



Province of the  
**EASTERN CAPE**  
 EDUCATION

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## CHIEF MARKER'S REPORT

### INSTRUCTIONS

1. The Chief Markers are required to complete this report during the marking session. The aim of the report is to provide a feed back and to help subject advisors and educators to improve teaching and learning.
2. The report should be informed by discussions between the **Chief Marker, moderator, senior markers and markers** of the particular subject. **NB: There should be one report per subject per paper.**
3. The report must be detailed, informative and indicate question by question performance of the candidates and mark distribution of centres.
4. Reference may be made to the topics identified below as well as any aspect the Examiner wishes to bring to the attention of the subject advisors and educators.
5. **The report must be submitted in hard copy and an electronic version to the centre manager at the marking centre.**
6. All markers reports must be handed in with the hard copy.
7. The electronic report should be emailed to varkchan.joseph@edu.ecprov.gov.za
6. The centre managers then forward the reports to the Directorate of Assessment and Examination (Att: Mr. V A Joseph) in King William's Town.

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| <b>SUBJECT:</b> | <b>DESIGN</b> |
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| <b>GRADE:</b> | <b>12</b> | <b>PAPER:</b> | <b>1</b> |
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| <b>DATE OF EXAMINATION:</b> | <b>26 /11/2009</b> | <b>DURATION:</b> | <b>3 HRS</b> |
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### 1. ANALYSIS OF QUESTION BY QUESTION PERFORMANCE OF THE CANDIDATES

Give a detailed account of how the candidates performed in each question. In doing this, the following steps should be followed:

- 1.1 The aim/objective for setting the question (what skills, knowledge, values and attitudes were being tested by asking the question)
- 1.2 Relevance or relation of the question to the Los and Ass.  
How did the candidates perform in the question?
- 1.3 Where did candidates lack expertise or fail in giving an appropriate answer to score high marks in the question?

## **QUESTION 1**

Question 1 aims to test visual literacy. i.e. candidates' ability to make value judgements informed by a clear understanding of design (e.g. their ability to analyse the use of the elements and principles of design. This relates to AS 1. The question also tests the candidates' understanding of design terminology (AS 2).

In QUESTION 1.1.1 learners mostly stated correctly that the teapot was a combination of design, art and craft, but they were mostly unable to motivate this clearly with reference to the work.

In QUESTION 1.1.2 candidates knew the names of the elements and principles of design, but many did not analyse the use of this element, i.e. explain HOW they were used in the design and explain WHY/ FOR WHAT EFFECT it was used in this way (e.g. line is mostly curvilinear creating a lively surface).

Not all candidates knew the difference between shape and form. Ensure that they understand that shape is 2D and form 3D and that if they are discussing shape they refer to the 2D shapes used in the decoration of the pot. They need to understand that the pot itself is a 3d form.

In QUESTION 1.2.1 learners mostly felt that the works were aesthetically pleasing but felt that they would not be functional. Some candidates motivated these statements clearly with reference to the works, but most candidates made sweeping, unmotivated statements, e.g. 'the cutlery can't be used' or 'the cutlery is not functional' or 'the cutlery is not beautiful'. Candidates must practise answering every aspect of a question and must learn to justify statements with reference to the work.

Most candidates could not define 'positive form', 'negative plane', 'proportion' and 'symmetry'. More attention must be paid to the teaching of all the design elements and principles and of general design terminology.

## **QUESTION 2**

Question 2 tests candidates ability to understand and explain how designs use images, signs and symbols to convey overt and hidden messages and how these can reinforce or challenge stereotypes (AS 3). Candidates' knowledge of design terminology is also tested again here (AS 2).

QUESTION 2.1: Most candidates knew that this was the symbol for recycling and could explain how the designer achieved this.

QUESTION 2.2: Most candidates answered this question well – they could identify the symbols and explain their possible meanings as well as the possible message of the poster clearly. Very few candidates got full marks here, though, because they did not explore the possible meanings thoroughly enough. Some learners need to practise to analyse symbols more directly and specifically.

### **QUESTION 3.**

Question 3 tests candidates' ability to investigate, reflect on and interpret information from various sources that show global influences shaping the development of design – highlighting the connections between International and South African Design examples (AS4)

Candidates often compared with the use of a table. This will only be allowed if full sentences are used.

QUESTION 3.1.1: In general this question was answered well, but candidates must learn to investigate differences and similarities more thoroughly – they could use the elements and principles of design as a structure to guide them whilst comparing, e.g. to compare form, shape, line, texture, colour, pattern, unity, contrast, balance, etc. It will be very easy then for them to achieve full marks

QUESTION 3.1.2: Most candidates got 0 for this question. They need to be made aware of this current design issue – the pro's and con's of combining traditional African influences and methods with European influences – and should be encouraged to debate it.

QUESTION 3.2: In general this question was well answered. Candidates must beware of sweeping statements, e.g. 'Carol Boyes has a very unique style' or 'Carol Boyes is very creative'. Such statements can only receive marks if they are motivated.

### **QUESTION 4**

Question 4 focuses in more depth on ASJ 4 where candidates' knowledge of global influences is tested.

QUESTION 4.1 is chiefly factual, testing retention of information. Generally candidates fared far better this year with this question. Some schools still fared badly – teachers must ensure that candidates know this work well as they can obtain marks easily here, as little application of knowledge is required. Candidates should know the main aims, influences and characteristics as well as at least one designer and work (design). Some candidates knew the aims of movements as well as general characteristics but did not know individual designers or works. They should be able to name at least one designer and work and should be able to supply a brief analysis of that work (design).

QUESTION 4.2.1: Candidates could identify influences on the stool illustrated in FIGURE B but could not explain their statements clearly.

QUESTION 4.2.2: This question was mostly answered intelligently and candidates showed an ability to apply the knowledge they had gained of the different design movements. Candidates must, though, practise to compare one aspect at a time clearly, e.g. each chair's use of colour is discussed, then each chair's use of line, then each chair's use of form, etc. – often more than one aspect of a chair was discussed, e.g. the form, lines and colours of one chair, before reference was made to the other chair.

## **QUESTION 5**

Question 5 expects learners to demonstrate an understanding of the ways in which design can be used to reinforce or challenge social, cultural and ethical issues (AS 7)

QUESTION 5.1.1: Candidates knew which images and words helped to convey the message of support in this poster, and listed them, but they mostly did not explain why these images/ words conveyed support. Once again, it is apparent that they need practise in explaining their statements.

QUESTION 5.1.2: Most candidates knew and could briefly discuss the work of an International designer who addresses social issues. Krivaneck or Ron Arad was mostly discussed. Candidates did not supply enough information regarding the work of the chosen designer. Often the information was superficial and not completely accurate.

QUESTION 5.2.1: In general candidates could explain why visual communication design (e.g. a poster) could benefit a community. Some learners misunderstood the question and explained how this poster specifically could benefit this community.

QUESTION 5.2.2: Most candidates knew a local designer or group who addresses social issues. Candidates must be made aware, though, that they need to explain clearly why this designer is socially conscious – some candidates only listed influences and characteristics and did not explain the designer or group's social contribution. Candidates also tended to supply superficial and/or inaccurate information here.

## **QUESTION 6**

QUESTION 6 tests candidates' understanding of the ways in which design can be used to reinforce or challenge environmental issues (AS 7)

QUESTION 6.1 is a very broad question giving candidates very little guidelines as to how to answer it. Candidates who answered this question fared very badly. Candidates should be discouraged from answering very open-ended questions unless they are excellent at design analysis and well versed in current design issues and trends. Answers were mostly vague with a lot of repeated facts.

QUESTION 6.2.1 and 6.2.2 were mostly well answered. Most candidates discussed Julie Bargmann in Question 6.2.2. The discussion of her work was not specific enough and often not factually completely correct.

QUESTION 6.3: Candidates mostly supplied too little information for 20 marks. They also did not always answer the question directly, i.e. not clear enough reference was made to the statement 'It is not easy being green'. Candidates must be made aware of the fact that a 20-mark question requires at least 20 sufficient facts and/or well-supported statements.

## **QUESTION 7**

Question 7 tests learners understanding of marketing design products in terms of target markets, packaging and advertising (AS 9) and also tests their understanding of responsible design taking in account consideration of human rights (AS 10).

QUESTION 7.1.1: In general this question was answered well. Some learners made the mistake of introducing a business that was not a design business. This could not receive a mark. Learners must be discouraged from creating businesses that produce too many different products! Many learners' proposed businesses produced 3 or more very different products that would be very difficult to manage. Many learners could not clearly explain how they would organise 'start-up' funding and could also not give a thorough explanation of their market research regarding pricing and costing.

QUESTION 7.1.2: Most learners fared very badly here. They did not know an award-winning designer or group (or, did not know which of the designers that they had studied were award-winners). Teachers must make sure that their learners know an award-winning designer or group and must be able to explain, with reference to their work, why this designer/group is successful. Designers or groups that could be discussed here are The Jupiter Drawing Room, Tokujin Yoshioka, Karim Rashid and Ron Arad. Reference can be made to award-winning groups such as Mapula Embroidery or designers such as Bongiwe Walaza, as long as candidates have not written about these designers elsewhere in the paper.

QUESTION 7.1.3: Many learners did not understand that this question expected of them to compare and discuss the two different workspaces.

QUESTION 7.2.1: Learners must make sure that they know the main characteristics of each of the methods of marketing/ promotion, e.g brochure, poster, advert, logo, etc.

Learners must also be able to explain what a SWOT and PESTLE analysis is and how they would apply this technique to their own proposed business. Many were not able to answer this question.

QUESTION 7.2.2: Many learners did not know enough regarding their career and study options. This should be dealt with in more depth during the year.

QUESTION 7.2.3: This was another broad question which resulted in answers full of broad, sweeping statements and repeated facts. Learners must be made aware of this danger.

## **QUESTION 8**

## **QUESTION 9**

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**QUESTION 10**

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**QUESTION 11**

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**QUESTION 12**

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7. ANY ADVICE THAT YOU COULD GIVE TO EDUCATORS TO HELP LEARNERS TO REACH THE EXPECTED LEVELS.

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**8. ANY OTHER COMMENTS**

**SIGNATURE OF EXAMINER/MODERATOR:** \_\_\_\_\_



**SIYASEBENZISANA/ WORKING TOGETHER/ SAMEWERKING**  
*Quest for Excellence through high powered performance*