



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

## **DESIGN**

## **EXAMINATION GUIDELINES**

## **GRADE 12**

## **2009**

**This guideline consists of 20 pages.**

## INTRODUCTION

The new National Curriculum brought in a number of challenges for teachers and learners. The first National Senior Certificate (NSC) examination of 2008 has been a useful tool to measure the way in which teachers received and responded to the changes in the practical requirements of the new curriculum. This Design Examination Guideline has been generated in **response** to the findings of the first National Senior Certificate examination and should guide teachers in their preparations for the 2009 examinations and beyond.

## **PRACTICAL PREPARATION (LO1) AND PRODUCT ( LO2)** **GRAND TOTAL: 100**

TIME: LO1: Practical process/preparation at school and/or home  
LO2: Practical product done under controlled conditions only at school during  
18 hours  
HAND OUT: First Monday in September.  
DUE DATE: Will be stipulated by each province.

This practical examination consists of ONE paper with two optional topics. Learners must only answer ONE of the two topics.

This paper comprises TWO parts:

The exam workbook/sourcebook (A3 size) (LO1) (50 marks)

The final practical examination product (LO2) (50 marks)

The design should come from ONE of the following categories:

- Communication/Information Design
- Craft / Design (basically two-dimensional design)
- Craft / Design (basically three-dimensional design)
- Environmental Design and Digital Design

## REQUIREMENTS

### LO1 PREPARATORY / PROCESS [50]

1. All process/preparatory work for the design must be shown in a sourcebook/ workbook (A3 size). Guidelines will be provided by each province.
2. This will involve the process of conceptualisation through to realisation.
3. Thorough investigation of problems posed by the design brief should be shown.
4. The design process must be captured in an A3 format. Guidelines will be provided by each province.

5. The workbook/sourcebook is to be presented in the form of an album (that is in book form).
6. It must open easily and have pages that turn easily.
7. The workbook/sourcebook must be made of light material, to facilitate transport.
8. Ensure that the workbook is presented professionally.

**NOTE:**

- As the process/preparatory work has the same weighting as the final product, it should be given enough time to acknowledge its importance.
- The teacher can be involved in this preliminary preparatory session.
- Learners may work on this at home.
- For more information refer to the *Learning Programme Guidelines (LPG)*, January 2008.

**CRITERIA****Learners must show:**

- Evidence of tonal drawing/s related to the final concept (1 x A3 or 2 x A4)

**Follow the assessment criteria as given in the PAT document January 2009 namely:**

- Design elements (20)
- Design principles (20)
- Interpretation / concept (20)
- Technique (20)
- Presentation and professionalism (20)

**Convert this percentage to a mark out of 25 for (LO1)**

Learners may also include the following criteria:

Expression of intention and rationale  
Evidence of research  
Evidence of experimentation  
Evidence of generative ideas (for example thumb-nail sketches)  
Evidence of developmental concepts  
Self-evaluation of the process

**REQUIREMENTS****LO 2 DESIGN PRODUCT [50]**

1. A two-dimensional design should NOT be larger than A2 in size.
2. The size of a three-dimensional design will depend on the function of the object being made. Bear in mind that the final product will need to be transported to a central marking venue for exhibition/marketing purposes.

**CRITERIA**

Learners may use the following criteria:

- Creativity and originality
- Technique and craftsmanship
- Evidence of design involvement – design elements and principles
- Evidence of at least 18 hours' work under controlled circumstances
- Professional presentation / functionality

**NOTE:**

- The teacher may NOT assist a learner in ANY way during the final production of the design.
- All work must be done under teacher supervision at the learner's school.
- Any form of direct copying/plagiarism or bought work will be strictly penalised.
- A declaration of authenticity must be completed by each candidate (ADDENDUM A). Work must be done on a continuous basis during contact time or during three consecutive days of 6 hours each. This can be negotiated with your school.

**INSTRUCTIONS TO THE TEACHER****PRACTICAL EXAMINATION LO1 (50 MARKS) AND LO2 (50 MARKS)**

1. This practical examination consists of ONE paper. The paper comprises TWO parts, LO1 (the examination workbook/sourcebook) A3 size and LO2 (the final practical examination product).
2. This practical paper should be given to the learners on the FIRST Monday of September.
3. As LO1 has the same weighting as LO2 (the final product), it should be given enough time to acknowledge its importance.
4. Consequently, learners may do their LO1 preparation during the vacation. The LO1 preparation can then continue early in the 4<sup>th</sup> term. The teacher may be involved in this preliminary preparatory session. Due to the preparatory nature of LO1, learners are allowed to complete work at home.

5. All LO1 work may be completed and ready before the commencement of the LO2 examination work. Learners may use the LO1 sourcebook as a point of reference during their LO2 examination. Both LO1 and LO2 examination work must be submitted to the examination officer immediately after the LO2 examination is completed. This date will be stipulated by each province in an official letter.
6. The educator is NOT to assist the candidate IN ANY WAY during the final production of the design (LO2).
7. Any form of direct copying/plagiarism or 'bought' work will be strictly penalised.
8. LO2 must be done on a continuous basis during contact time, for example during three consecutive days of six hours each. The choice of examination time division or options must be negotiated within your school.
9. LO2 must be done at the learner's examination centre, under the supervision of the school teacher. LO2 work must NOT be done at home and must NOT leave the examination venue.
10. Each province will determine the process involved in the marking of LO1 (A3 sourcebook/process) and LO2 (final product). Schools will be notified by the provinces concerning date, time and venue for the submission of works to the examination centres.
11. The examination work LO1 should be professionally presented in an A3 workbook/sourcebook format in an album form.
12. LO1 and LO2 must be neatly and clearly labelled. Writing must be legible.
13. Attach ADDENDUM A to LO1 and LO2 work.
14. **Do NOT confuse or mix up examination LO1 and LO2 with PATs 1, 3 and 5 (year work).**

**PATs 1, 3 AND 5**

- Each province will determine the process involved in the moderation of the Examination LO1 (process/preparation in the sourcebook/workbook) and Examination LO2 (final product) and (PATs 1, 3 and 5). Schools will be notified by the provinces concerning date, time and venue for the moderation of PATs 1, 3 and 5 (year work) and marking/assessing of the final examination work.
- LO1 to be professionally presented in an A3 workbook/sourcebook format in an album form.
- Candidates who do not submit PATs 1, 3 and 5 will NOT receive any marks for this portion of the examination.
- The following procedure may be adjusted by each province to suit their own process of moderation/assessing of work at the end of the year:  
An example of a compilation of a workbook/sourcebook (A3):
  1. Index with legible page reference.
  2. All the LO1s (process/preparation) must be in the workbook/sourcebook (A3) in chronological order accompanied by respective assessment sheets, for example completed assessment sheet followed by LO1 (process/preparation) of PAT 1; completed assessment sheet followed by LO1 (process/preparation) of PAT 3; completed assessment sheet followed by LO1 (process/preparation) of PAT 5.
- Each province will stipulate their own method of handing in and moderation/assessing of LO2s. Possible example:  
The LO2 (final product) of PATs 1, 3 and 5 should be presented as part of an exhibition accompanied by respective assessment sheets under or next to each one for moderation.
- Details of how the workbook/sourcebook (A3) needs to be approached can be found in the *Design Learning Programme Guidelines* (January 2008) and the *Subject Assessment Guidelines* (January 2008) (DoE internet site).
- Design categories were re-classified in the January 2008 *LPG*.

**REFER TO THE SAG DOCUMENT (JANUARY 2008) FOR INSTRUCTIONS ON THE WEIGHTING OF DESIGN MARKS AND ASSESSMENT CRITERIA: CASS/SBA, PATs AND FINAL NOVEMBER EXAMINATION.**

**ADDENDUM A**

This addendum must be detached, copied, completed, signed and pasted on the front cover of the A3 year workbook/sourcebook which contains the preparation/process as part of the PATs) and the final examination workbook/sourcebook (which contains the preparation process of the final examination).

Indicate with a cross (X) whether this is the year workbook/sourcebook (PATs) and/or the examination workbook/sourcebook.

YEAR WORKBOOK/SOURCEBOOK (preparation/process as part of the PATs)	
EXAMINATION WORKBOOK/SOURCEBOOK (preparation/process for final examination)	

**2009 PRACTICAL EXAMINATION**

1.	Name of subject	
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**DECLARATION**

This work was done under the supervision of the Design educator and without the help of anybody else.

This is to certify that all work submitted is the original and own work of the candidate.

Examination number													
Centre number													
District													
Region													
	Signature							Date					
Principal													
Examination commissioner													

**DESIGN THEORY (LO3)**

**TIME: 3 HOURS**  
**TOTAL: 150 MARKS**

**GENERAL INFORMATION**

1. There are SEVEN questions in the paper which must be answered.
2. There are choices in the paper. Read the options carefully.
3. The paper is divided into THREE sections:

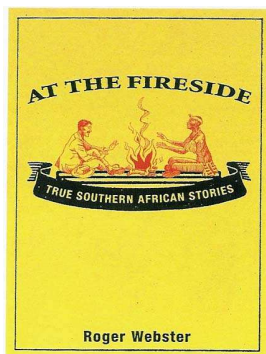
Section A: Design Literacy [80 marks]  
 Questions 1 to 4  
 Section B: Design in a Social/ Environmental Context [40 marks]  
 Questions 5 and 6  
 Section C: Design in a Business Context [30 marks]  
 Question 7

**QUESTION 1**

**AS 1: Make value judgments informed by a clear understanding of design.**

**AS2: Understand design theory and use design terminology correctly.**

SECTION A:	Design literacy [80 marks] Compulsory - no choices		Assessment standards	Marks
Question 1 [20]	1.1	'unseen' South African contemporary design	AS 1 AS 2	10
	1.2	'unseen' International contemporary design	AS 1 AS 2	10



Example

These questions are visual comprehensions.

- Can the learners 'read' a design from the world around them?
- Do they understand the visual language of design?
- Can they discuss designs using the correct design language?
- Can they apply design knowledge to 'unseen' examples?



## Question 1 continued

Core knowledge and concepts for 2009 (Content):

The questions are based on the application of the learners' knowledge of the elements and principles of design.

E.g. Elements - form/plane; texture; tonal value; colour; line/dot;

Principles - dominance/emphasis / focal point; harmony / unity;  
variety/contrast; balance; proportion/scale/space;  
rhythm/movement/pattern; composition/layout;

## Universal Principles of Design (choose five)

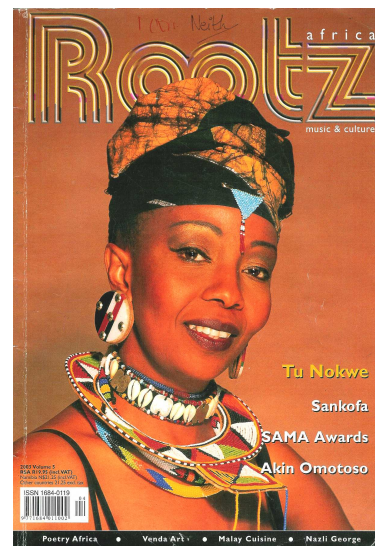
Examples:

- closure
- figure / ground relation
- similarity
- proximity
- rule of thirds
- prototyping
- aesthetic-usability effect
- classical conditioning
- hierarchy
- archetypes
- storytelling
- any example from LTSM in LPG as seen in Universal Principles of Design

- There will be a balance between local and international content.
- Any design category / disciplines could be used. Learners will be able to critically engage with ANY designed object in the world around them.
- Also refer to examples from the Gr 12 exemplar papers.

**Suggested LTSM's for 'unseen' examples:**

- ☐ Design magazines – both local and international
- ☐ Internet
- ☐ Any other available resources



Example

**QUESTION 2****AS 2: Understand design theory and use design terminology correctly.****AS 3: 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, bias and prejudices, past and present.**

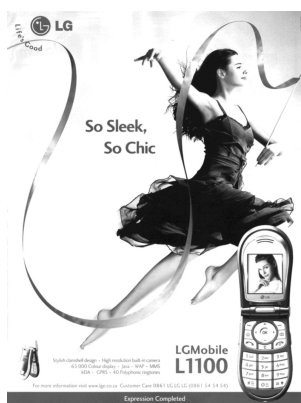
Question 2 [10]	<p>Stereotypes &amp; bias; terminology in an unseen example.</p> <p>This could be ONE question or TWO sub-questions</p>	<p>AS 2 AS 3</p>	10
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Core knowledge and concepts for 2009 (Content):

This question tests the learner's knowledge of stereotypes, bias and prejudices used in the design context.

This is especially prevalent in the concept of 'target markets' in the advertising field.

- Do the learners understand the concepts – stereotype, bias and prejudice?
- Do they know how symbols, signs and images operate?
- Can they 'read' common symbols in the design context?
- Can they discuss designs using the correct design language?
- Can they critically evaluate stereotypes, bias and prejudices in design?



Example

**Suggested LTSMs for 'unseen' examples:**

- ☐ Design magazines – both local and international
- ☐ Internet
- ☐ Any other available resources

**QUESTION 3****AS 4: Investigate, reflect on and interpret information from a variety of**

Question 3 [20]	3.1	Comparison – South African & International This will highlight the connections between International and South African design.  Examples used will be ‘unseen’. This question gives scope for critical evaluation of the interface between international and local design.	AS 4	10
	3.2	Local designer Learner’s own choice of a designer. (ONE of TWO required in the LPG)	AS 4	10

**sources that show global influences shaping the development of design.**

Core knowledge and concepts for 2009 (Content):

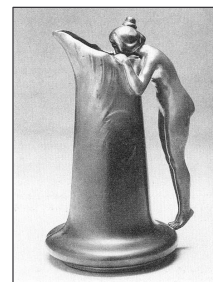
- This question critically investigates the effect global, social and environmental influences have on local designs.
- It also allows the learner to discuss ONE of the TWO local contemporary designers which are required in the LPG content framework.

N.B.

LPG content guidelines specify the study of TWO local contemporary designers and TWO international contemporary designers.

**Suggested LTSMs for ‘unseen’ examples:**

- ☐ Design magazines – both local and international
- ☐ Internet
- ☐ Any other available resources



**Suggested LTSMs:**

- ☐ Textbooks on DoE catalogue of approved titles
- ☐ See LTSMs in LPG
- ☐ Woolworths MTDTDD Resource and

Examples



**QUESTION 4**

**AS 4: Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of design.**

**AS 5: Analyse, interpret and critically reflect on examples and relate them to their cultural, historical and contemporary contexts.**

Question 4 [30]	4.1	Design History – an essay type format e.g. a speech; a catalogue introduction; a magazine article A list of possible styles will be given.	AS 4 AS 5	20
	4.2	Design History – a comparison between two styles The TWO styles given here cannot be used in the above question (4.1). Guidelines will be given.	AS 4 AS 5	10

Core Knowledge and Concepts for 2009 (Content):

- The scope of Design History is laid out in the LPG content guidelines.  
Arts and Craft Movement (1850 - 1900)  
Art Nouveau (1890 – 1905)  
The Machine Aesthetic / Bauhaus (1900 – 1930)  
Art Deco (1925 -1939)  
Consumerism and style / Modernism (1935 – 1955)  
Pop / New Age (1955 -1975)  
Post-modernism ( 1975 – present)
- All sections should be studied, as the combinations in the two questions will be variable.
- Look at various aspects of Design. e.g. fashion; furniture; ceramics; architecture; posters; appliances; etc.
- There is an opportunity here for a research project.

See LPG. List taken from the DoE website: [www.education.gov.za](http://www.education.gov.za) Curriculum documents> Learning Programme Guidelines> appendix  
Also Thutong Educational Portal.

**Suggested LTSMs for ‘unseen’ examples:**

- ☐ Design magazines – both local and international
- ☐ Internet
- ☐ Any other available resources

**Suggested LTSMs:**

- ☐ Textbooks on DoE catalogue of approved titles
- ☐ See LTSMs in LPG
- ☐ Suggestion from the LPG – *Design Source Book*

**SECTION B:****Design in a Social / Environmental Context****[40 marks]****QUESTION 5**

**AS 7: Demonstrate an understanding of the ways in which design can be used to reinforce or challenge social, cultural, environmental and ethical issues.**

Question 5 [20] No choice	5.1	Social issues (International)	AS 7	10
	5.2	Social issues (local)	AS 7	10

## 5.1 Social issue (International)

Core Knowledge and Concepts for 2009 (Content):

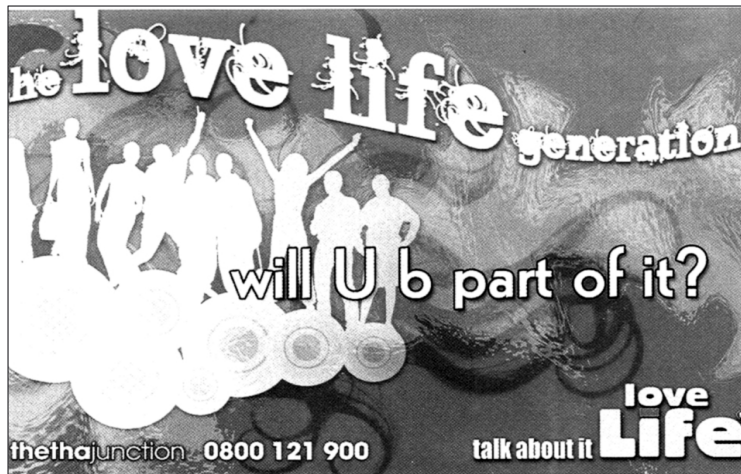
- Basic recall of name and brief description of design followed by a analysis of design with reference to the formal elements and principles of design that are applicable to social, cultural, and environmental concerns.
- In addition to a formal analysis, learners must also refer to the social relevance of the design and the challenge of contemporary designers in understanding their role by producing designs that benefit society, culture and the environment at large.

**Suggested LTSMs for 'unseen' examples:**

- ☐ Design magazines – both local and international
- ☐ Internet
- ☐ Any other available resources

**Suggested LTSMs:**

- ☐ Textbooks on DoE catalogue of approved titles
- ☐ See LTSMs in LPG
- ☐ Woolworths MTD TDD Resource and/or Craft art
- ☐ Suggested LTSMs – *Design Culture Now or Inspiring- a- Sourcebook- designers*



Example

## 5.2 Social issue (Local)

Core knowledge and concepts for 2009 (Content):

- Basic design (visual) literacy skills when analysing an unseen design.
- Demonstrate an understanding of the ways in which design can be used to reinforce or challenge social, cultural, environmental and ethical issues.
- Critical evaluation of a LOCAL designer who has considered social and / or ethical issues when designing.
- Basic recall of names and description of design, followed by a formal analysis of design with reference to the social and ethical concerns.

**Suggested LTSMs for 'unseen' examples:**

- ☐ Design magazines – both local and international
- ☐ Internet
- ☐ Any other available resources

**Suggested LTSMs:**

- ☐ Textbooks on DoE catalogue of approved titles
- ☐ See LTSMs in LPG
- ☐ Craft art
- ☐ Woolworths MTDTDD Resource and / or Craft art

**QUESTION 6**

**AS 8: Demonstrate an understanding of the designer's responsibilities in relation to environmental issues and sustainable design.**

Question 6 [20] Choose 2 of 3	6.1	Environmental (Local)	AS 8	10
	6.2	Environmental (Local & International)	AS 8	10
	6.3	Environmental (International)	AS 8	10

## 6.1 Environmental (Local)

Core knowledge and concepts for 2009 (Content):

- Basic recall: provide names of designers and brief descriptions.
- Basic design (visual) literacy skills when analysing a design in reference to environmental issues.
- Knowledge of environmental concerns.

**Suggested LTSMs for 'unseen' examples:**

- ☐ Design magazines – both local and international
- ☐ Internet
- ☐ Any other available resources

**Suggested LTSMs:**

- ☐ Textbooks on DoE catalogue of approved titles
- ☐ See LTSM's in LPG
- ☐ Craft art
- ☐ Woolworths MTDTDD Resource

**6.2 Environmental (Local & International)****Core knowledge and concepts for 2009 (Content):**

- Application, comprehension type questions based on 'unseen' designs.
- Visual comprehension of given 'unseen' images, application of knowledge
- Critical evaluation of an International designer who has considered the environment when designing.
- Basic recall of names and brief description of design, followed by a formal analysis of design with reference to the environment.

**Suggested LTSMs for 'unseen' examples:**

- ☐ Design magazines – both local and international
- ☐ Internet
- ☐ Any other available resources



**Suggested LTSMs:**

- ☐ Textbooks on DoE catalogue of approved titles
- ☐ See LTSM's in LPG
- ☐ Craft art
- ☐ Woolworths MTDTDD Resource
- ☐ Suggested LTSM – *Design Culture Now or Inspiring -a- Sourcebook-designers*

**6.3 Environmental (International)****Core knowledge and concepts for 2009 (Content):**

- Application of skills and comprehension type questions based on unseen examples.
- Application of knowledge of environmental issues.
- Critical evaluation of an International designer who has considered the environment when designing.
- Basic recall of names and brief description of design, followed by a formal analysis of design with reference to the environment.

**Suggested LTSMs for 'unseen' examples:**

- ☐ Design magazines – both local and international
- ☐ Internet
- ☐ Any other available resources

**Suggested LTSMs:**

- ☐ Textbooks on DoE catalogue of approved titles
- ☐ See LTSM's in LPG
- ☐ Suggested LTSMs – *Design Culture Now or Inspiring a Sourcebook*

**SECTION C: Design in a Business Context [30 marks]****QUESTION 7**

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

**AS 10: Demonstrate an understanding of responsible design by taking into consideration human rights and environmental issues throughout the process.**

**AS 11: Explore career opportunities within the design discipline.**

Question 7 [30] Choose 1 of 2	7.1	Structured essay	AS 9, 10 & 11	30
	7.2	Short questions	AS 9, 10 & 11	30

Core knowledge and concepts for 2009 (Content):

The learner may answer either the essay-type question (7.1) OR the question with short sub-questions (7.2).

- Question 7.1 can be related to the learner's own category / discipline AND / OR it can be based on a study of an existing design business.
- Question 7.2 can be related to the running of a design business according to the learner's own category / discipline, e.g. the effective marketing of the business, determining a target market or prospective clients and the drawing up of a business plan.  
This question can also deal with career opportunities in the field of design.
- Practical application of business concepts

**Suggested LTSMs for 'unseen' examples:**

- ☐ Design magazines – both local and international
- ☐ Internet
- ☐ Books e.g. Ardmore; Mapula
- ☐ Any other available resources

**Suggested LTSMs:**

- ☐ Textbooks on DoE catalogue of approved titles
- ☐ Woolworths MTDTDD Resource
- ☐ See LTSMs in LPG
- ☐ Suggested LTSMs – *Design Culture Now or Inspiring a Sourcebook*
- ☐ Liaise with your EMS or Business Economics teacher
- ☐ Career brochures from UKZN, DUT, CPUT, AAA School of Advertising and Vega OR any other institutions. (Liaise with the Life Orientation teacher or e-mail directly.) Arrange talks by designers.

**Summary** of what Design learners will have to prepare for in Paper 1: 2009.  
(See LPG January 2008)

**Unseen Application of knowledge**

Seen through the paper  
Design terminology  
Design elements and principles  
Universal principles of Design (select any five)

**Design in a Social / Environmental context**

Choose only ONE social issue relating to design.

**Local Design**

1X Contemporary South African agency / designer / director.  
1X Designer who considers Social issues in design.  
1X Designer who considers Environmental issues in design.

**International Design**

1X Designer who considers Social issues in design.  
1X Designer who considers Environmental issues in design.  
7X Design History Movements. Possible examples:

- Answer TWO movements/ styles for the paper (at least 2 designs each).
- Comparative question based on two movements / styles that were not covered in the essay

**Design In a Business context**

Essay or short question/s may be based on visuals.

**THE TEACHER SHOULD HAVE THE FOLLOWING LTSMS IN THE CLASSROOM AS PROVIDED IN THE LPG:**

- *NSC approved textbooks for design*
- *The New Design Source book (Penny Sparke et. el.)*
- *Craft Art in South Africa (Elbe Coetsee)*
- *Design Culture Now (Steven Skov Holt)*
- *South African Visual Culture (Jeanne van Eeden)*
- *Design Basics (David A Lauer)*
- *Ogilvy on advertising (David Ogilvy)*
- *Woolworths Bronboek*
- *Enige Ontwerptydskrif: Financial Mail; ADFOCUS*
- *Artikels en fotos vanaf Internet webblaaie*
- *Inspiring- a- sourcebook – designers (Paul Rodgers )*