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# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## NATIONAL SENIOR CERTIFICATE

**GRADE 12**

**DESIGN P2**

**(PRACTICAL)**

**27 JULY–16 OCTOBER 2015**

**MARKS: 100**

**TIME:** TOPIC 1: Practical process/preparation at school and/or home [50]  
TOPIC 2: Practical product done under controlled conditions **ONLY** at school; a minimum of 12 hours and a maximum of 24 hours [50]

**This question paper consists of 21 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 workbook/sourcebook (A3 size suggested)  
(50 marks)

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

TOTAL: 100 marks

2. **The question paper has TWO themes. Choose ONE or COMBINE THE TWO OPTIONS.**

## BRIEF/THEME 1: LIGHT

## Verb

light up    brighten    beam

**glow**    illumine    halo

glare    irradiate    glitter

gleam    illumine    **clarify**

enlighten    beacon    emblaze

elucidate    explain    inform

put in the picture to make clear

**dazzle**    clear up    radiation

illustrate    **light up**

to make luminous

shining    to set alight

clear    to make

to bring to the fore

**highlight**

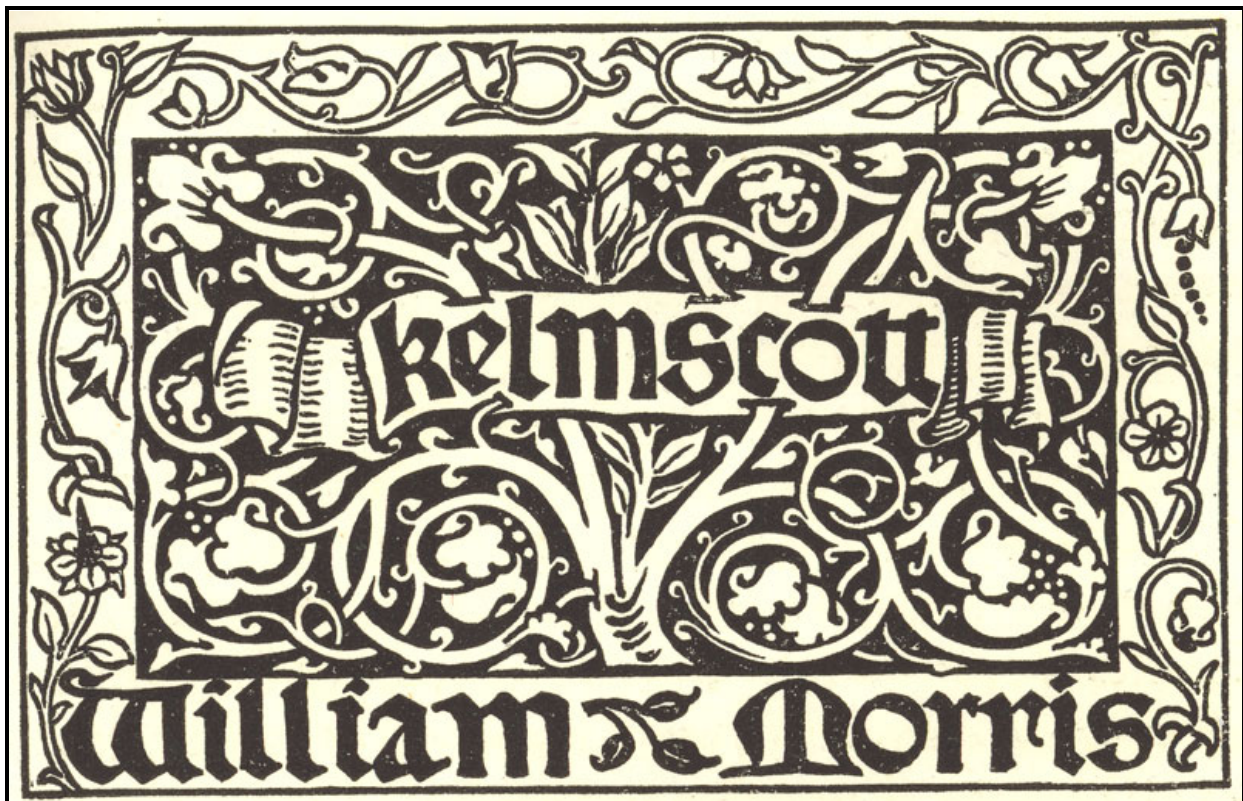
rekindle

The theme '**Light**' allows for a variety of interpretations and evokes one or more of the following associations:

- Lighting up a space
- Decorating (a building or structure) with lights for a special occasion
- Decorating (a page or initial letter in a manuscript) with gold, silver or coloured designs
- Casting light on or explaining a subject or problem in order to clarify or explain
- Becoming spiritually or intellectually enlightened



Historically the word 'illuminate' lures us back to the Medieval period where pages were illustrated by illuminating the initial letter in a manuscript. It re-appeared in the Arts and Crafts Movement when the designer William Morris 'rekindled' the importance of good craftsmanship and 'highlighted' the importance of simple, elegant and functional design as part of a return to a morally sound and wholesome society.



Through the years the designs associated with 'light' have developed and it is no longer associated just with superficial decoration. Today 'light' is associated with the words 'clarify', 'inform', 'explain' and problems related to social, spiritual, environmental and intellectual concerns.



### **A SOCIAL AND ENVIRONMENTAL CASE STUDY OF A DESIGN INSPIRED BY THE THEME 'LIGHT'**

During the 2014 Design Indaba Trust, Faith47 and Thingking teamed up to address a safety problem in the informal settlement of Monwabisi Park in Khayelitsha. A project called ANOTHERLIGHTUP was created, which is a mural on a multi-storey building in Cape Town designed to light up as people tweeted (made a comment) and made a donation online on the website of the project. The wall lights up at night, highlighting the public's participation in the Monwabisi Park project.

In this project 'light' allows individuals to become active agents in their communities by addressing a social concern.



Create a design in ONE of the following design categories that interprets the theme '**Light**' in an original and creative manner:

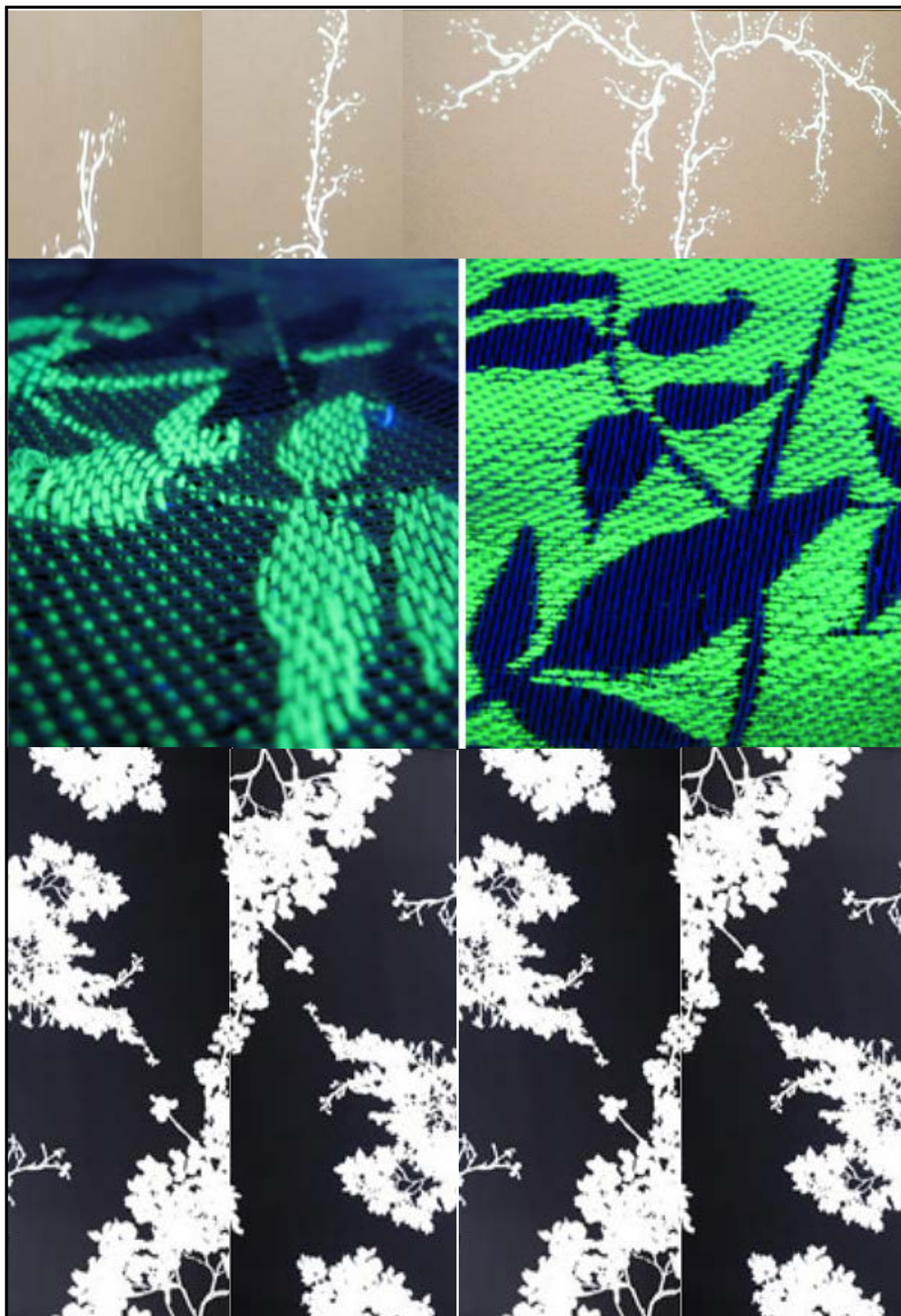
- Communication/Information design and digital design
- Surface design and two-dimensional craft design
- Product design and three-dimensional craft design
- Environmental design

**DO NOT copy the examples provided. You may use the examples only as a source of inspiration.**

**EXAMPLES:****COMMUNICATION/INFORMATION DESIGN AND DIGITAL DESIGN**

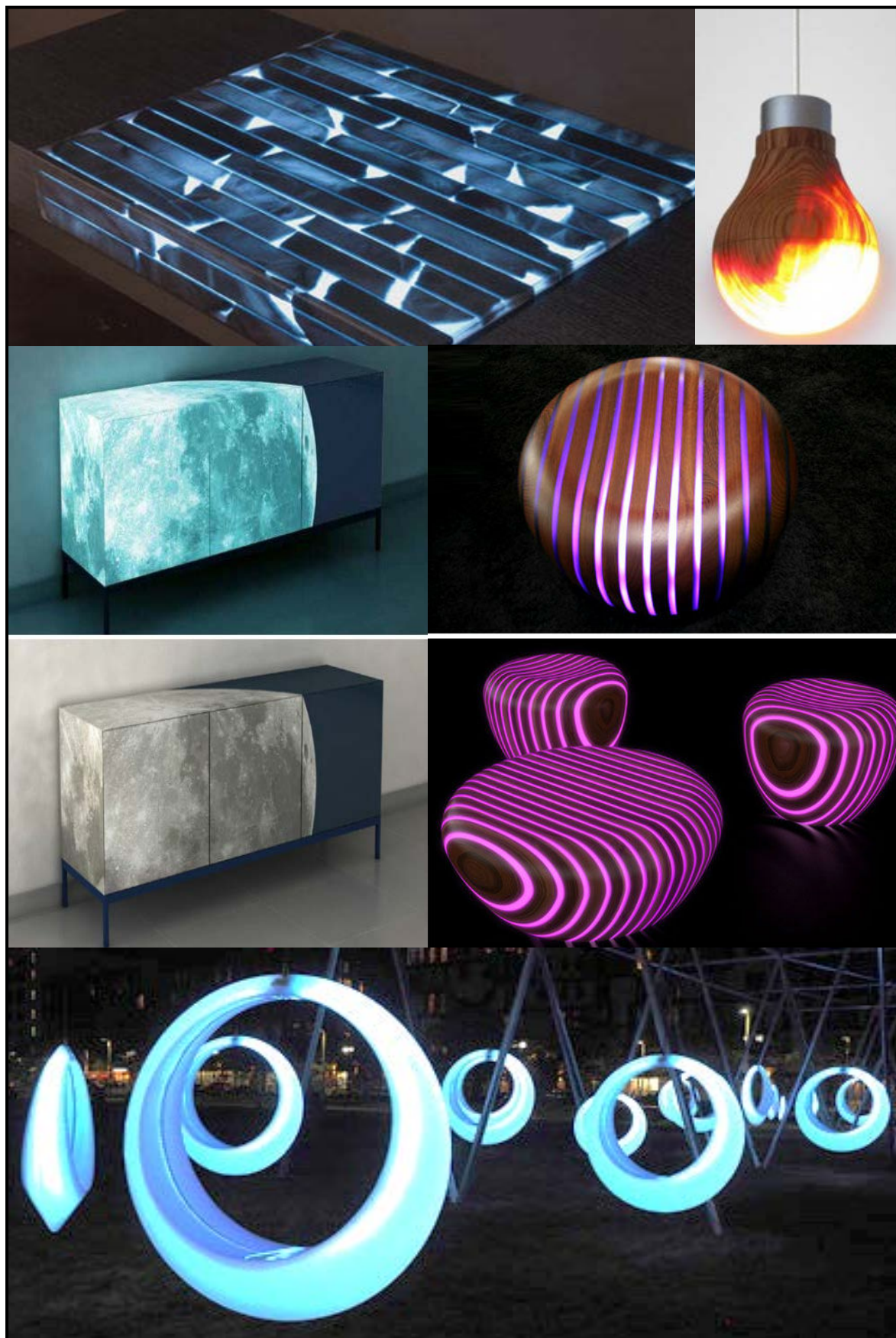


## **SURFACE DESIGN AND TWO-DIMENSIONAL CRAFT DESIGN**



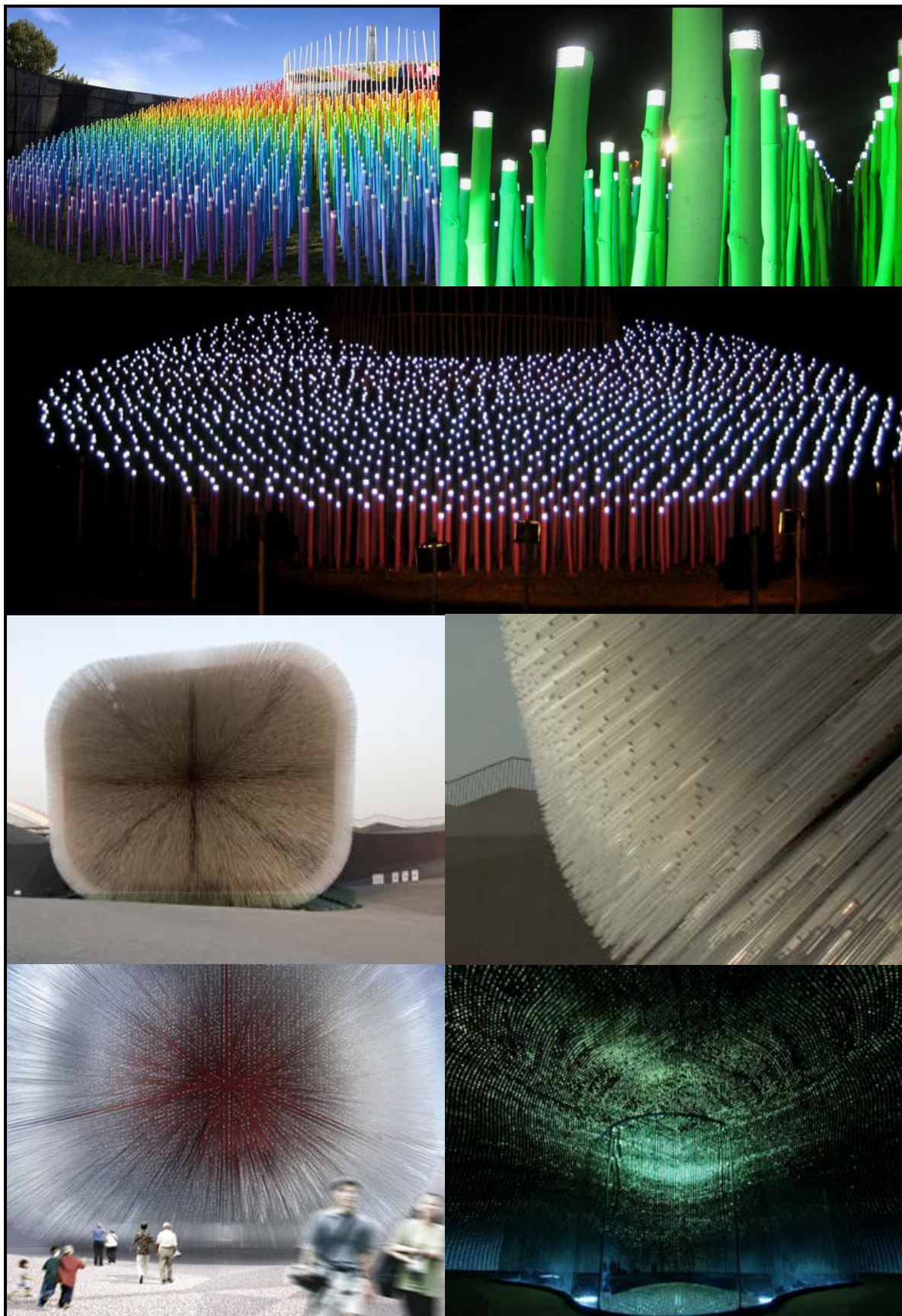


## PRODUCT DESIGN AND THREE-DIMENSIONAL CRAFT DESIGN





## ENVIRONMENTAL DESIGN





## **BRIEF/THEME 2: SEASONS AND ELEMENTS**



**Nathan Bussiere photomontage inspired by  
seasonal changes and elements**



According to the *Webster's Dictionary*, seasons are defined as:

- Any of the four arbitrary divisions of the year, characterised chiefly by differences in temperature, precipitation, amount of daylight, plant growth: SPRING, SUMMER, AUTUMN AND WINTER
- A time or part of the year during which a specified kind of agricultural work is done or a specified kind of weather prevails: the *harvest season*, the *rainy season*
- The time when something specified flourishes, develops, takes place, or is popular, permitted or at its best: the *opera season*, the *hunting season*
- A period of time: a *slack season* in business
- The suitable, fitting or convenient time
- The period of time during which a specified festival or holiday occurs: the *Christmas season*

Seasons and elements are closely related as the seasonal changes – spring, summer, autumn and winter – are powerfully transformed and influenced by the four elements:

- Water
- Air
- Earth
- Fire

Create a design in ONE of the following design categories that interprets the theme '**Seasons and Elements**' in an original and creative manner:

- Communication/Information design and digital design
- Surface design and two-dimensional craft design
- Product design and three-dimensional craft design
- Environmental design

**DO NOT copy the examples provided. You may use the examples only as a source of inspiration.**

**EXAMPLES:**

The following poems influenced by the theme '**Seasons and Elements**' create evocative imagery which might inspire you:

***November Snow***

*The first to fall is the first to go.  
Earth wears its mantle damp and chill —  
Patina of November snow.*

*Leaves raged with fire just days ago —  
Now grays, ash browns, pale yellows tell  
The first to fall are the first to go.*

*Remains of harvest in desolate row  
Brace for the final winter kill  
Beneath their shroud of November snow.*

*The rakes now dry, the plow and hoe  
Await Spring's promise to fulfill —  
The first to fall are the first to go.*

*Lit by the sky's anaemic glow  
The pines are standing stiff and still,  
Defiant of November snow.*

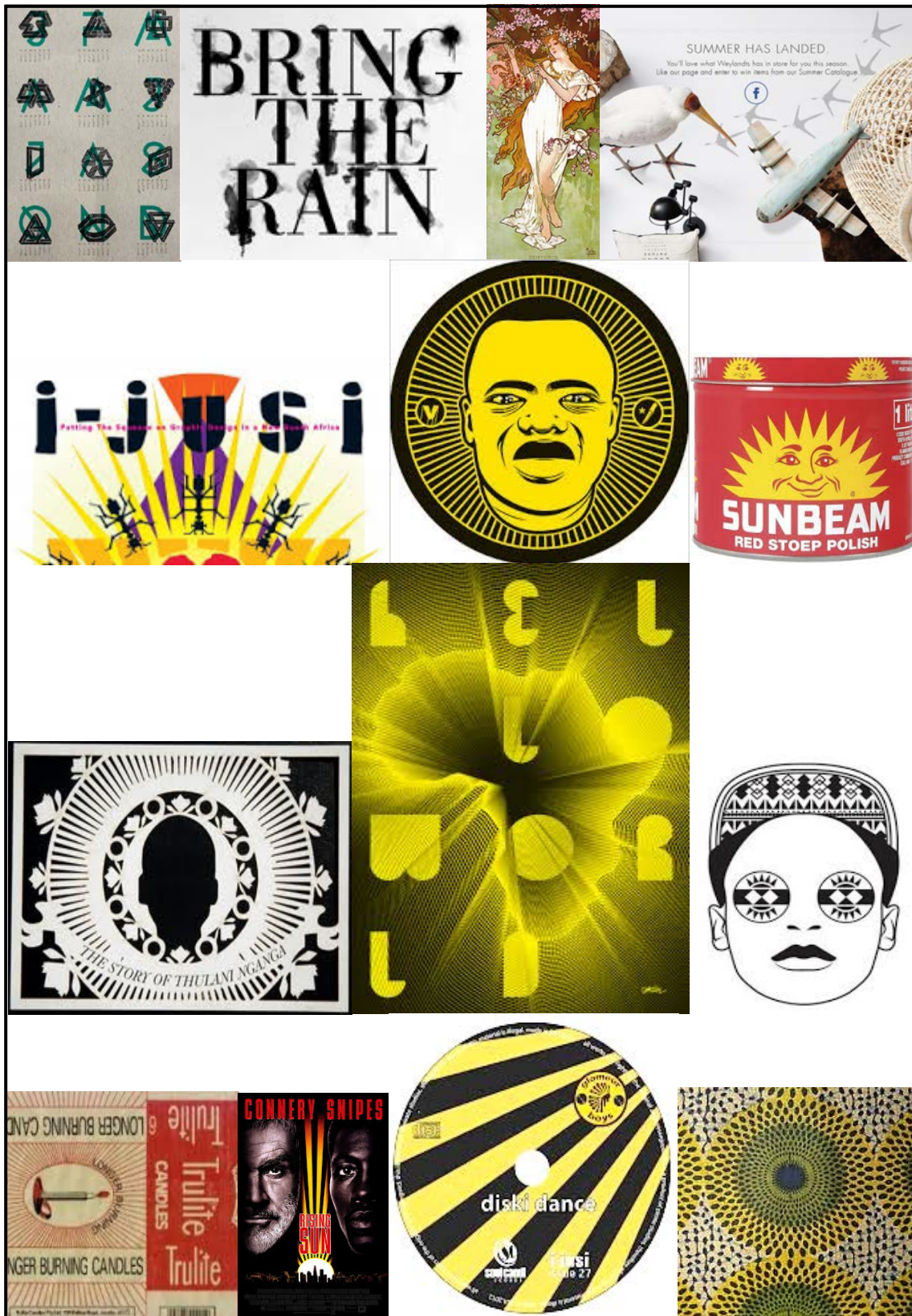
*In barns of silence wait those who know  
What lies beneath the fields they till —  
The first to fall are the first to go,  
Together with November snow.*

**– Joseph Pacheco**

***Nothing Gold Can Stay***

*Nature's first green is gold,  
Her hardest hue to hold.  
Her early leaf's a flower;  
But only so an hour.  
Then leaf subsides to leaf.  
So Eden sank to grief,  
So dawn goes down to day.  
Nothing gold can stay.*

**– Robert Frost**

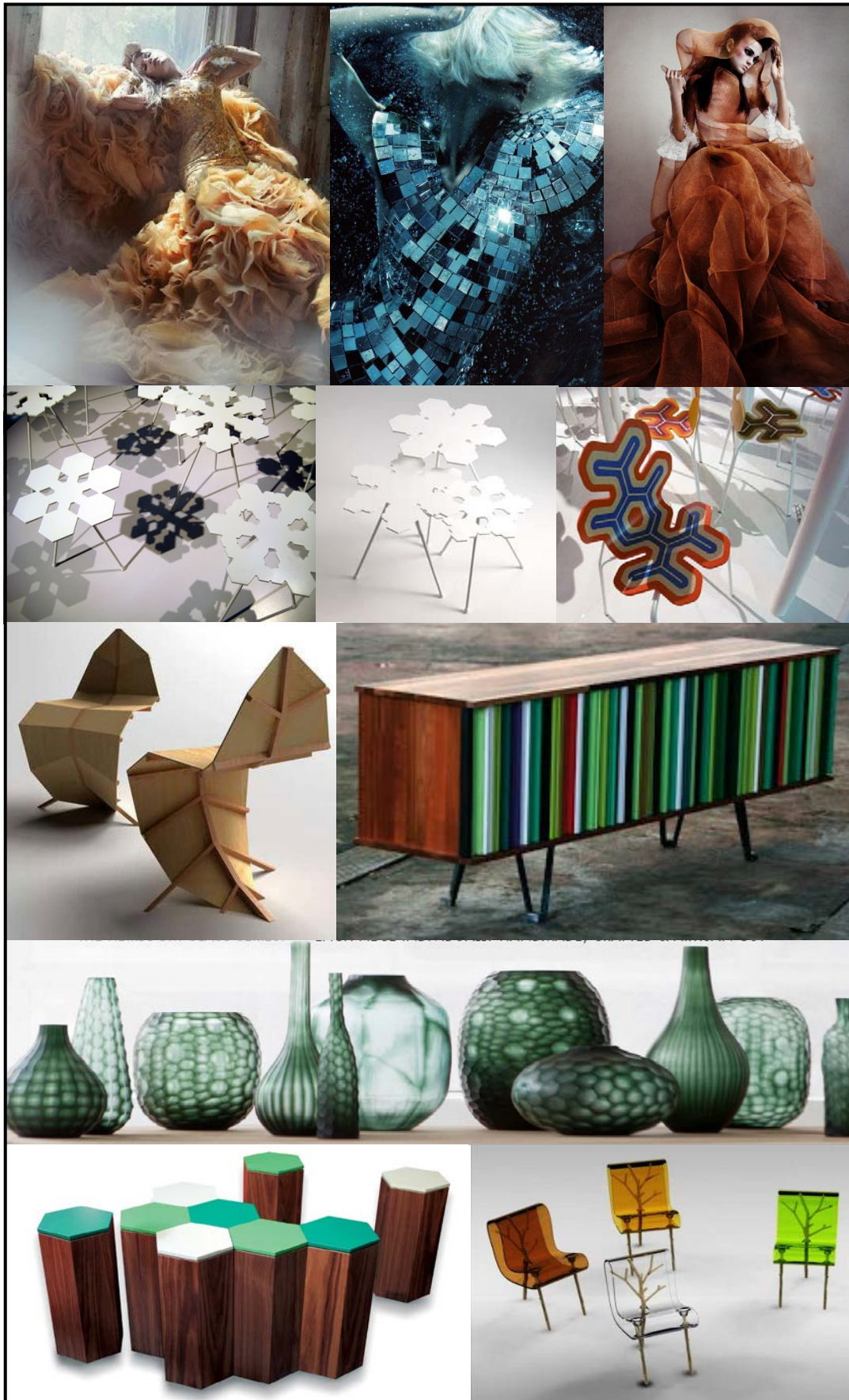
**COMMUNICATION/INFORMATION DESIGN AND DIGITAL DESIGN**



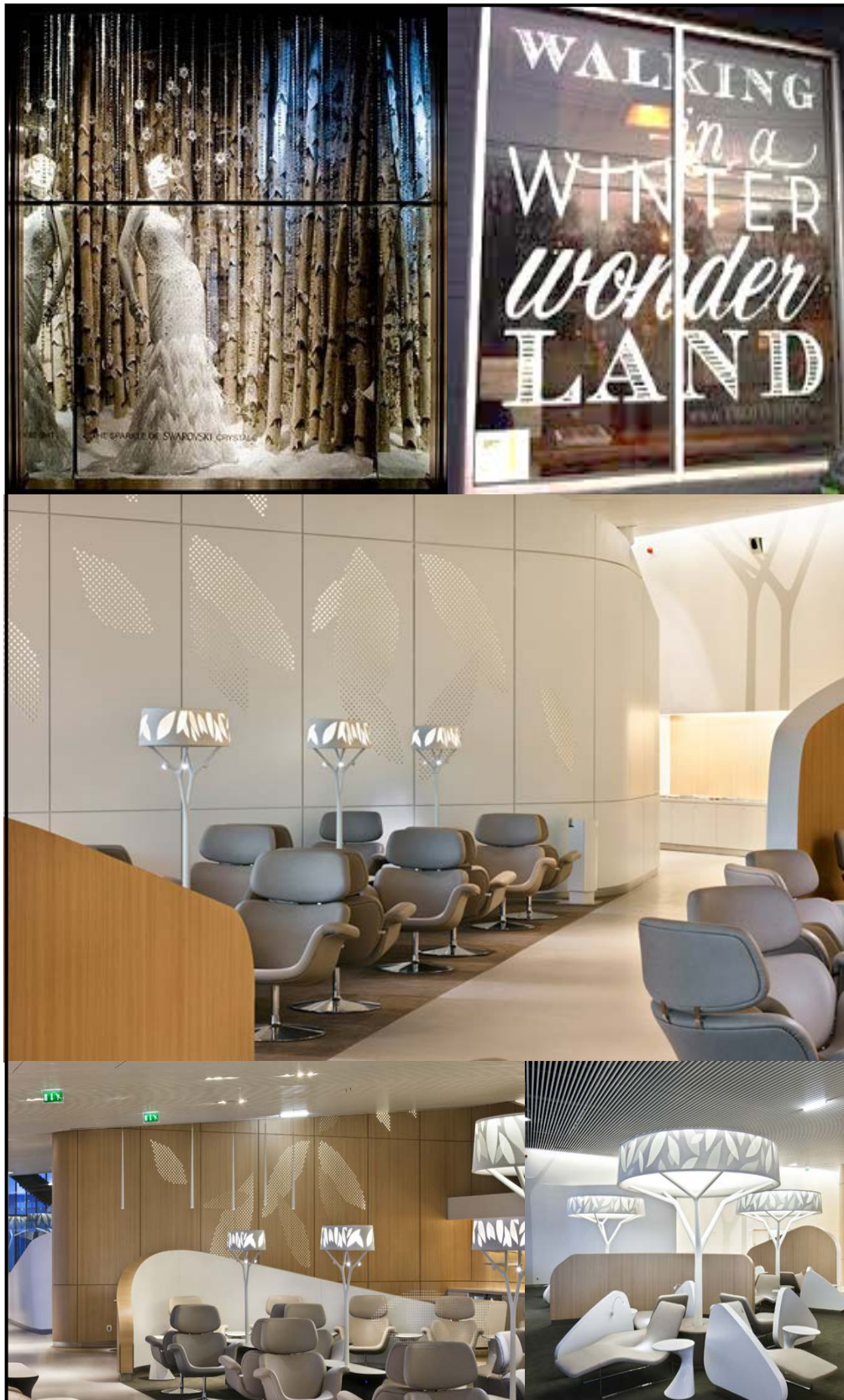
**SURFACE DESIGN AND TWO-DIMENSIONAL CRAFT DESIGN**



## PRODUCT DESIGN AND THREE-DIMENSIONAL CRAFT DESIGN



## ENVIRONMENTAL DESIGN





**REQUIREMENTS****SECTION A****TOPIC 1: SOURCEBOOK/WORKBOOK/PROCESS [50]**

1. All process/preparatory work for your design must be shown in a sourcebook/workbook (A3 size suggested).
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 (that is 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 transport where work is moderated at a central venue.
7. Ensure that the sourcebook/workbook is presented professionally.

**NOTE:**

- As TOPIC 1 (design process) 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.

**CRITERIA FOR THE DESIGN PROCESS (TOPIC 1)**

You should present the following (refer to the *NSC Design Examination Guidelines 2014*):

- 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)
- [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, the candidates' work is NOT RESTRICTED REGARDING SIZE.

The size of a three-dimensional design will depend on the function of the object being made. Taking into account that the final product might have to be transported to a central marking venue, you should be mindful of possible problems 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, for example 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 2014*):

- 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 should show evidence of AT LEAST 12 HOURS' BUT NOT MORE THAN 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 ONE paper. This question paper comprises TWO parts: TOPIC 1 (the examination sourcebook/workbook, A3 size suggested) and TOPIC 2 (the final practical examination product).
2. This practical question paper should be given to the candidates on **Monday 27 July 2015**. The final submission date will be **Friday 16 October 2015**.
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 (design process). The teacher may only be involved in this preliminary preparatory session and not in TOPIC 2. Due to the preparatory nature of TOPIC 1, candidates are allowed to work at home.
5. Candidates must use the TOPIC 1 sourcebook/workbook as a point of reference during their TOPIC 2 examinations. Both TOPIC 1 and TOPIC 2 examination work must be submitted to the teacher/invigilator immediately after the TOPIC 2 examinations have been completed.
6. The teacher may NOT assist the candidate in any way during the final production of the design product (TOPIC 2).
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, for example 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 work must NOT be done at home. TOPIC 2 work must NOT be removed from the examination centre under any circumstances.
10. Each province will determine the marking process of TOPIC 1 (sourcebook/workbook) and TOPIC 2 (final product). Schools will be notified by the provinces concerning the date, time and venue for the submission of work to the examination centres, where applicable.
11. The examination TOPIC 1 should be professionally presented in a sourcebook/workbook in an album format (A3 size suggested).

12. PATs and the final examination must be neatly, separately and clearly labelled. Writing must be legible and with a school stamp on ADDENDUM A.
13. Paste ADDENDUM A inside the front cover of the sourcebook.
14. Do not confuse or mix up TOPIC 1 and TOPIC 2 (examination work) with PAT 1 (Task 1), PAT 2 (Task 3) and the practical trial examination (Task 5).

**PAT 1 (TASK 1), PAT 2 (TASK 3) AND THE PRACTICAL TRIAL EXAMINATION (TASK 5)**

1. Each province will determine the moderation process of the year work, PAT 1 (Task 1), PAT 2 (Task 3) and the practical trial examination (Task 5), as well as the final practical examination (Paper 2). Schools will be notified by the provinces concerning the date, time and venue for the moderation of PAT year work and marking/assessment of the final practical examination Paper 2 (Task 7).
2. TOPIC 1 for each task is to be professionally presented in a sourcebook/workbook in an album format (A3 size suggested).
3. Candidates who do not submit PAT 1 (Task 1), PAT 2 (Task 3) and the practical trial examination (Task 5) will receive **444** (incomplete results) for this portion of the examination (year-work exhibition).
4. The following procedure may be adjusted by each province to suit their own process of moderation/assessment processes at the end of the year:

An example of the compilation of a sourcebook/workbook:

- Index with legible page references
  - All the TOPIC 1's (design process) must be in the sourcebook/workbook in chronological order, accompanied by the respective assessment sheets.
5. Each province will stipulate their own procedure for handing in and moderation/assessment procedures for TOPIC 2.



**ASSESSMENT GUIDELINES**

	<b>OUTCOMES</b>	<b>REQUIREMENTS</b>	<b>WEIGHTING %</b>	<b>MARKS</b>
<b>THE WORKBOOK</b>	<b>TOPIC 1</b> <b>The Design Process</b>  <i>The candidate is able to understand the design process from conceptualisation to realisation.</i>	Expression of intention and rationale	10	50
		Evidence of research, experimentation and reflection	10	
		Evidence of detailed planning and presentation related to the final concept	30	
<b>THE FINAL PRODUCT</b>	<b>TOPIC 2</b> <b>Design Production</b>  <i>The candidate is able to produce and present a body of work in the chosen discipline(s) which shows an understanding of design skills and production processes.</i>	Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to the brief	10	50
		Evidence of design involvement: the appropriate use of design elements and principles	10	
		Technique/Craftsmanship/Method	10	
		The design solution should show evidence of at least 12 hours', but no more than 24 hours', work under controlled circumstances	10	
		Professional presentation and functionality of the design solution	10	
	<b>TOTAL</b>			<b>100</b>

**NOTE:** Teachers and markers must refer to the *NSC Design Examination Guidelines 2014*. These guidelines supersede all previous documents.

**ADDENDUM A (Use the form below.)**

<b>DECLARATION OF AUTHENTICITY</b>	
<p><b>This declaration must be completed and signed by the candidate and pasted inside the front cover of the sourcebook. The teacher/invigilator must also sign to declare all work as the candidate's own work.</b></p>	
<b>Candidate:</b>	<b>Date:</b>
<p><b>I declare that the attached work is my own, original work and does not include any work completed by anyone other but myself. I have completed the work in accordance with instructions and time limits.</b></p>	
<b>Candidate's signature:</b>	<b>Date:</b>
<b>Teacher:</b>	<b>Date:</b>
<p><b>On behalf of _____ (centre name), I confirm, to the best of my knowledge, that the completed work attached is the original work of the above candidate, and that the assessment has been completed under the required conditions.</b></p>	
<b>Teacher's signature:</b>	<b>Date:</b>
<b>School principal's signature:</b>	<b>Date:</b>