuition.
Social, environmental and psychological aspects need to be considered.	Individualistic. Depends entirely on the artist view of the world.
Social engineering. People-centred concerning problem solving.	Depends on the artist's context.

10
(30)

TOTAL QUESTION 7:

[30]

Q7.2 LEVEL	COGNITIVE SKILLS	Percentage	Questions	Marks
Lower order	Observation/Recall Comprehension	30%	7.2.2 + 7.2.3+7.2.4	9
Middle order	Application	50%	7.2.1 + 7.2.3 + 7.2.4	15
Higher order	Analysis Synthesis Evaluation	20%	7.2.2 + 7.2.3 + 7.2.4	6

TOTAL: 150 MARKS

QUESTIONS	COGNITIVE SKILLS	LEVEL	WEIGHTING %	MARKS
1.1.1	Observation Visual comprehension	Lower order	30%	3
1.1.2	Application of elements	Middle order	50%	5
1.1.3	Analysis Synthesis Evaluation	Higher order	20%	2
1.2	Observation Comprehension	Lower order	30%	3
	Application	Middle order	50%	5
	Analysis Synthesis Evaluation / Deduction	Higher order	20%	2
2.1.1	Observation/Recall Comprehension	Lower order	30%	4
2.1.2 + some 2.2	Application	Middle order	50%	2 + 2
2.2	Analysis Synthesis Evaluation/ Deduction	Higher order	20%	2
3.2	Recall/knowledge Comprehension	Lower order	30	5
3.1.2, 3.1.3, 3.2	Application	Middle order	50	2+ 4 +5
3.1.1, 3.1.2	Analysis Synthesis Evaluation	Higher order	20	2+ 2
4.1 - essay	Recall	Lower order	30%	8
	Application	Middle order	50%	8
	Analysis Synthesis Evaluation	Higher order	20%	4
Part of 4.2.1+ 4.2.2	Observation/Recall Comprehension	Lower order	40%	4
Part of 4.2.1+ 4.2.2	Application	Middle order	30%	3
Part of 4.2.1+ 4.2.2	Analysis Synthesis Evaluation	Higher order	30%	3
Part of 5.1	Observation/Recall Comprehension	Lower order	30%	3
	Application	Middle order	50%	5
	Analysis Synthesis Evaluation	Higher order	20%	2

Analysis of Gr 12 exemplar paper (Design)

5.2.1 + 5.2.2	Observation/Recall Comprehension	Lower order	30%	3
5.2.1 + 5.2.2	Application	Middle order	50%	5
5.2.2	Analysis Synthesis Evaluation	Higher order	20%	2
6.1 - essay	Recall	Lower order	30%	3
	Application	Middle order	50%	5
	Analysis Synthesis Evaluation	Higher order	20%	2
6.2.1 + 6.2.3	Observation/Recall Comprehension	Lower order	30%	3
6.2.2 + 6.2.3	Application	Middle order	50%	5
6.2.3	Analysis Synthesis Evaluation	Higher order	20%	2
6.3.1; 6.3.3	Recall/knowledge Comprehension	Lower order	30%	3
6.3.2; 6.3.3	Application	Middle order	40%	4
6.3.1.; 6.3.2; 6.3.3.	Analysis Synthesis Evaluation	Higher order	30%	3
7.1 - essay	Recall/knowledge Comprehension	Lower order	30%	10
	Application	Middle order	50%	15
	Analysis Synthesis Evaluation	Higher order	20%	5
7.2.2 + 7.2.3+7.2.4	Observation/Recall Comprehension	Lower order	33%	10
7.2.1 + 7.2.3 + 7.2.4	Application	Middle order	50%	15
7.2.2 + 7.2.3 + 7.2.4	Analysis Synthesis Evaluation	Higher order	17%	5