



<b>SUBJECT:</b>	<b>DESIGN</b>
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<b>GRADE:</b>	<b>12</b>	<b>PAPER:</b>	<b>1 (THEORY)</b>
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<b>DATE OF EXAMINATION:</b>	<b>25 NOVEMBER 2008</b>	<b>DURATION:</b>	<b>3 HOURS</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.
- 1.3 How did the candidates perform in the question?
- 1.4 Where and how did candidates lack 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 traditional elements and principles of design, as well as of the Universal and Gestalt Principles of Design in given designs). This relates to AS 1. The question also tests the candidates understanding of design terminology (AS 2).**

**Most candidates knew the general or traditional elements of design and some could analyse their use in the given logo. Many candidates need practise, though, in explaining HOW these elements and principles are used in the logo (e.g. line is mostly jagged) and WHY / FOR WHAT EFFECT this element/principle is used this way (e.g. to create a vibrant, dynamic image).**

**Many learners did not know the Gestalt or Universal Principles.**

**Whilst discussing the symbolism used in the logo candidates did not clearly support their statements with reference to the given example.**

**Most candidates did not know how to analyse the use of the elements form/plane and movement. They need to analyse whether the logos make use of an illusion of 3-dimensional form or whether flat planes are emphasized; must analyse the use of positive and negative planes and must be able to describe the type of forms and shapes used (e.g., organic shapes) and the effect of this on the whole (e.g. creating a rhythmic effect).**

**Many candidates thought that they were required to identify the 'movement' to which the logo belonged (e.g. Art Deco) instead of looking at the use of the principle 'movement' – e.g. the repetition of curvilinear lines create a sense of movement.**

**Many candidates did not understand the meaning of the term "stylise".**

## **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 once again tested. (AS 2)

Not one candidate realised that Question 2.1.1 required of them to analyse the actual logos featuring in the right hand corners of the adverts – they all thought that they had to look at each advert as a whole and say which one was the most successful.

Many candidates did not understand the meaning of the term 'stereotype' and could not discuss the use of stereotypes in the two adverts. When accurate perceptions were given, such as that a black woman has been represented as traditional or as both traditional and sophisticated, learners did not elaborate and discuss whether they considered this a stereotype or not. Many candidates noticed the use of the words 'Phone secs' but could not explain how this could reinforce stereotypes. Candidates must be encouraged to answer questions directly – clear reference must be made to the question in their answers.

The answers for Question 2.2 showed that candidates need much more practise in analysing the use of symbols, as well as of font, in posters and adverts.

## **QUESTION 3.**

Question 3 tests candidates' knowledge of global influences that shape the development of design – specifically the Western Movements (Arts and Crafts, Art Nouveau, Art Deco, Bauhaus, Modernism, Pop and Post Modernism) – and test their ability to notice similar characteristics in unknown works. (AS 4)

Candidates may not answer a comparison in table form. They will be penalised for this in future. Comparisons must be answered in paragraph form. Candidates must also compare two works point for point, e.g. the use of line in each work, then the use of texture in each work, etc. and may not supply separate discussions of each, assuming that the marker will make the comparison.

Most learners were able to answer Question 3.2, where it was required that they discuss the work of ONE contemporary South African designer. Favourite designers were Carrol Boyes, Heath Nash and Bongive Walaza. Candidates must be able to analyse at least one design/work in depth.

## **QUESTION 4**

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

Question 4.1 is chiefly factual, testing retention of information and candidates can gain a lot of marks here. They fared surprisingly badly here! Many marks were lost because they had clearly not learnt the work thoroughly. Candidates should be encouraged to know this work well, both because it will improve their marks and because an in depth knowledge of these movements will aid the understanding of design in general. Candidates must make sure that they answer in full sentences – some candidates supplied influences and characteristics in bullet form – often using one word answers, e.g.

- purist
- geometric,

instead of:

Bauhaus designs were often purist, displaying geometric forms.

Question 4.2.

Most candidates were able to pick out the stylistic differences, and approximately half the candidates could identify possible movements from which these designs could have been chosen. More practice in the answering of this type of question is recommended.

Many candidates did note that Fig 4.1 stressed a functionalist approach, but did not explain what this means. When referring to 'Form follows Function' or 'Function follows form' they must not assume that the examiner knows what they are talking about.

## **QUESTION 5**

Question 5 expects candidates to demonstrate an understanding of the ways in which design can be used to reinforce or challenge social, cultural and ethical issues (AS7).

Most marks were lost with Question 5.1.

Candidates were given the option to discuss a social issue of their choice OR to discuss one of the themes prescribed in the LPG. Only one candidate had studied a prescribed theme. Many candidates attempted to discuss one of these supplied themes, but it was clear that they had not actually studied the theme as it was dealt with in the LTSM 'South African Visual Culture' prescribed by the LPG. Many candidates wrote on social issues such as poverty, hunger, unemployment and aids without mentioning possible 'design solutions'. They could have discussed the issue of unemployment and poverty and used the work of a design group such as Mapula or Streetwires who focuses on empowerment and skills development, as an alternative to the listed themes. It is recommended that more attention is paid to teaching at least one of the prescribed themes.

Candidates also struggled with the answering of Question 5.2. Very few candidates

actually answered the question – almost no reference was made to the terms ‘cropping’, ‘perceptual’, ‘conceptual’, ‘illusion of a 3-D form and 2-D plane’ – candidates must make sure that their answers are directly linked to the question. They also need to explain the meaning or impact of the posters with reference to these terms – often the terms were defined without reference to the posters. Emphasis must be placed on learning how to analyse the impact of posters, adverts, logo’s and design in general.

Many candidates also made use of unsupported opinions here – e.g. ‘the concept is outstanding’ and ‘the typography makes it a good poster’ – these opinions must be justified with reference to the posters.

## **QUESTION 6**

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

Candidates who chose Question 6.1 and 6.2 did very well – these questions tested retention of knowledge as well as understanding of International and South African environmental designers. Popular international designers were Julie Bargmann and Roy McMakin and popular South African designers were Heath Nash and Joseph Diliza.

Candidates who chose the questions that required application of knowledge and personal opinions did badly as they were not able to support their opinions with clear reference to the designs. Opinions and value judgements must be justified – ‘the house will not be safe enough’ and ‘no one will live in a glass house, it is too risky’ are not good enough answers for Question 6.4.1.

Question 6.2 is extremely tricky and candidates who chose it did very badly. It is a very broad question and very few ‘hooks’ are supplied to guide the candidates answer. It is recommended that teachers study the memorandum to come to grips with how such an answer can be answered – candidates need to be taught to analyse works using the following terms: Reduce Reuse Recycle Avoid.

## **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 (AS10).

Although these questions appear simple and straightforward learners did not answer them well. Learners need to know how to start a small business – for themselves - preferably in the field of design that they are studying. Many learners did not state what type of business they were planning to start, i.e. in which area of design (e.g jewellery design). Some learners wrote about business plans for businesses totally unrelated to design such as food outlets. Once they have stated the specific area in which their business will fall the rest of the question must be consistent with that area/ business. Learners must be able to lay out the steps involved in starting their own a business in more detail and more clearly. Many ‘business plans’ were very vague and broad.

For Question 7.1.1(a) many candidates did not give sufficient personal information

and most learners did not supply study possibilities in their field of design. Most candidates did know how to market their work, but did not know how to establish a target market or what the essential characteristics of good packaging are.

For this Design in a Business Context section learners need to know how one design business operates and must be able to explain why the business operates successfully. Many candidates could not do so. Candidates must also be able to list at least 5 careers to be found in the field of design.

**7. ANY ADVICE THAT YOU COULD GIVE TO EDUCATORS IN HELPING THE LEARNERS TO REACH THE EXPECTED LEVEL.**

Advice has been given in the discussion of the individual questions.

**8. ANY OTHER COMMENTS**

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



**SIYASEBENZISANA/ WORKING TOGETHER/ SAMEWERKING**  
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