



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P2

(PRACTICAL)

15 JULY–14 OCTOBER 2024

MARKS: 100

TIME: TOPIC 1: Practical process/preparation at school and/or at home during the 3rd term [50]
TOPIC 2: Final practical product done under controlled conditions **ONLY** at school: a minimum of 18 hours and a maximum of 24 hours during the 4th term [50]

**This question paper consists of 20 pages and 1 addendum.
This question paper must be printed in full colour.**

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections:

TOPIC 1: The examination sourcebook/workbook (50 marks)

TOPIC 2: The final examination design product (50 marks)

TOTAL: 100 marks

2. **The question paper has TWO briefs/themes. Choose ONE of the two options.**

BRIEF/THEME 1: DESIGN FOR A LITERACY CAMPAIGN**THE BRIEF:****Siyafunda and Radio 2000 Literacy Campaign**

Siyafunda is an isiZulu word that translates to 'we are learning'. Siyafunda is a literacy campaign developed in collaboration with Radio 2000 and education specialists in response to the high level of illiteracy in South Africa. Illiteracy is a sociocultural problem that leads to limited knowledge and communication and a poor understanding of the world. When people are literate, they are able to read, write, speak and listen in a way that enables effective communication and helps them make sense of the world. Literacy can therefore help to alleviate poverty, improve health and bring about active citizenship and development.

Sub-Saharan Africa holds the highest number of illiterate individuals in the world. One third of the population cannot read and write and approximately 75% of all children aged five to nine do not attend school. The Siyafunda Literacy Campaign will be rolled out nationally and will include a series of classes, workshops and seminars, and provide access to reading resource centres. For example, Kha ri Gude (TshiVenda for 'let us learn') is a mass literacy campaign that started in 2008. Kha ri Gude teaches individuals older than fifteen years, who missed out on their schooling, to read, write and calculate in their mother tongue. It was offered in all provinces in all 12 official South African languages, as well as Braille.

As an aspiring designer, you are tasked to design the promotional and training material for the Siyafunda Literacy Campaign. The literacy campaign, which will be rolled out in all nine provinces, requires the use of any ONE of the 12 official languages.

You are required to do research on literacy campaigns in South Africa and/or abroad. Refer to educational blogs and games, as well as elementary television programmes, such as *Takalani Sesame*, books and articles that discuss the impact of illiteracy and poor reading ability in South Africa. Research must also be done on the promotional material and venues that are often used to promote literacy campaigns, such as brochures, mobile libraries, roadshows, radio and television programmes. Explore possible media that you can use to reach people. Consider the social stigma that surrounds illiteracy and specify your target market to design products that make learning exciting.

Create a **Visual Communication/Information Design and/or Digital Design Solution**, which could include a corporate identity for the educational consultants tasked with the roll-out of the literacy programme. This could consist of a logo, letterhead, business card, poster and social media advertisement. You could also design promotional material for the campaign, such as T-shirts, posters, billboards, flyers, notepads, workbooks and worksheets.

Create a **Surface Design or Two-dimensional Craft Design**, such as a surface pattern design that demonstrates how to correctly hold a pen/pencil, or how to sound out words for better pronunciation and understanding. You could also design textile fabric for cushions and chairs that relate to the classroom or workshop space. The alphabet or basic vocabulary can be used to create wallpaper designs for libraries or pop-up classrooms.

Create a **Product Design or Three-dimensional Craft Design**, such as a learner workbook, an elementary reading book, puzzles, desks or chairs that will be utilised in the literacy classes. Other options could be alphabet jewellery, fibre crafts incorporating words or the alphabet, pencil cases, etc. Designers can use traditional craft techniques or influences thereof to create these products.

Create an **Environmental Design**, such as pop-up reading corners, a library interior, reading bus/shelters or any other communal learning environment with reading merchandise that can be used by the participants of the literacy campaign.

GLOSSARY: DESIGN FOR LITERACY CAMPAIGN

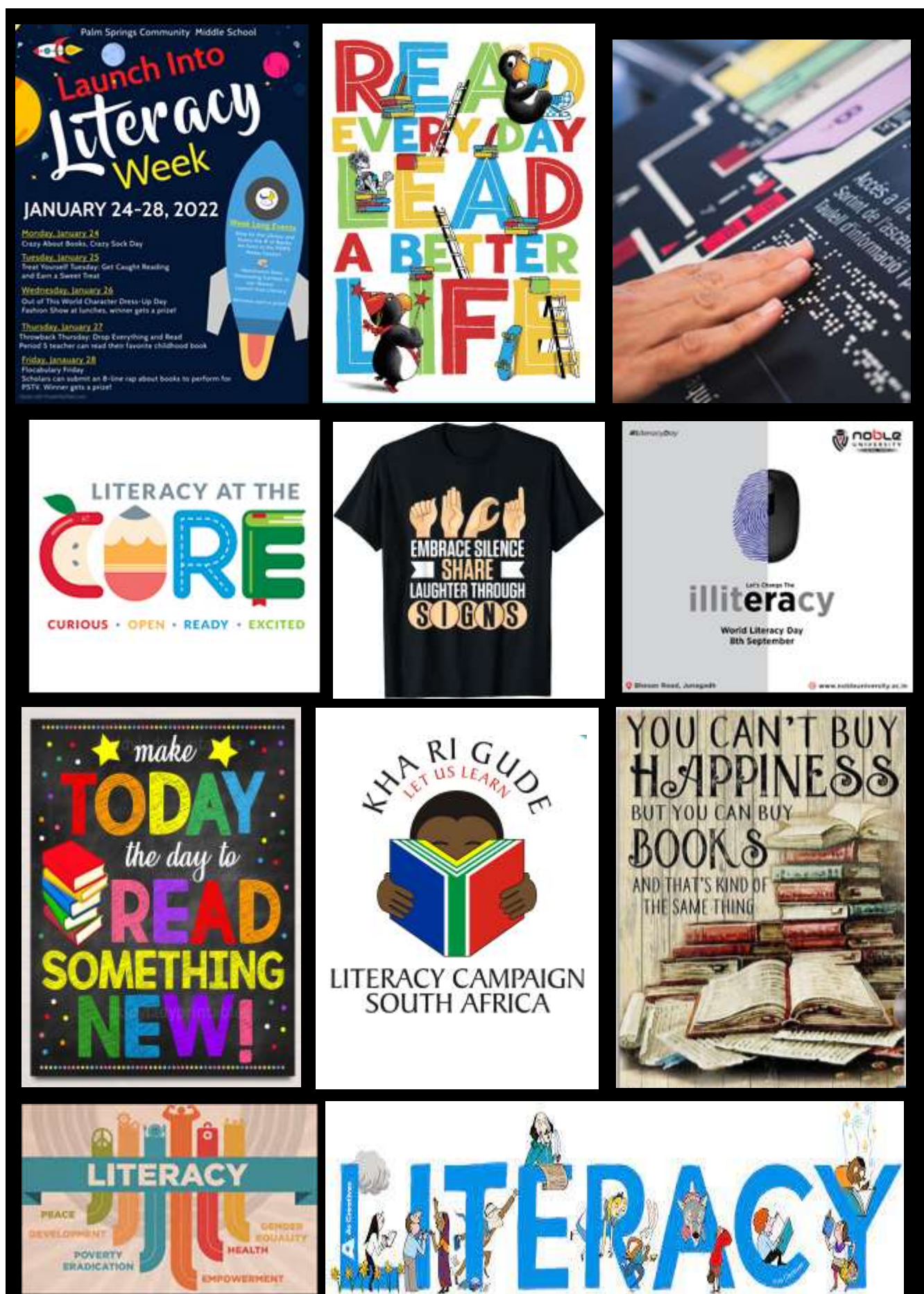
Education specialist: An education specialist works together with facilitators and administrators to develop teaching, curriculum and assessment methods. Education specialists often work together with reading specialists who focus on the literacy performance of struggling readers.

Takalani Sesame: A South African television co-production by Sesame Workshop and South African partners. *Takalani Sesame* is a children's educational programme similar to *Sesame Street*, but utilises South Africa's context and official languages to teach children words, social and safety skills, such as handwashing and crossing the road. The television programme also teaches children to count and how to do number calculations through play.

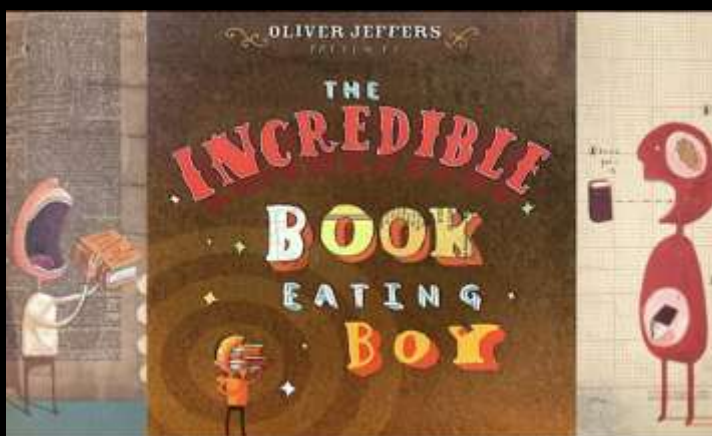
The following images are examples that show designs used for literacy campaigns in the different design categories.

Do NOT copy the examples provided.

VISUAL COMMUNICATION/INFORMATION DESIGN AND/OR DIGITAL DESIGN

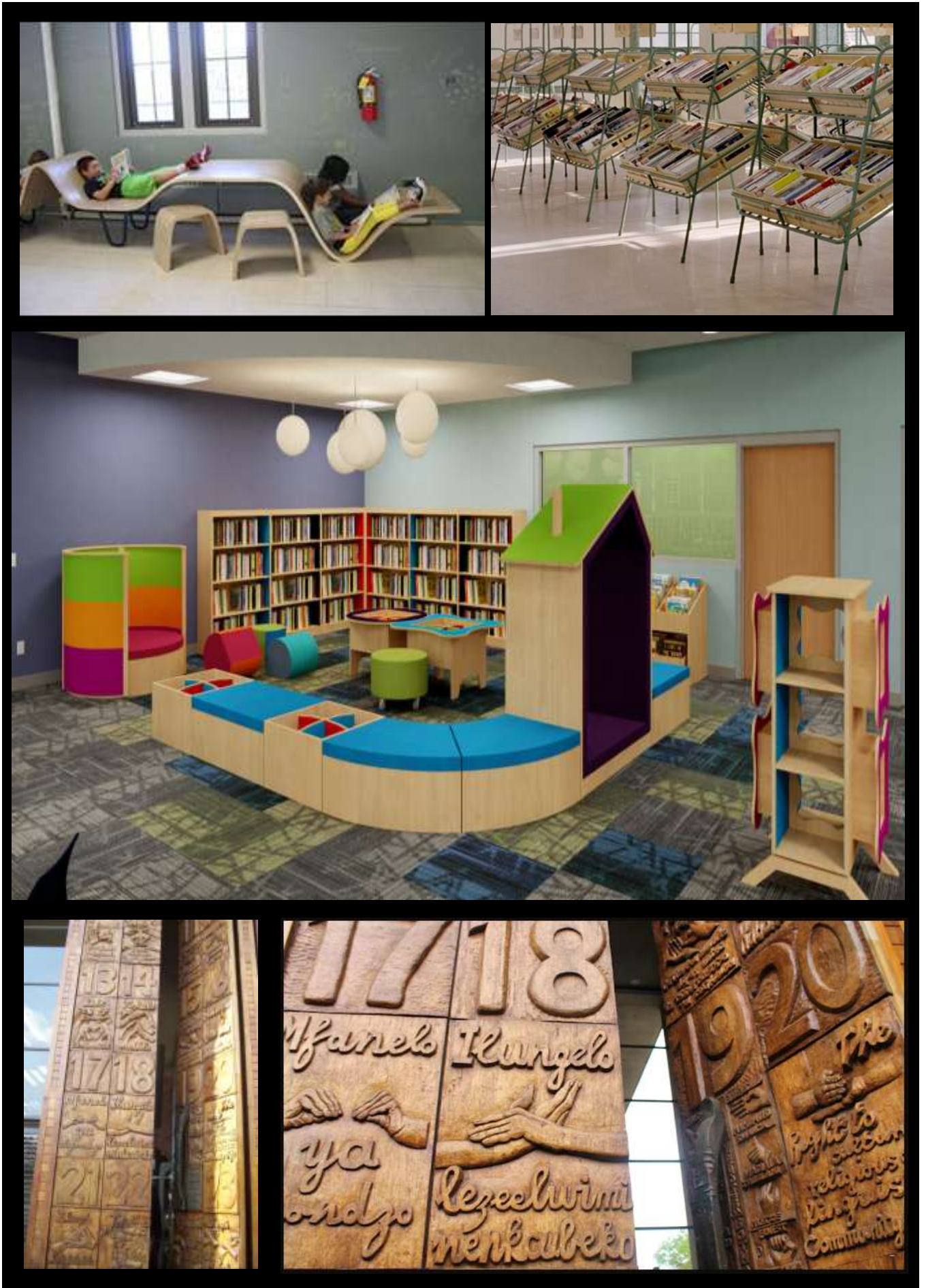


SURFACE DESIGN AND TWO-DIMENSIONAL CRAFT DESIGN



PRODUCT DESIGN AND THREE-DIMENSIONAL CRAFT DESIGN

ENVIRONMENTAL DESIGN



BRIEF/THEME 2: DESIGNING FOR A COMMUNITY MARKET**THE BRIEF:**

A community market is a space where the members of a community can sell products that they have made or grown themselves. One can generally find fresh produce, often organically grown, handmade furniture, ceramic products and jewellery, as well as artisanal food, plants, herbs and traditional cuisine.

Markets offer opportunities for local economic development and employment. Many local markets support environmental-friendly farming methods that conserve biodiversity. Transport costs are reduced, because the products on sale are made locally. The sale of fresh, local produce also promotes healthier eating.

Community markets present the ideal opportunity to connect with your neighbours, to build a community spirit and to enjoy a variety of home-made products while supporting local businesses. People of all ages and cultures can come together and enjoy a sense of community in a positive, peaceful and safe environment. This is where a community can come to celebrate and support the talents and creations of South African entrepreneurs, craftsmen/artisans and bespoke designers. At these markets, people realise the importance of buying locally manufactured items.

One example of a well-known South African market is the Greenmarket Square Flea Market, which is one of Cape Town's oldest markets. It is known as one of the best places to find African souvenirs and crafts in Cape Town. You can expect to find anything from beadwork, sculptures, beautifully crafted bowls, artwork, jewellery and clothing there. It's lively atmosphere and vibrant entertainment ranging from buskers, drummers, traditional African dancers and mime artists make it a real pleasure to explore. Other well-known South African markets are the Wild Oats Market in Sedgefield, the Elgin Railway Market in Elgin, the Victoria Yards market in Johannesburg, the Oranjezicht City Market in Cape Town, the Boeremark and Busstop7 Open Air Market in Tshwane, Lavender Blue Organic Farmer's Market in Morgan's Bay (Eastern Cape), the Tembisa Kota Festival on the East Rand (Gauteng) and the Made in Chatsworth Market in Durban.

Create an innovative design/design product to improve, offer alternatives or rebrand current designs for an existing community market in your area. You can also create a new design product to be sold at this community market.

You are required to do research on community markets in South Africa. Visit community markets and take photographs, look at their websites, social media pages and online marketing methods, brochures, advertisement, stall designs, logos and signage. Also investigate the types of produce and products that are sold there and how these are being marketed. Look at the use of labels and packaging. Look at the design of pop-up restaurants and food stalls. Look at the type of seating that is being used for visitors. Does the market have an overall style or theme? Choose a market and design a product that can be sold there or offer alternative designs to improve the current designs being used. This research must be presented as part of your sourcebook/ workbook of TOPIC 1.

Create a **Visual Communication/Information Design and/or Digital Design** solution that could be used by or promote a community market in your area. For example, create or consider a custom-made corporate identity, which could include a logo, letterhead, business card, packaging, brochure, poster or a short video advertisement promoting the community market.

Create a **Surface Design or Two-dimensional Craft Design** solution that promotes the ideals of your community market. Alternatively, you can also create products that can be used or sold at the market, e.g. a wallpaper design or designs based on community market themes or on a theme of your choice.

Create a **Product Design or Three-dimensional Craft Design** solution that either promotes the ideals of the market or can be sold at the market, e.g. a beaded or woven shopping sling bag. Create a product that can be sold at your local community market and that reflects the theme or style of that market, e.g. a jewellery piece, ceramic or furniture item.

Create an **Environmental Design** solution that can be integrated into a community market, which will draw the attention of consumers or customers, e.g. a stall related to the theme of the market or an artisanal food restaurant environment.

Refer to the criteria for the design process and final product together with the assessment guidelines.

GLOSSARY: DESIGNING FOR COMMUNITY MARKETS

Artisanal: Products that are individually handcrafted by skilled artisans, usually requiring traditional manual skills

Bespoke: Historically this term referenced tailor-made suits and shoes. Over time the word was used to describe all custom-made objects or products for a specific clientele.

The following images are examples that show products designed for community markets in the different design categories.

Do NOT copy the examples provided.

VISUAL COMMUNICATION/INFORMATION DESIGN AND/OR DIGITAL DESIGN



SURFACE DESIGN AND TWO-DIMENSIONAL CRAFT DESIGN

PRODUCT DESIGN AND THREE-DIMENSIONAL CRAFT DESIGN

ENVIRONMENTAL DESIGN

REQUIREMENTS**SECTION A****TOPIC 1: THE DESIGN PROCESS [50]**

1. All process/preparatory work for your design must be shown in a sourcebook/workbook.
2. This will involve the processes from conceptualisation to realisation.
3. Thorough investigation of problems posed by the design brief should be shown.
4. The sourcebook/workbook must be presented in the form of an album (i.e. in book form).
5. It must open easily and have pages that turn easily.
6. The sourcebook/workbook must be made of light material to facilitate transportation where work is moderated at a central venue.
7. Ensure that the sourcebook/workbook is presented professionally.

NOTE:

- As TOPIC 1 (process/preparation) has the same mark allocation as TOPIC 2 (the final product), it should be given enough time to acknowledge its importance.
- Your teacher may be involved in this preliminary preparatory session (TOPIC 1 only).
- You may work at home (TOPIC 1 only).

CRITERIA FOR THE DESIGN PROCESS (TOPIC 1)

You should present the following (refer to the ***NSC Design Examination Guidelines***):

- | | |
|---|-------------|
| • Expression of intention and rationale | (10) |
| • Evidence of research, experimentation | (10) |
| • Evidence of detailed planning | (10) |
| • Evidence of development and reflection | (10) |
| • Presentation related to the final concept | (10) |
| | [50] |

SECTION B**TOPIC 2: THE FINAL PRODUCT [50]**

Although it is recommended that a two-dimensional design should NOT be larger than A2 in size, candidate's work is **not restricted regarding size**.

The size of a three-dimensional design will depend on the function of the object being made. Take into account that the final product might have to be transported to a central marking venue, and you should therefore be mindful of possible problems that can be encountered during transportation.

NOTE:

- Your teacher may NOT assist you in any way during the final production of the design.
- ALL work must be done under the teacher's and/or appointed invigilator's supervision at your school.
- Any form of direct **copying/plagiarism** or work that is not your original work will be strictly penalised.
- A declaration of authenticity (ADDENDUM A) must be completed by yourself and the chief invigilator/teacher.
- Work must be done on a continuous basis, e.g. during three consecutive days under controlled circumstances.

CRITERIA FOR THE DESIGN PRODUCT (TOPIC 2)

You should use the following criteria (refer to the **NSC Design Examination Guidelines**):

- | | |
|--|-------------|
| • 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 with evidence of a maximum of 24 hours' work under controlled circumstances | (10) |
| • Professional presentation and functionality of the design solution | (10) |
| | [50] |

TOTAL: TOPIC 1 (50) + TOPIC 2 (50) 100

INSTRUCTIONS TO THE TEACHER**PRACTICAL EXAMINATION: TOPIC 1 (50 MARKS) AND TOPIC 2 (50 MARKS) – TASK 7**

1. This practical examination consists of TWO parts: TOPIC 1 (sourcebook/workbook) and TOPIC 2 (final product).
2. This practical question paper should be given to the candidates on **Friday 12 July 2024**. The final submission date will be **Monday 14 October 2024**.
3. TOPIC 1 (design process) has the same weighting as TOPIC 2 (the final product) and it should therefore be given enough time to acknowledge its importance.
4. Consequently, candidates should have enough time to do their TOPIC 1 (preparation/design process). Due to the preparatory nature of TOPIC 1, candidates are allowed to work at home. The teacher may be involved in the preliminary preparatory session for TOPIC 1 only. The preparatory work for TOPIC 1 should commence in Term 3.
5. The teacher may NOT assist the candidate in any way during the final production of the design product (TOPIC 2).
6. Candidates must use the TOPIC 1 sourcebook/workbook as a point of reference during their TOPIC 2 examination. Both TOPIC 1 and TOPIC 2 examination work must be submitted to the teacher/invigilator immediately after the TOPIC 2 examination has been completed.
7. Any form of direct **copying/plagiarism** or work that is not the candidate's original work will be strictly penalised.
8. TOPIC 2 must be done on a continuous basis during contact time, e.g. during three consecutive days under controlled circumstances.
9. TOPIC 2 must be done at the candidate's examination centre, under the supervision of the teacher/invigilator. TOPIC 2 must NOT be done at home.
10. TOPIC 2 must NOT be removed under any circumstances from the examination centre during the examination.
11. Each province will determine the marking process of TOPIC 1 (sourcebook/workbook) and TOPIC 2 (final product). Schools will be notified by the provinces regarding the date, time and venue for the submission of work to the examination centres, where applicable.
12. The examination TOPIC 1 should be professionally presented in a sourcebook/workbook in an album format.
13. The sourcebook/workbook and final product must be labelled neatly and clearly.

14. Instructions for digital media design products:

- Evidence of the hand-drawn concept development process (thumbnail sketches, concept drawings and storyboards) must be submitted as part of the sourcebook/workbook. For animation characters, YOU must complete all drawings on paper before scanning and rendering them in Photoshop or any other digital design software.
- ANY images drawn on tablets must be documented through the use of screenshots at various stages of the process showing the software program utilised. In some cases, YOU may produce a time-lapse MP4 file showing the stage progress from start to finish.
- Avoid using AI programs that automatically render 3D modelling or apply image filter effects.
- All design processes are to be completed using industry-standard software packages, such as the Adobe Creative Suite (Photoshop, Illustrator, InDesign, Adobe Premiere) or Coral Draw. **NO application(apps)-based AI programs, such as Canva, are allowed.**
- For external assessment, ALL digital design products can be printed for submission. The digital version must also be submitted in the file extension of the software program used to create the design product. In the event of an animation/video, the timeline must be clearly visible.
- **NOTE:** ALL candidates are required to submit a digital file with original scanned drawings and the layered version of the product, as well as a flattened version (JPEG or MP4). This file must be uploaded onto a CD/USB/WeTransfer folder, Dropbox upload or Google Drive link made available for submission.

15. ADDENDUM A must be completed in full and the school stamp should appear in the appropriate space. Attach ADDENDUM A securely to the final examination work (sourcebook/workbook and/or final product).

ASSESSMENT RUBRIC

Mark sheet/Register No.:

Candidate's Examination No.

Centre No.

Provincial Education Department: _____

	OUTCOMES	REQUIREMENTS	WEIGHTING %	MARKER/PANEL	CHIEF MARKER	MODERATED MARK	TOTAL MARKS
SOURCEBOOK/WORKBOOK	TOPIC 1 DESIGN PROCESS	Expression of intention and rationale: Brainstorm or do a mind map of ideas to explore the theme of the brief. Develop a concept plan by providing a rationale to validate/explain the solution planned/found.	10				50
		Evidence of research: Research the brief and find relevant source materials (visual references/inspiration). Show evidence of research by creating a mood board and by completing thumbnail sketches of various ideas.	10				
		Detailed planning and experimentation: Generative and/or annotated drawings should explore a variety of concept solutions to the brief (different techniques and materials). Drawing skills development should be evident. Design a few concept solutions that explore the brief showing evidence of experimentation.	10				
		Evidence of development and reflection: Shows evidence of the final design solution in the form of a detailed, annotated drawing/collage/maquette/prototype, etc. Exploration of different materials and techniques should be encouraged. Reflection of process must be evident.	10				
		Presentation: Careful consideration is given to presentation of the sourcebook. This process should be creatively presented, showing a personalised approach.	10				
		SOURCEBOOK/WORKBOOK TOTAL	50				
THE FINAL PRODUCT	TOPIC 2 DESIGN PRODUCTION	Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to the brief: Is the work unique, original and relevant to the brief? Does the product solve the problem posed by the brief?	10				50
		Evidence of design involvement – the appropriate use of design elements and principles: Overall impression. How have the elements and principles been used to create a unique design solution?	10				
		Technique/Craftsmanship/Method: How technically competent is the final product? How adequate and professional is the craftsmanship?	10				
		Evidence of 24 hours of work: Evidence of the use of available time to complete the product. Does the design solution show legitimate involvement in the making of the design product? Was attention given to detail?	10				
		Professional presentation, functionality and reflection of the design solution: Is the product presented professionally and neatly? Does the product fulfil its function? Evidence of reflection of the product in relation to the problem posed by the brief.	10				
		FINAL PRODUCT TOTAL	50				
		GRAND TOTAL	100				

DATE: _____

CM: _____

Name: _____

Signature: _____

IM: _____

ADDENDUM A

This addendum must be detached, copied, completed, signed and attached to the final examination work (workbook/sourcebook and/or final product).

OFFICIAL LABEL: NOVEMBER 2024 SOURCEBOOK/WORKBOOK

1.	Name of subject	DESIGN
2.	Code of subject	DSGN

DECLARATION OF AUTHENTICITY This is to certify that all work submitted is the original and own work of the candidate.											Register NO. _____	
Centre number												
Examination number												
District/Circuit												
	Signatures and date							School stamp				
Candidate												
Principal												
Chief Invigilator/Teacher												

OFFICIAL LABEL: NOVEMBER 2024 FINAL PRODUCT

1.	Name of subject	DESIGN
2.	Code of subject	DSGN

DECLARATION OF AUTHENTICITY This work was done under supervision and without any help. This is to certify that all work submitted is the original and own work of the candidate.											Register NO. _____	
Centre number												
Examination number												
District/Circuit												
	Signatures and date							School stamp				
Candidate												
Principal												
Chief Invigilator/Teacher												