

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2015

TAKE NOTE: This examination booklet must reach all schools no later than one week before the end of **TERM 2: WEEK 25 (15–19 JUNE 2015)**

DESIGN P2 (PRACTICAL)

MARKS: 100

TIME: **TOPIC 1:** SOURCEBOOK/WORKBOOK – Preparation one week before the end of TERM 2 and during TERM 3.
TOPIC 2: FINAL PRODUCT – Supervised production time 12–24 hours during TERM 3.

This question paper consists of 16 pages.
This question paper must be printed in full colour.

INSTRUCTIONS TO THE TEACHER

1. This practical paper should be given to the learners **ONE WEEK BEFORE THE END OF TERM 2** so that they may receive guidance with regard to their brief/theme selection and can start with **TOPIC 1** during the June/July school vacation.
2. This practical examination paper **MUST BE DONE AS THE THIRD TERM PRACTICAL TASK**. It is recommended to teachers to **allocate 12–24 hours over a number of days BEFORE OR DURING** the Trial examination for completion of **TOPIC 2**, to familiarise learners with timed and controlled practical examination conditions.
3. **TIME ALLOCATION:**
TOPIC 1: DESIGN PROCESS (SOURCEBOOK/WORKBOOK)
Practical process/preparation during the **June/July school vacation** and at school **during TERM 3**.
TOPIC 2: FINAL PRODUCT
Practical product done only at school **during TERM 3** for an estimated 24 hours (at least 12 hours but no longer than 24 hours) and only once **TOPIC 1** has been completed.
4. This practical examination consists of **ONE** paper with **two optional briefs/themes**.
Learners must choose **ONE** of the two briefs/themes.

This paper comprises **TWO** parts:

- The examination workbook/sourcebook (**TOPIC 1**) **[50 marks]**
- The examination final product (**TOPIC 2**) **[50 marks]**

TOTAL: 100 MARKS

5. The learner should choose from **ONE** of the following design categories:
 - Visual Communication/Information Design and Digital Design
 - Surface Design and Two-dimensional Craft Design
 - Product Design and Three-dimensional Craft Design
 - Environmental Design

BRIEF/THEME 1: ETHNIC AESTHETIC

- 1.1 All the worlds' eyes are on Africa. The pulse and rhythm of our continent, its brightness and energy is the seat of trends and a continual source of inspiration. Africa's exuberance of bright colours, plentiful artefacts and exotic fabrics inspires the modern geometric pattern, but adds depth to it by adding a neutral heartbeat.

South Africa is the Rainbow Nation; a title that captures the country's cultural and ethnic diversity. The population of South Africa is one of the most complex and diverse in the world.

The black population of South Africa is divided into four major ethnic groups who each have their own unique styles of artistic expression and through their architecture, dress and adornment, exhibit a uniquely South African aesthetic through their use of colour, shape, pattern, style and design.

The four major ethnic groups are namely Nguni (Zulu, Xhosa, Ndebele and Swazi), Sotho, Shangaan-Tsonga and Venda.

Aside from these larger groups there are small concentrations of the San (**Bushmen**), the only truly original **indigenous** people of the region and the **Nama** who lived a semi-nomadic pastoral life.

Produce a design that brings awareness to or addresses one or more of the social issues associated with poverty.

YOUR TASK:

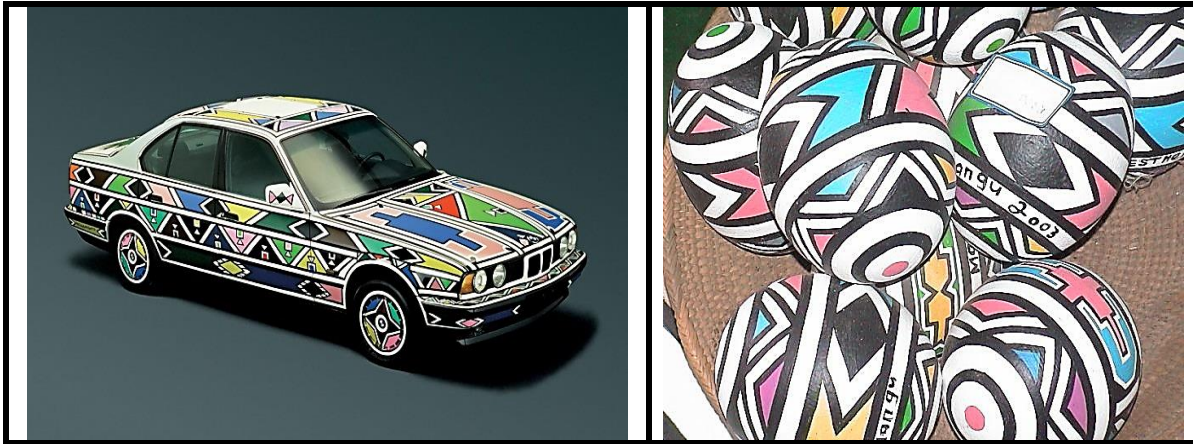
Create a product that that fuses contemporary trends and styles with the qualities, influences and aesthetic characteristics of any of the above- mentioned ethnic groups of our country, South Africa.



Laduma Ngxokolo felt that there were no knitwear brands that bore any aesthetic resemblance to isiXhosa traditions, hence he decided to develop a clothing range inspired by traditional Xhosa beadwork patterns and designs.

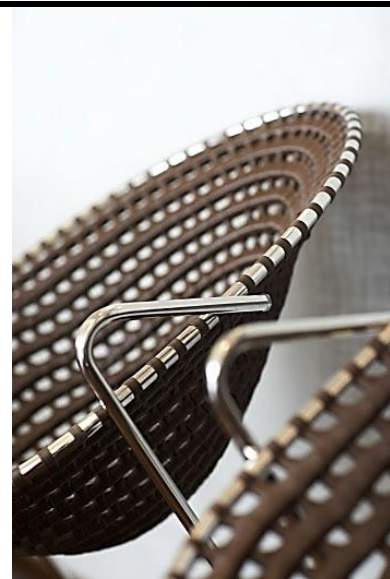


Handmade fine woven jewellery using traditional weaving techniques in precious metals by Songezi Baleni, 2013.

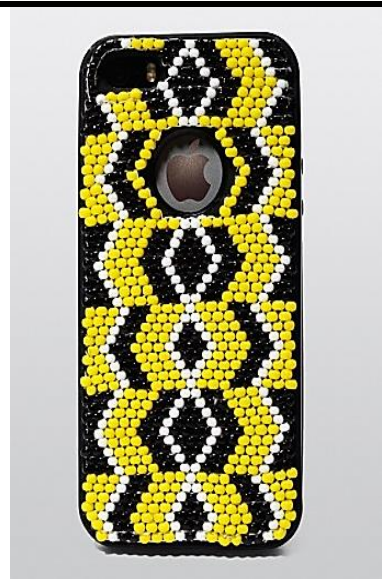


Esther Mahlangu is part of the Ndebele community in Gauteng, located north of Pretoria. Despite being a patriarchal society, artistic heritage is handed down from mother to daughter. When a young woman reaches puberty she withdraws from male society for three months and is taught the ceremonial patterns of Ndebele beadwork. In the nineteenth century this tradition was extended to decorative wall paintings, also executed exclusively by the Ndebele women.

Mahlangu is an important promoter of this tradition. She draws freehand, without first measuring or sketching, using luminous and high-contrast vinyl paints. While at a glance seems purely abstract, her compositions are built upon a highly inventive system of signs and symbols.



The Zulu Mama chair inspired by the woven baskets of the Zulu, by Haldane Martin.

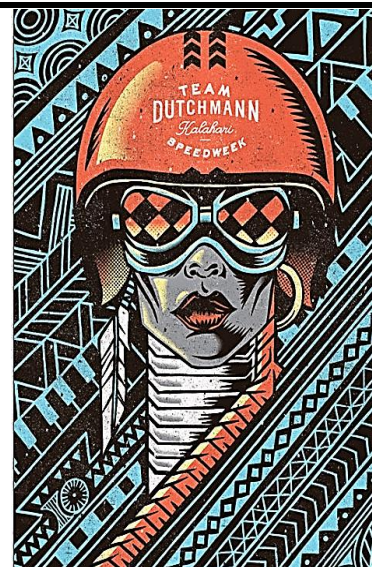


Beaded iPhone cases by Vukile Batyi, 2012.



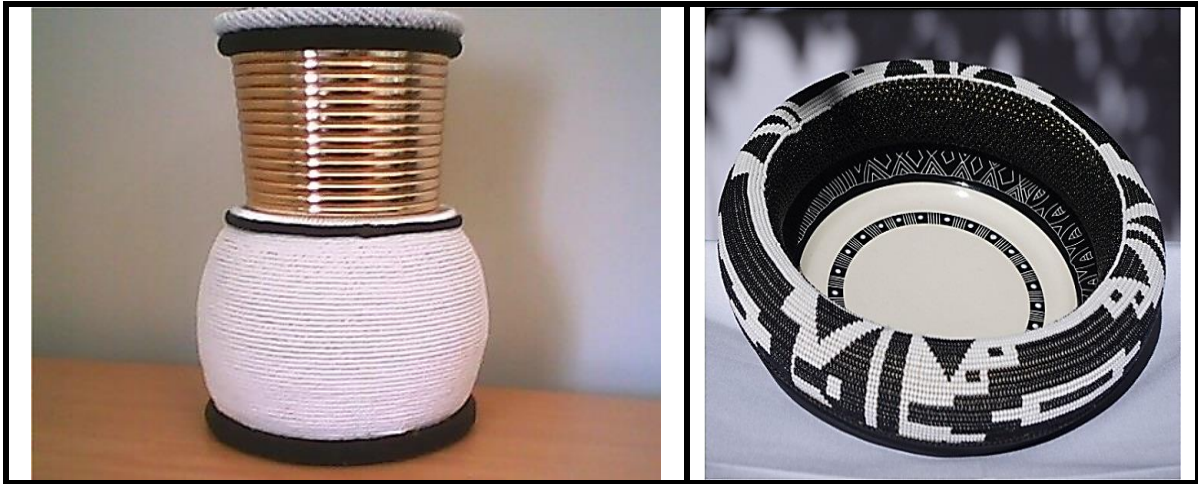
South Africa's Zulu people have been famous for their sturdy and beautiful baskets woven from grasses and palm leaf. A new kind of basket, the '**imbenge**' **basket** (a small flat bowl or lid) is woven entirely of recycled telephone wire. It could be seen as a continuation of ancient weaving skills using contemporary materials associated with technology.

The above modernised **Ukhamba** (a medium sized vessel to contain or serve liquid) is made by weaver Alfred Ntuli, an inventive coil method wire weaver in South Africa.



Traditional Zulu love letters are beaded flaps that can be worn on necklaces or pinned onto clothing, that are made by Zulu women for the men in their lives. This **beautiful and colourful beadwork** conveys different meaning and **messages of love, fidelity, passion and promise through the colours and designs used** and form **unique love language through beadwork**. These vibrant and complex beaded love letters are reflected and portrayed in the digitally printed garments in Tart's summer 2013/14 collection.

The poster above by illustrator Sindiso Nyoni fuses Zulu and Ndebele pattern art, and traditional Nguni gear with retro racing gear, to suggest an Afrofuturist approach within a South African context.



Sikholwane Décor Pot and Thando ceramic bowl by Sithabhe African Crafts, Inspired by the brass and beaded neckrings of the Ndebele.



Born in Durban and now based in Hackney, London, Sindiso Khumalo creates bold garments and accessories inspired by Zulu beadwork and Ndebele patterned-walls. Although still very much connected to her motherland, she believes the cultural diversity and cosmopolitanism of her new home is influential in her creative work too.

		
<p>Carrol Boyes influence of the human figure in her functional pewter ware is derived from San Rock art.</p>	<p>Logos inspired by San Rock art.</p>	<p>The history of the veldskoen (in Afrikaans, 'veld' translates to 'bush' and 'skoen' means shoe), is derived from the footwear of the traditional Khoisan people, crafted using natural materials.</p>

BRIEF/THEME 2: DISEASE

The term disease broadly refers to any condition that prevents the body or mind from functioning normally.

In humans disease may be genetic or can be brought on by fungi, bacteria or viruses. It may include various types of cancers, eye diseases and disorders, intestinal, airborne and contagious diseases as well as foodborne illness through the consumption of contaminated food.

Chronic disease is a long-lasting condition that can be controlled but not cured. Some examples of chronic diseases include: HIV, asthma, breast cancer, diabetes, epilepsy and heart disease.

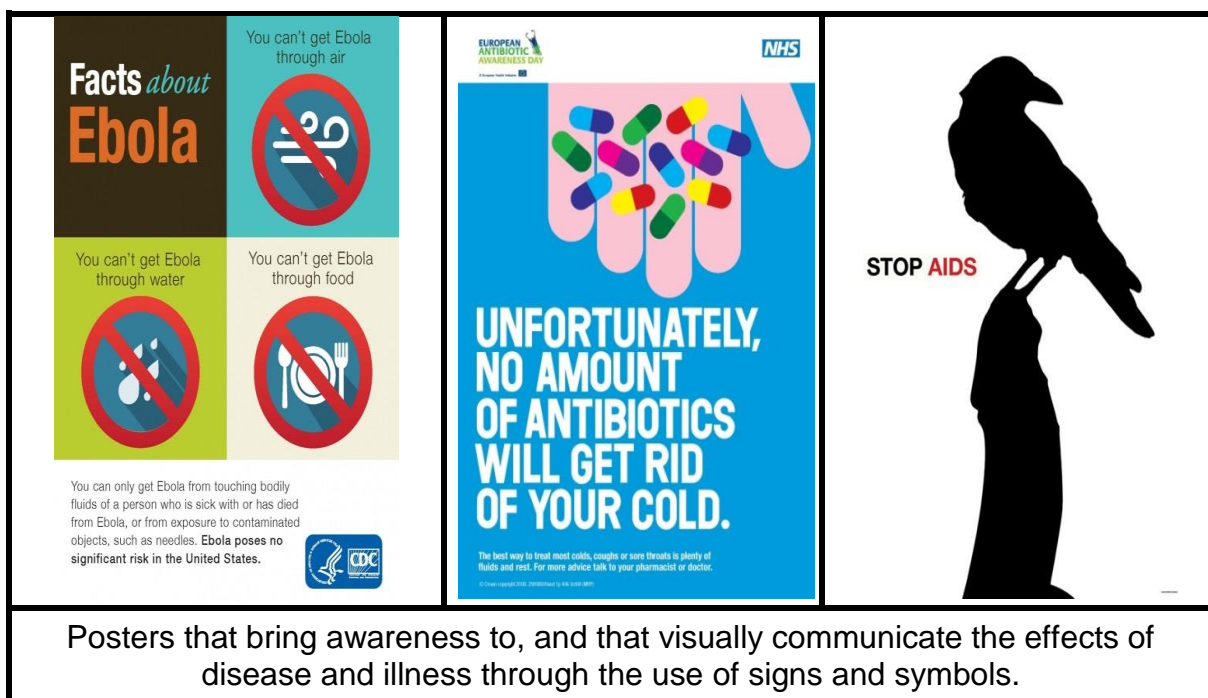
Illness and sickness are generally used as synonyms for disease. However, this term is sometimes used to refer specifically to the patient's personal experience of his or her disease. It is therefore possible for a person to have a disease without being ill.

Illness is often not due to infection, but a collection of evolved responses and behaviour by the infected body. Such aspects of illness can include lethargy, depression, anorexia, sleepiness, and inability to concentrate.

YOUR TASK:

Design a product that is associated with disease.

Ask yourself what YOU can do as a designer to elevate or promote awareness for a cause/disease that you are passionate about, interested in or has affected you or someone you may know.



		
<p>The Cancer Research Rio Roller is a limited edition skate, designed to show support for the cause. A percentage from all sales of these skates goes to Cancer Research.</p>	<p>The month of October is all about supporting Breast Cancer Awareness. The Jordan Brand has released an exclusive Air Jordan 6 Cleats sporting a very bright pink facade for all Team Jordan Athletes.</p>	<p>These beaded pins incorporate the visual image of the international Aids symbol (a crossed red ribbon). South African women have created beaded Aids pins which people wear to express solidarity with those who suffer from the deadly virus.</p>
		
<p>LifeStraw water purifiers have been developed as a practical way of preventing waterborne disease and saving lives. It is a personal, mobile, water-purification tool that turns even the dirtiest water into safe drinking water.</p>	<p>The applicator, invented by Willem van Rensburg and designed by industrial designer Roelf Mulder of South Africa's XYZ Design, allows a condom to be put on easily and rapidly. The user holds the device with the thumb and forefinger of both hands, pulling the condom down over the penis in a single rapid movement. It is hoped the design will encourage the use of condoms, thereby helping reduce the spread of Aids.</p>	



Tuomas Markunpoika Tolvanen has covered pieces of furniture in a fine web of steel rings before destroying them with fire to make functioning objects that resemble fuzzy fading memories of the originals. Calling his project **Engineering Temporality**, he was inspired by his grandmother's disintegrating memories as she struggled with Alzheimer's disease.

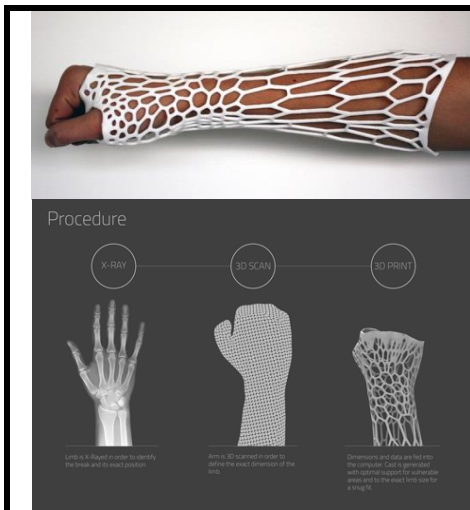


'**At One**' by Charlotte Kingsnorth is a sofa inspired by obesity. It was presented at '**New Designers**' in London earlier this month. The bulging, pink velvet upholstery engulfs its timber frame and is wrapped in latex sheeting.



UNICEF has devised a very original way of raising awareness to the water problem millions of people across the globe are facing every day. A vending machine was placed in a busy US street offering consumers the opportunity to purchase a bottle of dirty "drinking water" for just US\$1 which could provide a child with clean drinking water for a 40-day period. The idea behind the vending machine was to create a novel way to raise money for UNICEF's clean drinking water campaign, whilst involving supporters and educating them on the impact of contaminated drinking water in developing countries.

Available in 8 flavours including typhoid, malaria and cholera.

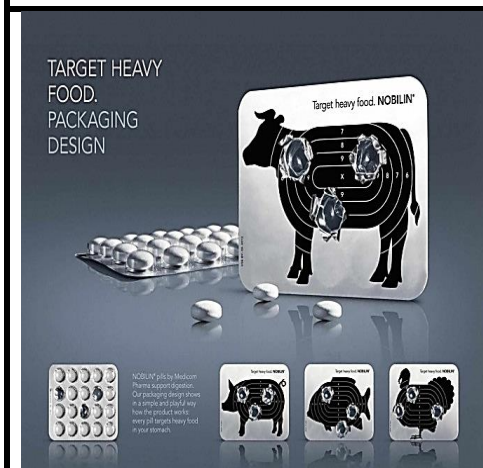


3D-printed casts for fractured bones could replace the usual bulky, itchy and smelly plaster or fibreglass ones in this conceptual project by Jake Evill. The prototype **Cortex cast** is lightweight, ventilated, washable and thin enough to fit under a shirt sleeve. The Cortex cast utilises the x-ray and 3D scan of a patient with a fracture and generates a 3D model in relation to the point of fracture.

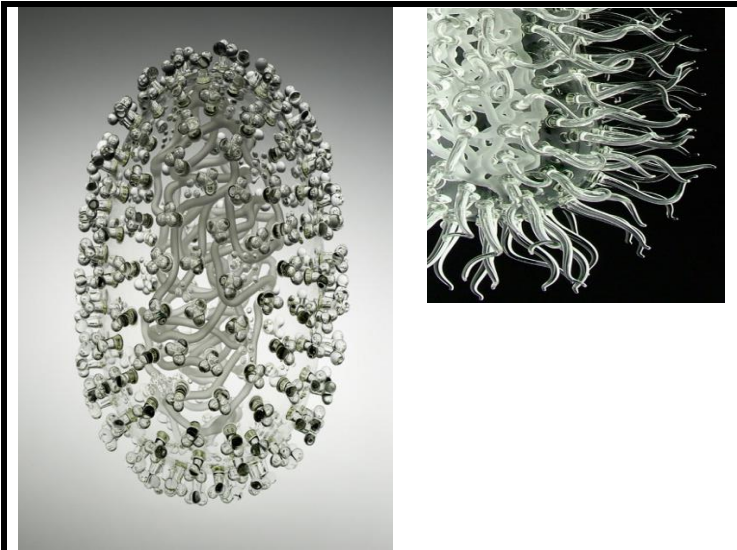



The prototype protective suit for healthcare workers treating Ebola patients could lower the risk of transmission by peeling off without the wearer having to touch the outside.

The suit includes two breakaway tabs at the rear of the hood that are pulled apart to open the garment. Velcro strips attached to the arms are placed underneath the feet, and as the wearer reassumes a standing position the outer layer peels away. By removing the clothing in this way, inner gloves stay fixed to the wearer while the outer gloves slip off easily.



Although varied, there is unity within each of the package designs above. Specific ailments in the body can be identified by stylised imagery and clever design.

	
<p>Glass Microbiology is a body of glass work which has been developed by artist Luke Jerram since 2004. Made to contemplate the global impact of each disease, the jewel-like beautiful sculptures in glass are created as alternative representations of viruses to the artificially coloured imagery received through the media. In fact, viruses have no colour as they are smaller than the wavelength of light.</p>	<p>Apart from tobacco, there are a few products that have regulations to warn people about their potential danger. Sybille Arien wanted to develop a subtle warning campaign about the danger of over consumption of refined sugar. To enhance that communication, sugar associated diseases were printed in white on the bag making them legible only as the sugar level lowers, revealing the words. The faster you consume sugar, the sooner you get informed.</p>

GUIDELINES (INSTRUCTIONS TO THE TEACHER)

- As an educator, you can **guide** the learners in their choice of subject matter and techniques used in TOPIC 1.
- TOPIC 1 should be professionally presented in a workbook/sourcebook (A3 format suggested).
- The chosen examination brief must be **cut out and pasted into the examination workbook/sourcebook**.
- The learner must clearly indicate his/her intentions/rationale/concept examination. This could be done through **brainstorming, thumbnail sketches, or a written essay**.
- Encourage learners to explore as many different interpretations as possible. Closely monitor and guide the learners as they research the theme in the form of drawings from life, original photographs, images from magazines and newspapers, found objects etc.
- Encourage learners to take their own research photographs where relevant/possible.
- Their sourcebook must show evidence of preparatory sketches, annotated drawings and research based on their various sources. It is important that they personalise these sources by drawing them and creating original designs.
- Direct copying of an image or design that is not the learner's own will be penalised. This is plagiarism and is unacceptable. **Utmost importance is placed on the process of transformation of the source material.**
- The learner may complete at least one tonal drawing, collage, or maquette/preliminary model as part of the sourcebook.
- As TOPIC 1 (the process) has the **same weighting** as TOPIC 2 (the final product), learners should spend enough time on both to acknowledge the importance of both.
- Consequently, learners should have enough time available to do their preparation. The educator can be involved in this preliminary preparatory session. Owing to the preparatory nature of TOPIC 1, learners are allowed to complete work at home.

TOPIC 2: FINAL PRODUCT [50]

- All TOPIC 1 work must be completed before the commencement of the TOPIC 2 work.
- Learners are required to produce ONE design in the design discipline that they have studied.
- The teacher may **not assist** the candidate **in any way** during the final production of the design. (TOPIC 2).
- **TOPIC 2 work may NOT be done at home and may NOT leave the classroom venue.**
- Learners may work after hours AT SCHOOL during the final production of the design (TOPIC 2). **Time allocation by the teacher and time management by the learner in this regard must be applied and managed.**
- Although it is recommended that a two-dimensional design should NOT be larger than A2 in size, the learners' work is **not restricted regarding size**. The size of a two or three-dimensional design will depend on the function of the object being made.
- Their final design may be presented as a single piece, or possibly in the form of a series of works that read as one work.
- **Learners must demonstrate an advanced degree of technical skill in the use of a range of materials and techniques chosen.**
- Any two or three-dimensional craft design based merely on craft processes like decoupage, etc. for decorative purposes will NOT be accepted. Craft processes must be used to create an original product.
- Please adhere to the mark allocation when marking.

ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	90–100	Exceptional ability, richness: insightful: fluent: high skill: observation and knowledge powerfully expressed: supported by a highly <u>original</u> or <u>unusual</u> selection of relevant visual references. <u>Outstanding and original presentation.</u>
Excellent	80–89	Striking impact: most of the above: detailed: well-organised and coherent: polished: skill evident: supported by an original/unusual/ relevant visual references: presentation original and considered: <u>some minor flaws evident.</u>
Very good	70–79	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: <u>some obvious inconsistencies/flaws evident.</u>
Good	60–69	Interesting visual presentation: clear intent: convincing: simple direct use of medium: displays understanding but tends towards the pedestrian and stereotyped response at times: adequate selection of relevant visual references: reasonable effort taken with presentation: <u>distracting/obvious inconsistencies.</u>
Average	50–59	Adequate: feels mechanical: derivative or copied: little insight: unimaginative: some visual references not always clearly identified: fair presentation: <u>many distracting inconsistencies.</u>
Below Average	40–49	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: <u>in need of support/motivation to pass.</u>
Weak	30–39	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: <u>in need of support/motivation to pass.</u>
Very Weak: Fail	20–29	Very little information: jumbled: not easy to view with <u>little or irrelevant work/visual information.</u> No effort made to present work in an acceptable manner. General lack of commitment/cooperation.
Unacceptable: Fail	00–19	Incoherent: <u>irrelevant, very little or no work:</u> lack of even limited skills being applied. No commitment/cooperation.

MARKING RUBRIC/GUIDELINES:**TOPIC 1: SOURCEBOOK/WORKBOOK**

CRITERIA	
Expression of intention and rationale	10
Evidence of research, experimentation and reflection	10
Evidence of detailed planning and presentation related to the final concept	30
TOTAL	50

TOPIC 2: FINAL PRODUCT

CRITERIA	
Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to the brief	10
Evidence of design involvement: the appropriate use of design elements and principles	10
Technique/Craftsmanship/Method	10
The design solution must show evidence of at least 12 hours' work under controlled circumstances	10
Professional presentation and functionality of the design solution	10
TOTAL	50
COMBINED TOTAL	100

Below is an example of a rubric that may be used as an alternative or in conjunction with the **TOPIC 2: FINAL PRODUCT** rubric. This rubric is NOT prescribed but does give a more descriptive account of how and where learners have lost or gained marks for their products.

The rubric below is adapted for visual communication/graphic design but may be altered for each design discipline.

TOPIC 2: FINAL PRODUCT – CRITERIA		MARK
Overall Impression: Is the product <u>successful</u> as a design for the market place? Have you successfully <u>interpreted the brief</u> and followed the guidelines? Does your design <u>follow the brief</u> in terms of the <u>concept and solutions to the problem</u> ? Is your product <u>contemporary/relevant/smart</u> and in-line with current design thinking and trends? Does it <u>function</u> well?	10	
Design Involvement: Employing the use of the design <u>elements</u> (Line, Shape, Texture etc.) and <u>principles</u> (Balance, Unity, Rhythm and Pattern, etc.) in <u>Design</u> and <u>Layout</u> .	10	
Technique and Craftsmanship: How well have you used your medium (paint/pencil)? Is it neat and accurately painted/drawn? Is your paint mixed and blended well? Are you paint colours opaque (not transparent)? Did you paint within the lines? Is your tracing accurate and neat? Have all guidelines been erased?	10	
Layout and Design: Is there a unity within your design? Do all the elements (image and type) work together? Have you made good use of background and foreground space? Is your typography well balanced? Are your colour choices appropriate and eye-catching?	10	
Time management and Presentation: Is it complete? Is it neat? Are there still areas that need work? Does it look rushed and untidy?	10	
TOTAL:	50	

When designing the **TOPIC 1** rubric, teachers may follow a similar format.