



Province of the  
**EASTERN CAPE**  
EDUCATION

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2018**

**TAKE NOTE:** This examination booklet must reach all schools **three weeks before the end of TERM 3: 3–10 SEPTEMBER 2018**

### **DESIGN P2 (PRACTICAL)**

**MARKS:** 100

**TIME:**

**TOPIC 1:** (50) VISUAL JOURNAL – Preparation starts three weeks before the end of TERM 3, during the September holiday, and during TERM 4.

**TOPIC 2:** (50) FINAL PRODUCT – Supervised production time of 12–24 hours towards the end of TERM 4 during the Grade 11 Final Examination.



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This question paper consists of 21 pages.  
This question paper must be printed in full colour.

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**INSTRUCTIONS TO THE TEACHER**

1. **This practical paper should be given to the learners THREE WEEKS BEFORE THE END OF TERM 3** so that they may receive guidance with regard to their brief/theme selection and can start with the **Visual Journal Process** (TOPIC 1) during the **September school holiday**.
2. **TIME ALLOCATION:**
  - **VISUAL JOURNAL PROCESS (TOPIC 1):**  
Practical process/preparation commencing **three weeks before the end of TERM 3** and continuing through the September holiday into **TERM 4**.
  - **FINAL PRODUCT (TOPIC 2):**  
Practical product **completed only at school during TERM 4** for an estimated 24 hours (at least 12 hours but no longer than 24 hours) and only once the Visual Journal Process (TOPIC 1) has been completed.
3. It is recommended that **teachers request their school to schedule 12–24 hours** over a number of days **towards the end of TERM 4** and/or **during the Final Grade 11 Examination** for completion of the Final Product (TOPIC 2).

**Possible format** spread over a number of days:

- 3 days of 8 hours (8:00–16:00) [24 hours]
  - 4 days of 6 hours (8:00–14:00) [24 hours]
4. This practical examination consists of one paper with **two optional briefs/themes**. Learners must choose **ONE** of the two briefs/themes.

It is required that the learner complies with the following TWO parts of this question paper:

- The examination Visual Journal (TOPIC 1) **[50 marks]**
- The examination Final Product (TOPIC 2) **[50 marks]**

**TOTAL: 100 MARKS**

5. The learner should choose 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

## GRADE 11 TERM PLANNER

 - - - **Calendar** to assist in the planning of **practical dates** and **times**:

2018 SEPTEMBER						
SUN	MON	TUE	WED	THU	FRI	SAT
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

2018 OCTOBER						
SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

2018 NOVEMBER						
SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	<u>3</u>
4	5	6	7	8	9	<u>10</u>
11	12	13	14	15	16	<u>17</u>
18	19	20	21	22	23	<u>24</u>
25	26	27	28	29	30	

### Important Term Dates:

- Receive Design P2 Practical: **3–10 September 2018**
- Schools Close (Term 3): **28 September 2018**
- Schools Open (Term 4): **9 October 2018**
- Grade 11 Provincial Examinations begin: \_\_\_\_\_ (fill in)
- Final Practical Examination Dates (12–24 hours):
  - Date 1: \_\_\_\_\_ (fill in)
  - Date 2: \_\_\_\_\_ (fill in)
  - Date 3: \_\_\_\_\_ (fill in)

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**GRADE 11 EXHIBITION MARK**

Grade 11 learners may request a re-mark of their **TERM 1**, **TERM 2** and **TERM 3 Visual Journal (TOPIC 1) and Final Products (TOPIC 2)**.

- **TERM 1** – Visual Journal **(40)** and/or Final Product **(50)** and/or Research Task **(10)**
- **TERM 2** – Visual Journal **(40)** and/or Final Product **(50)** and/or Research Task **(10)**
- **TERM 3** – Visual Journal **(40)** and/or Final Product **(50)** and/or Research Task **(10)**

This **retrospective exhibition** mark constitutes **25% of the learner's end-of-year final report mark**.

A learner may request a re-mark on the grounds that he/she has:

- Submitted the **Visual Journal/Source Book** and/or **Final Product AFTER the marking due-date** for that term.
- Submitted the **3 x research tasks AFTER the marking due-date** for that term.
- Re-submitted by **adding to/re-working their Visual Journal (TOPIC 1)** with regard to the criteria listed in this booklet on Page 6–7.
- Re-submitted by **adding to/re-working their Final Product(s) (TOPIC 2)** with regard to the criteria listed in this booklet on Page 8.

## INSTRUCTIONS TO THE LEARNER: VISUAL JOURNAL PROCESS

This examination booklet refers to two main topics:

- **Visual Journal Process (TOPIC 1)** and the
- **Final Product (TOPIC 2)**

The Visual Journal has the **same weighting** as the Final Product so spend an equal amount of time on both – **50 marks** for the Visual Journal and **50 marks** for the Final Product.

1. The **cover page only** of the brief/theme you choose must be cut out and pasted into your Visual Journal at the start.
2. **Concept:** The next step is to clearly indicate your intention/concept through brainstorming, miniature sketches and/or a written essay (rationale).
3. **Reference Material: Explore as many different options** as you research and **collect reference material** for your theme in the form of life-drawings, original photography, images from magazines and newspapers, etc. These **must be creatively presented and displayed** in your Visual Journal so that you can show your understanding of the value of layout and design in your Visual Journal (**Presentation**).
4. Your reference material may be in a **collage format** – this format is not essential, however.
5. Remember that your reference material must have additional **accompanying notes or comments** to further explain your thinking process and make clear your intentions.
6. **Drawings:** Your Visual Journal must show evidence of **drawings** based on your reference material. It is important that you **personalise these by re-drawing them and creating original designs. Direct copying (plagiarism) of an image or design that is not your own will be heavily penalised.** Extreme importance is placed on the process of **transforming** your reference material.
7. You are required to develop a variety of **compositional rough drawings** before you complete a drawing of what your final product will look like.
8. A **final drawing** of what your final product will look like must be presented at the end of your Visual Journal. It is recommended that this is a **pencil tonal drawing or a full-colour version.**

**Design in context:**

1. **Presentation:** It is required that you present your design **in context**. What this means is that you must show **how your final product functions in a 'life-like' space/environment**.

This is important in the areas of **Two-Dimensional Surface Design** (Textile design, gift-wrap, mosaic, wall paper, beadwork or any 'flat' design) and **Three-Dimensional Product Design** (basketry, ceramics, furniture, jewellery, wirework, fashion or any other three-dimensional design).

2. This must be shown in your Visual Journal through (a) **drawing/collage/photography/digital manipulation** or incorporated within your final product (TOPIC 2).

**Suggestions for design in context** may include the following:

- Interior setting such as the inside of a room in a home, office or any commercial space
  - An exterior environment on a building or in a landscape
  - On printed media such as newspapers, magazines, billboards etc.
  - On an item of clothing, furniture or linen etc.
  - Physically interacting with a person in some way
3. Identify the **target market** for your product design through factors such as age, gender, income, demographics, competitors in the market, culture, faith and religion, which similar products people prefer, and safety.
  4. In your Visual Journal there must be a **clear documented journey** from the **start of your brainstorm/essay to a completed final drawing**. No steps must be left out.

**Guidelines for Three-Dimensional Product Designs:**

1. If you design a three-dimensional product, **orthographic diagrams** (front view, top view, side view) as well as a final mock-up drawing must be present in your Visual Journal.
2. Detailed **measurements** must be used to indicate the final scale. Final **assembly instructions** must also be described.
3. You must explain your **choice of construction material(s)** (wood, metal, plastic, wire, paper, etc.) for your Final Product and explain how the **properties of the chosen material** (strength, hardness, toughness, flexibility, corrosion resistance, waterproofing, etc.) improves the function of your product.

## INSTRUCTIONS TO THE LEARNER: FINAL PRODUCT

1. Your Visual Journal process (TOPIC 1) work must be completed before the start of your Final Product (TOPIC 2).
2. Your teacher may guide you with the production of your final design but will strongly encourage you to **make your own decisions** regarding your final processes.
3. Your Final Product must show evidence of **12–24 hours** of work. Your teacher must make sure that there is **enough time** for you to complete your final product in the time allocated.
4. Your Final Product may NOT be done at home and may NOT leave the classroom.
5. You must show an **advanced degree of technical skill** in the medium (drawing, painting, printing, ceramics; etc.) that you choose. It is therefore advisable that you produce a design in the design discipline that you have been taught using the **medium(s) that you are skilled at**.
6. If you produce a two-dimensional product (wallpaper; poster; CD cover; book jacket, etc.) its total size **MUST be slightly larger than an A3**. The size of a three-dimensional design **depends on the function of the object(s)** being made.
7. If you produce a three-dimensional product as a flat template (packaging, book jacket, wrapping paper) it **must be constructed and assessed** as a **functional three-dimensional Final Product**.
8. If your Final Product in any way incorporates a **printed digital image** there must be evidence of the original drawing(s)/design(s) in your Visual Journal. Your original designs may be scanned or photographed for your printed digital image and **must be present for your exhibition remark**.
9. Any two- or three-dimensional designs based merely on craft processes without any functional value such as decoupage, pottery, needlework etc. for decorative purposes will be penalised.



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## 2018 MARKING RUBRIC/GUIDELINES:

The rubric below is the suggested **marking rubric** that teachers may make use of for the marking of the Visual Journal Process (TOPIC 1) and the Final Product (TOPIC 2).

This is to ensure **standardisation with regard to marking across all schools in the Eastern Cape Province**. This must be pasted in at the end of the Visual Journal.



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### GRADE 11: NOVEMBER P2 – PRACTICAL

#### VISUAL JOURNAL PROCESS (TOPIC 1)

CRITERIA		
<b>Expression of intention and rationale:</b> (Concepts/Creativity) Thought processes; Pushing the boundaries of design; Critical and analytical thinking; Idea generation		10
<b>Evidence of research:</b> Experimentation and exploration of source/inspirational material; Investigation		10
<b>Technical ability:</b> Skills, execution, experimentation and exploration of media		10
<b>Evidence of detailed planning and presentation:</b> Showing all the steps and planning towards a final design from the start, to a completed final drawing; Problem solving		20
<b>TOTAL:</b>		<b>50</b>

#### FINAL PRODUCT (TOPIC 2)

CRITERIA		
<b>Creativity/Originality/Interpretation</b> in terms of the concept, function and solutions that are relevant to the brief. Does it communicate effectively? Is the product successful/marketable/ contemporary/ relevant/smart/on trend?		20
<b>Evidence of design involvement:</b> Interpretation and appropriate use of the chosen design elements and principles		10
<b>Technique and craftsmanship:</b> Method/Making; Competence in chosen materials and techniques		10
<b>Professional presentation and time management (12–24 hours)</b> Is it complete? Is it neat? Are there still areas that need work? Does it look rushed and untidy?		10
<b>TOTAL:</b>		<b>50</b>

**BRIEF/THEME 1: PHOBIA****What is a phobia and what are the different kinds of phobias?**

A phobia is defined as the fear of a situation, activity, or thing that causes one to want to avoid it. There are three categories of phobias which include social phobia (fear of meeting new people, or other social situations), agoraphobia (fear of being in an outside or inside space) and specific phobias (fear of particular items).

Phobias are largely underreported because many phobia sufferers find ways to avoid the situations of which they are phobic. These illnesses are not unusual and are thought to affect up to 28 out of every 100 people.

Some of the more common phobias include fears of public speaking (social anxiety disorder); open spaces (agoraphobia); closed-in spaces (claustrophobia); clowns (coulrophobia); spiders (arachnophobia); needles (aichmophobia); snakes (ophidiophobia); germs (mysophobia); having dental work done (dentophobia).

Fears of midgets, haunted houses, helmets, pickles, and feet are just a few of the less common phobias and may be considered weird or strange by some, but can be just as debilitating as those phobias that are more common.

**What is the difference between a fear and a phobia?**

The distinction generally is that a fear is rational, but when it becomes irrational (unreasonable or unfounded) it is a phobia. Having been fuelled by our imagination, every fear will have a degree of irrationality to it but a phobia goes further than general fear, causing phobic people to constantly worry that they will encounter the object/situation that they fear. Time and energy is often used to actively avoid the object of fear – and if they do come across it, they endure high levels of distress, anxiety, nausea and potentially even panic attacks.

A list of the various types of phobias can be found at the following websites:

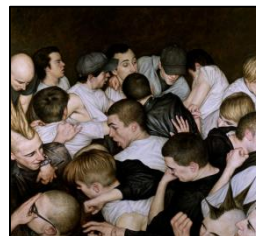
- <http://phobialist.com/>
- <https://www.fearof.net/>



**Acrophobia**  
Fear of heights



**Sciophobia**  
Fear of shadows



**Demophobia**  
Fear of crowds



**Acousticophobia**  
Fear of noise

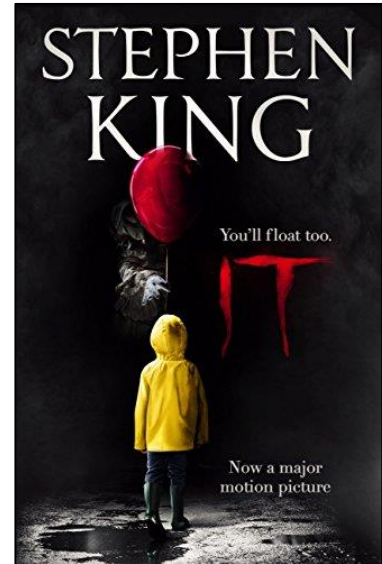
**YOUR TASK:**

Create a design based on an irrational fear – phobia. Your design must exhibit or display a negative or unpleasant experience towards the type of phobia(s).

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The images that follow reflect examples of:

- Visual Communication/Information Design and Digital Design
- Surface Design and Two-dimensional Craft Design
- Product Design and Three-dimensional Craft Design



**Chiropterophobia** – Fear of bats

**Coulrophobia**  
– Fear of clowns

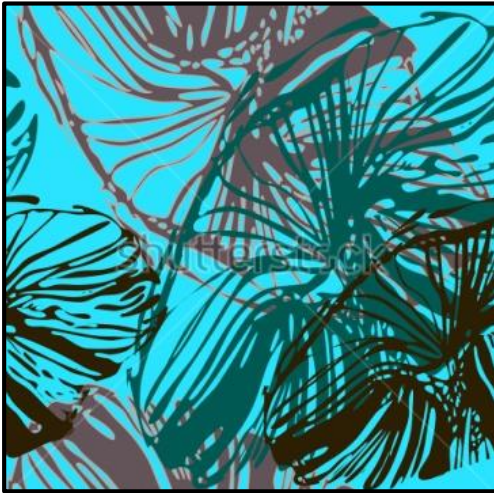


**Necrophobia** – Fear of the dead



**Thalassophobia** – Fear of sea creatures





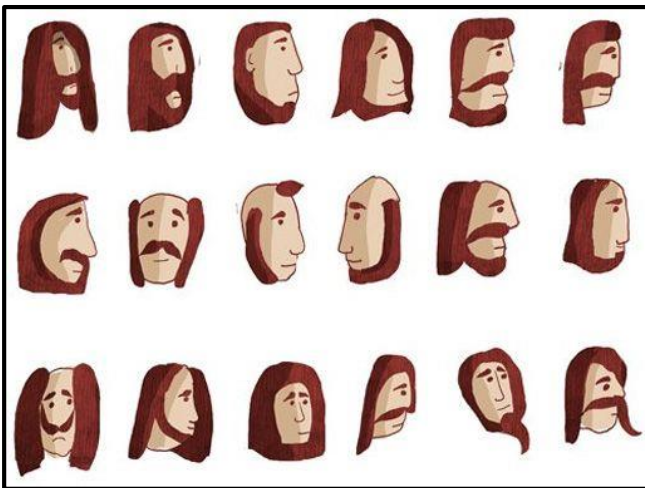
**Lachanophobia Mycosis**  
– Fear of mushrooms



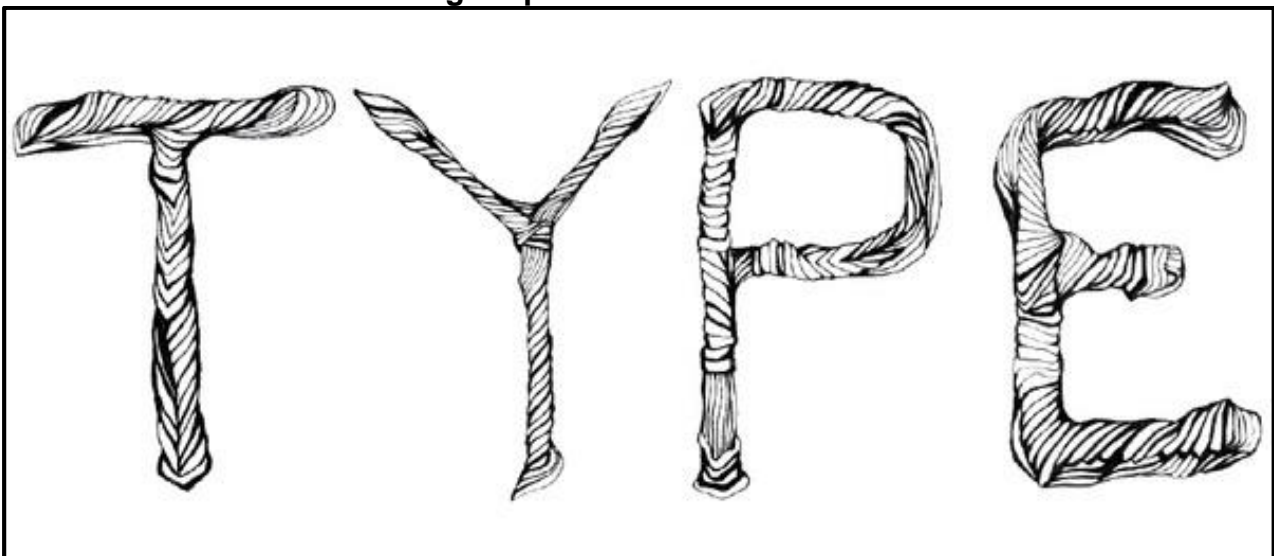
**Trypophobia**  
– Fear of holes



**Herpetophobia**  
– Fear of reptiles



**Pogonophobia** – Fear of beards



**Linonophobi** – Fear of string

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**BRIEF/THEME 2: FLUID MOVEMENT**



### *The Joy Of Movement*

*There's a certain joy in the ability to move  
this is reflected when we get in the groove  
Take for example the urge to dance to a beat  
using the whole body while upright on our feet.  
It would be very depressing if one couldn't move  
and this wouldn't be hard at all for one to prove;  
as we get so many things done with this ability  
that not having it would be known as a futility.  
All creatures in the world exhibit some movement  
for them to be alive regardless of their predicament;  
whether they swim, fly, crawl, walk or even run  
depending on their situation this has to be done.  
Even the simple act of breathing is a major event  
involving the passage of air in and out to prevent  
a gradual slow asphyxiation that results in death  
for any creature when they happen to lose breath.  
The intake of food whether it be solid, liquid or gas  
is another way movement takes place in our body mass  
so that it can be converted into energy to facilitate  
its movement or survival in life regardless of state.  
Casual observation reveals that wherever things are  
in this universe and no matter if either close or far,  
they're always in some constant state of movement  
underlying their individual existence and placement.  
The joy of movement is in experiencing one's freedom  
That culminates in self-realisation and wisdom.*

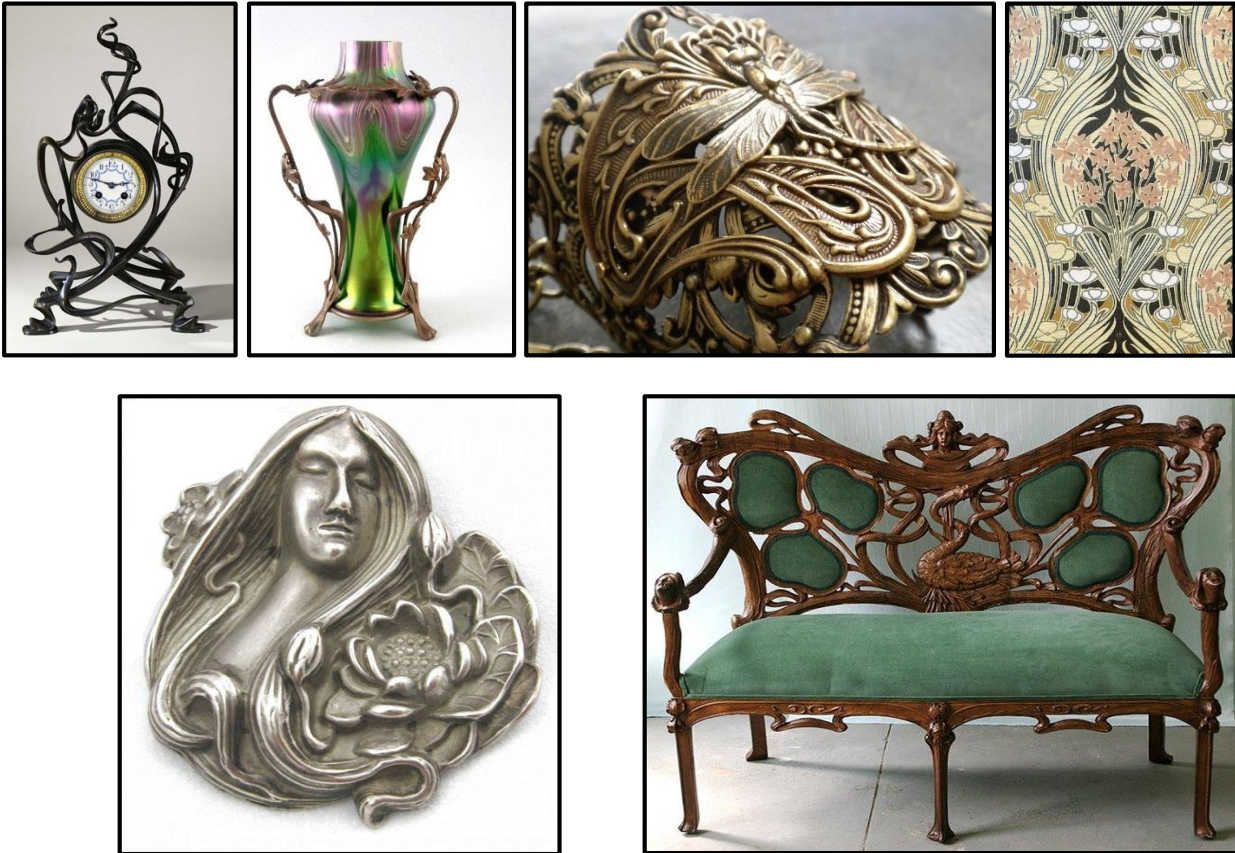
*Written by George Krokos, 2016*

#### **YOUR TASK:**

Using the poem and accompanying images as inspiration, create a design that reflects a sense of fluid movement.

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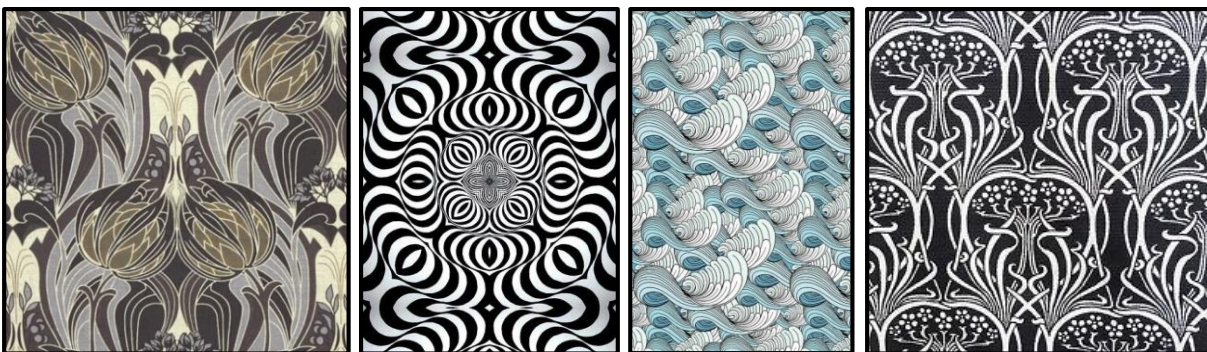
The **Art Nouveau Movement** (1890–1901) was a design movement defined by many motifs but none more so than the Whiplash line. Taking inspiration from the natural world, sinuous, organic lines and whiplash curves displayed dynamic and flowing movement throughout the architecture, painting, sculpture and other forms of design.



The designs from female architect **Zaha Hadid** (1950–2016) are a formal expression of the continuous flow and movement of water, evoking continuous transformation.





**ENVIRONMENTAL DESIGN:****PRODUCT DESIGN AND THREE-DIMENSIONAL CRAFT DESIGN:****SURFACE DESIGN AND TWO-DIMENSIONAL CRAFT DESIGN:**

## VISUAL COMMUNICATION/INFORMATION DESIGN AND DIGITAL DESIGN:

