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# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DESIGN P2**

**(PRACTICAL)**

**17 JULY–23 OCTOBER 2020**

**MARKS: 100**

**TIME: TOPIC 1:** Practical process/preparation at school and/or at home during the 3<sup>rd</sup> term [50]  
**TOPIC 2:** Final practical product done under controlled conditions **ONLY** at school: a maximum of 24 hours during the 4<sup>th</sup> term [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 sourcebook/workbook (50 marks)

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

TOTAL: 100 marks

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

**BRIEF/THEME 1: SOUTH AFRICAN MUSIC FESTIVAL****THE BRIEF:**

The advancement of the digital era has presented a decrease in human interaction. This has resulted in a decline in the number of people interested in communal gatherings, such as music festivals. In a bid to increase participation in, and an awareness of, South African music festivals, the Department of Arts and Culture has created a competition inviting the youth to promote music festivals across South Africa.

Music festivals are celebrations of events/entertainment held all over South Africa at different times of the year. These celebrations are a source of great happiness and strengthen the sense of community among people who enjoy a specific musical genre (blues, hip-hop, folk, jazz, classical, kwaito, house, Afro pop, gqom, reggae, gospel, etc.). These festivals always involve live performances, such as concerts and theatre productions.

Music festivals, such as the Afropunk, Standard Bank Joy of Jazz, Rocking the Daisies, Bafentse, Splashy Fen, Wakkerstroom, Ebubeleni, Diamond and Dorings and Cape Town Joy of Jazz contribute to the rich cultural heritage of South Africa.

**Create a design solution to promote a music festival in your community/neighbouring area(s). You can create your own music festival or use an existing festival as inspiration to create your design solution/product.**

Create a **Visual Communication/Information Design and/or Digital Design** solution that promotes the festival through the following examples: a corporate branding identity that includes a logo, letterhead, business card, entrance ticket and a VIP/media pass. Other examples could include posters, newspaper and magazine advertisements, banners, billboards, schedules, wrist tags, brochures, packaging, venue maps, programmes and short animations or digital applications that promote your music festival.

Create a **Surface Design and Two-dimensional Craft Design** solution that promotes the festival, e.g. a textile fabric, a wallpaper design or another surface pattern solution.

Create a **Product Design and Three-dimensional Craft Design** solution that can be purchased to promote the festival or given to patrons as promotional gifts, e.g. pens, backpacks, water bottles, T-shirts, sweaters. Other examples could include industrial products and furniture designs. Traditional craft techniques utilised in a contemporary direction for the creation of promotional items/products can also be used for the promotion of the music festival.

Create an **Environmental Design** solution that can be seen in examples such as contemporary signage, wayfinding, audience communal spaces and bus stop shelters.

You are required to **research** music festivals and the designs that they incorporate, by looking around in your community, reading newspaper articles and magazines, etc. This research must be presented as part of your sourcebook/workbook of Topic 1. Refer to the criteria for the design process and final product together with the assessment guidelines on pages 20 and 21 of this question paper.

**GLOSSARY: SOUTH AFRICAN MUSIC FESTIVAL**

**Human interaction:** happens when human beings communicate and connect with each other through activities, such as talking, dancing and playing games

**Communal gathering:** group/body of people or families congregating for a common purpose. Communal gatherings can strengthen relationships and understanding for a common purpose.

**Musical genre:** conventional category of musical composition characterised by similarities in form, style or subject matter

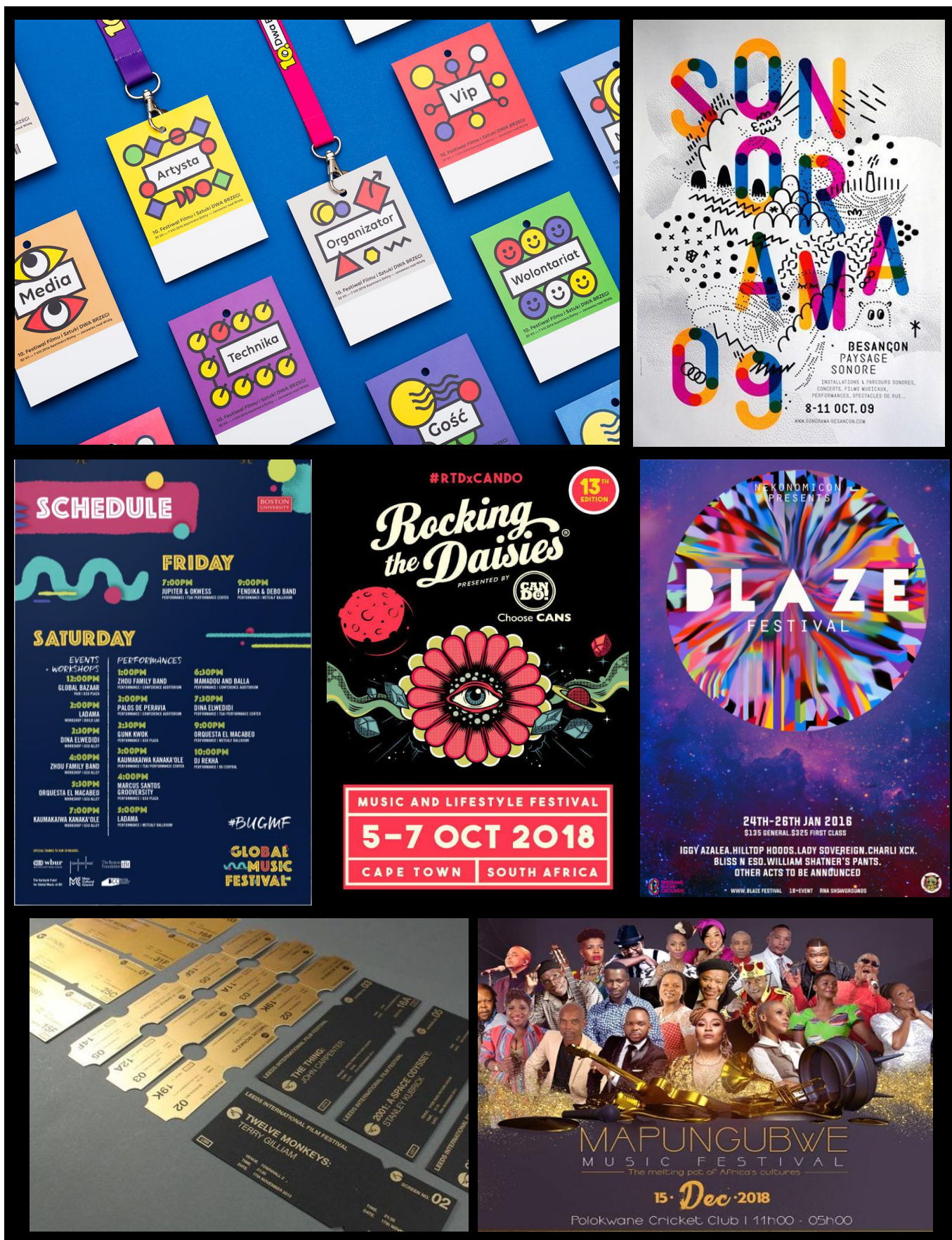
**Wayfinding:** comprises design products that are concerned with the process and experience of locating, following and/or discovering a route through a given space

The following images are examples of products used to promote music festivals in different design categories.

**Do NOT copy the examples provided.**



## VISUAL COMMUNICATION/INFORMATION DESIGN AND/OR DIGITAL DESIGN









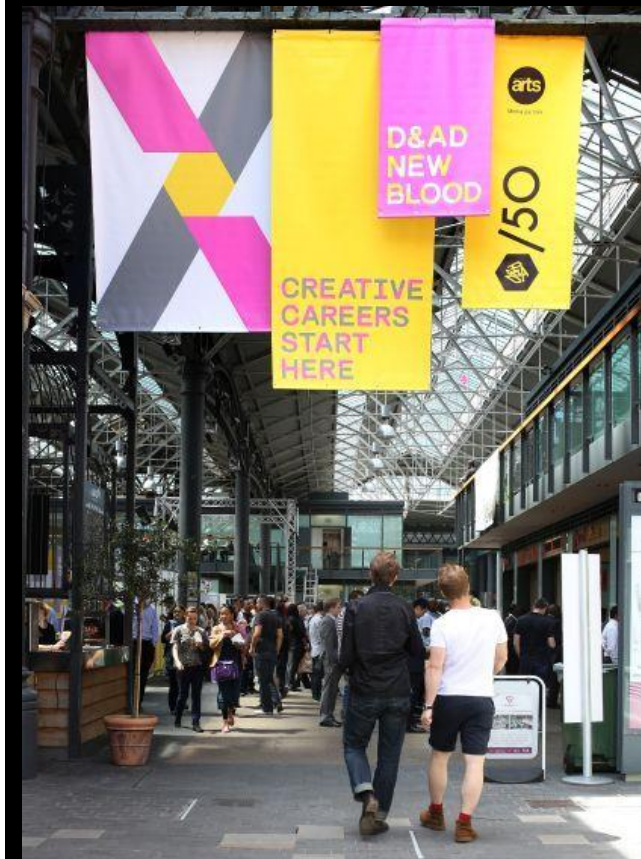
**SURFACE DESIGN AND TWO-DIMENSIONAL CRAFT DESIGN**



## PRODUCT DESIGN AND THREE-DIMENSIONAL CRAFT DESIGN





**ENVIRONMENTAL DESIGN**



**BRIEF/THEME 2: URBAN REGENERATION****THE BRIEF:**

Urban regeneration (city renewal) is a direct response to urban decay and decline. Urban decay is a process whereby a previously functioning city, or part of it, falls into disrepair. This happens because of economic restructuring, high levels of crime and unemployment that contribute to abandoned buildings and weakening infrastructure. In an attempt to reverse urban decline by improving the physical appearance and structure of the affected areas, many municipalities have begun to go back to former central business districts to improve its infrastructure and economy. These areas are often renamed or referred to as precincts as part of urban regeneration.

Successful examples of urban regeneration are the Maboneng Precinct, the Hillbrow Ikhaya Project, 44 Stanley Avenue, the Jewel City Precinct and the Victoria Yards project, all located in Johannesburg. The Old Biscuit Mill and Cape Quarter Shopping Mall are located in Cape Town. Donkin Reserve is found in Port Elizabeth, 012 (Zero One Two) is located in Tshwane and the Rivertown Precinct is situated in 8 Morrison Street, Durban.

**Create a design solution based on urban renewal for a specific area in your city, which has been affected by urban decay.**

Your design solution can be developed in the following categories:

Create a **Visual Communication/Information Design and/or Digital Design** solution that promotes the precinct, e.g. a corporate branding identity that includes a logo, letterhead and business card for the corporate branding of a precinct. Other examples could include posters, newspaper and magazine advertisements, banners, billboards, brochures, packaging and precinct maps.

Create a **Surface Design and Two-dimensional Craft Design** solution that promotes the precinct, e.g. textile fabrics, wallpaper designs and surfaces patterns.

Create a **Product Design and Three-dimensional Craft Design** solution that can be purchased to promote the area or given to patrons as promotional gifts, e.g. pens, backpacks, water bottles, t-shirts, sweaters. Other examples could include industrial products and furniture designs. Traditional craft techniques utilised in a contemporary direction for the creation of chairs, tables, lampshades and chandeliers to be used in restaurants located in the city can be presented.

Create an **Environmental Design** solution that can be seen in examples such as contemporary signage, wayfinding, interior, exterior and/or landscape design solutions.

You are required to **research** urban regeneration and its purpose and benefits, by looking around in your community, read newspapers, view YouTube videos and magazines, etc. This research must be presented as part of your sourcebook/workbook of Topic 1. Refer to the criteria for the design process and final product together with the assessment guidelines on pages 20 and 21 of this question paper.

**GLOSSARY: URBAN REGENERATION**

**Regeneration:** the act or process of being renewed, revived or restored

**Disrepair:** poor condition of a building or structure due to neglect

**Economic restructuring:** refers to a shifting between two types of economies, e.g. shifting from a manufacturing to a service economy or an agricultural to a manufacturing economy

**Infrastructure:** the basic physical and organisational structures and facilities (roads, buildings, power supply and water supply) needed for the operation of a society or organisation

**Precincts:** part of a city or a town demarcated for a special purpose, such as shopping. Often these precincts have many different specialist shops for a special purpose.

**Urban:** region surrounding a city characterised by a mass of structures, such as houses, commercial buildings, roads and bridges, e.g. a town or suburb

The following images are examples of urban regeneration in different design categories.

**Do NOT copy the examples provided.**

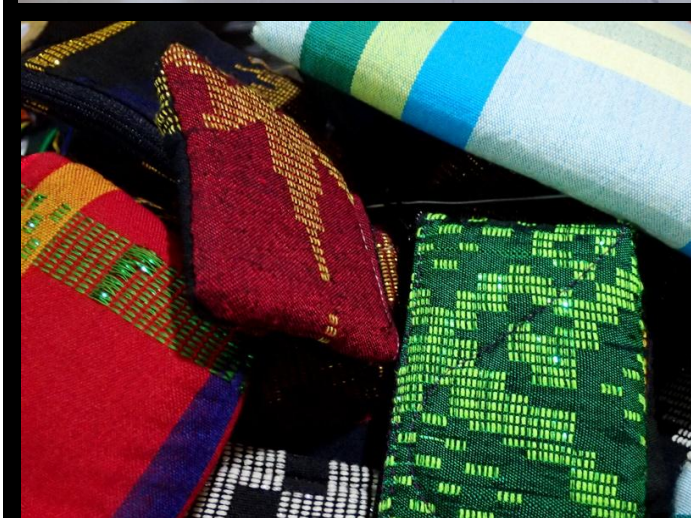
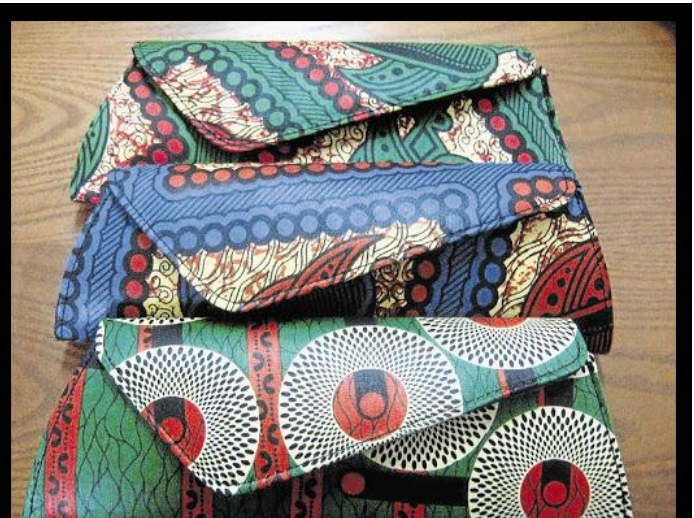


## VISUAL COMMUNICATION/INFORMATION DESIGN AND/OR DIGITAL DESIGN



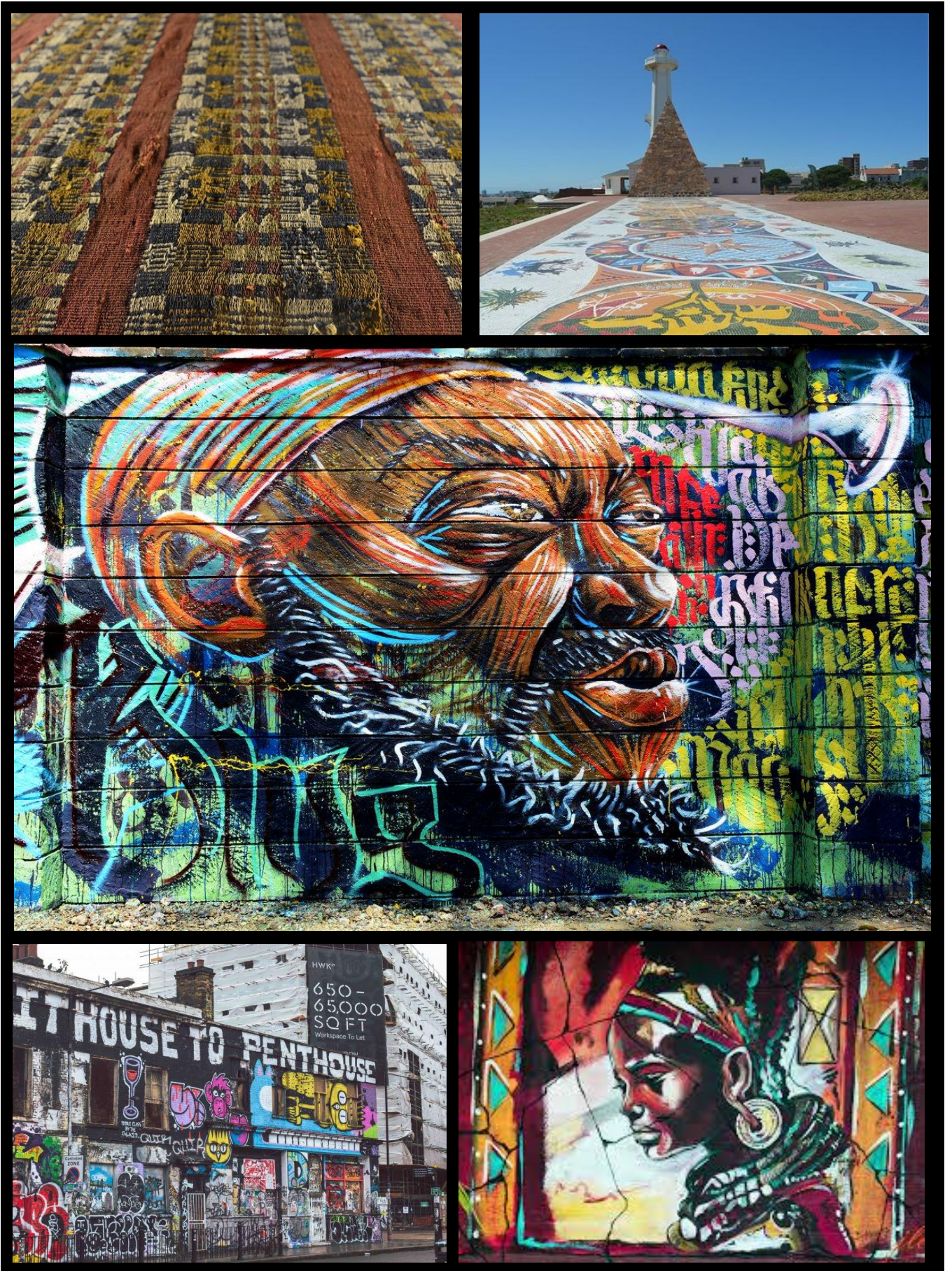


## PRODUCT DESIGN AND THREE-DIMENSIONAL CRAFT DESIGN



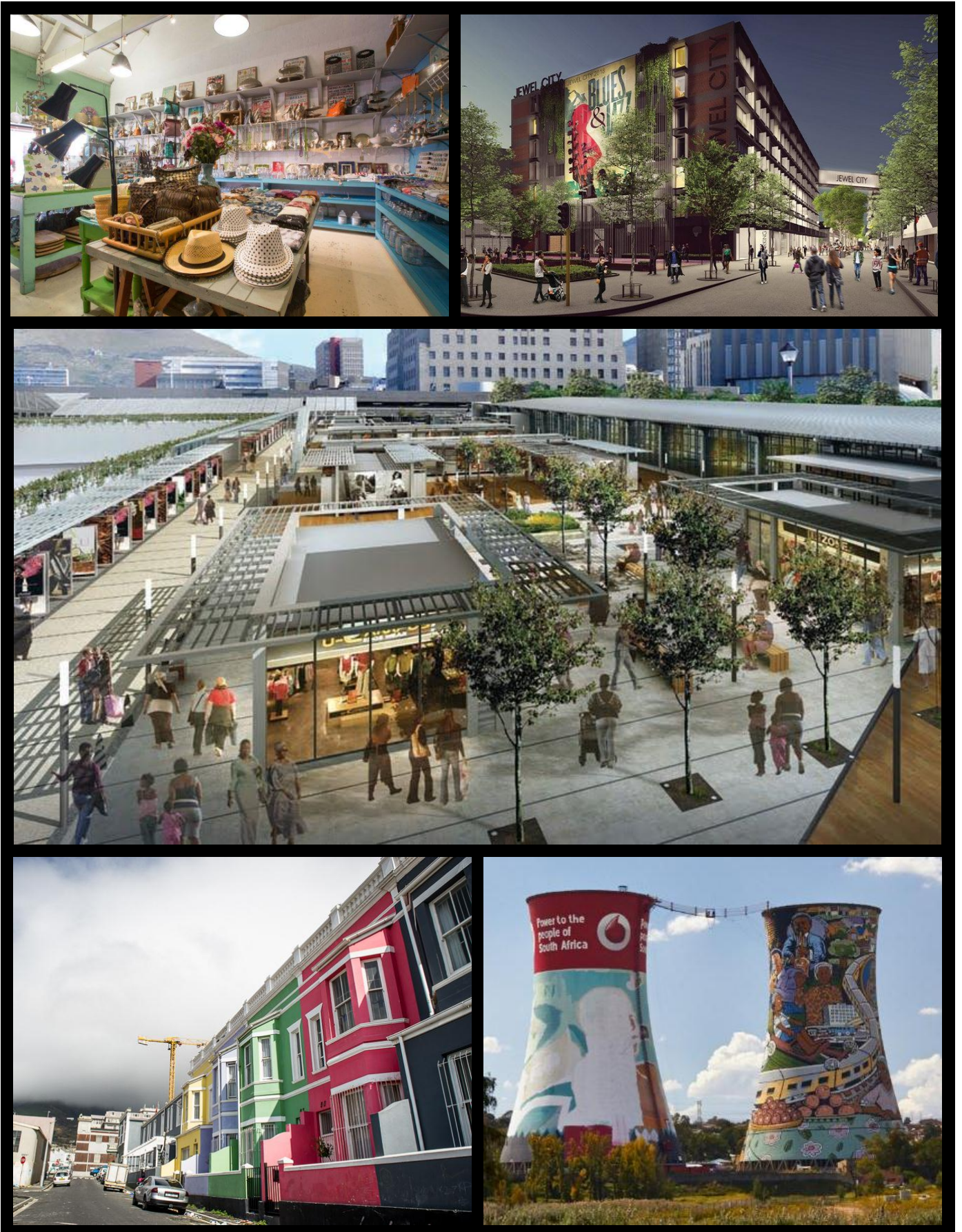


## SURFACE DESIGN





## 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 (that is in book form).
5. It must open easily and have pages that turn easily.
6. The sourcebook/workbook must be made of a light material to facilitate easier 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 only be involved in this preliminary preparatory session (TOPIC 1).
- 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, candidates' 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 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 of 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 <b>a maximum of 24 hours' work</b> under controlled circumstances     | (10)        |
| • Professional presentation and functionality of the design solution   | (10)        |
|  | <b>[50]</b> |

**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 question paper. This question paper comprises TWO parts, TOPIC 1 (the examination sourcebook/workbook and TOPIC 2 (the final practical examination product).
2. This practical question paper should be given to the candidates on **Friday 17 July 2020**. The final submission date will be **Friday 23 October 2020**.
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). 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 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.
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, 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 from the examination centre under any circumstances.
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. 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 final product).



**STANDARDISED ASSESSMENT RUBRIC**

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

**NOTE:** Teachers and markers must refer to the **NSC Design Examination Guidelines** and the **PAT Guidelines** for detailed assessment criteria.

The taxonomy below should be used in conjunction with the assessment criteria for this examination.

### COGNITIVE LEVEL DESCRIPTORS FOR PRACTICAL PROJECTS

WILLIAMS' TAXONOMY: COGNITIVE (THINKING)				WILLIAMS' TAXONOMY: AFFECTIVE (FEELING)			
Fluency (the generation of ideas, answers, responses, possibilities to a given situation/problem)	Flexibility (the generation of alternatives and variations, adaptations, different ideas/solutions/options)	Originality (the generation of new, unique and novel responses/solutions)	Elaboration (the expansion, enlargement, enrichment or embellishment of ideas to make it easier for others to understand or make it more interesting)	Risk-taking (experimenting, trying new challenges)	Complexity (the ability to create structure out of chaos, to bring logical order to a given situation and/or to see the missing parts)	Curiosity (the ability to wonder, ponder, contemplate or puzzle)	Imagination (the ability to build mental pictures, visualise possibilities and new things or reach beyond practical limits)
The learner generated many ideas and many possible solutions to the problem/brief.	The learner was able to adapt and consider alternative solutions or options.	The learner generated creative solutions.	The learner took the idea(s) much further, adding enough detail for other people to understand it.	The learner tried new ideas through risky experimentation.	The learner was able to fill in the missing parts to make up a complete solution.	The learner looked at various options and put in a lot of thought.	The learner was able to visualise possible solutions, even if not practically implementable.

### Descriptors for the assessment rubric for TOPICS 1 and 2

<b>Outstanding</b>	90–100	Exceptional ability; richness; insightful; fluent; high skill; observation and knowledge powerfully expressed; supported by an original or unusual process and design solution. <b>Outstanding and original presentation of the process and the product.</b>
<b>Excellent</b>	80–89	Striking impact; most of the above; detailed; well organised and coherent; polished; skill evident; supported by an original/unusual/relevant design process and solution; presentation original and considered. <b>Some minor flaws evident.</b>
<b>Very good</b>	70–79	Well organised, as above, but lacks the impact; good level of competence and selection of content; supported by a relevant design process and solution; obvious care and effort taken with original presentation. <b>Some obvious inconsistencies/flaws evident.</b>
<b>Good</b>	60–69	Interesting presentation; clear intent; convincing; simple and direct use of chosen medium; displays understanding but tends towards the pedestrian and stereotyped response at times; adequate design process and solution; reasonable effort taken with presentation. <b>Distracting/Obvious inconsistencies.</b>
<b>Average</b>	50–59	Adequate; feels mechanical; derivative or copied; little insight; unimaginative; design process and solution not always clearly identified; fair presentation. <b>Many distracting inconsistencies.</b>
<b>Below average</b>	40–49	Enough work to pass; not logically constructed: some flashes of insight; limited selection of information; poor technical skills might be a contributing factor; no real design process and solution; clumsy or careless presentation. <b>In need of support/motivation to pass.</b>
<b>Weak</b>	30–39	Visually uninteresting; uncreative; limited/poor technical skill used; little attempt to present information in an acceptable manner; little or no design process and solution; general lack of commitment. <b>In need of support/motivation to pass.</b>
<b>Very weak Fail</b>	20–29	Very little information or <b>irrelevant work/design process and solution.</b> No effort made to present work in an acceptable manner. General lack of commitment and technical skill.
<b>Unacceptable Fail</b>	0–19	Incoherent; <b>irrelevant; very little or no work;</b> lack of even limited skills being applied. No commitment and technical skill.



**ADDENDUM A**

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

**NOVEMBER 2020 SOURCEBOOK/WORKBOOK**

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

<b>DECLARATION OF AUTHENTICITY</b>												
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.												
Centre number												
Examination number												
District/Circuit												
	Signatures and date							School stamp				
Candidate												
Principal												
Chief Invigilator/Teacher												

**NOVEMBER 2020 FINAL PRODUCT**

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

<b>DECLARATION OF AUTHENTICITY</b>												
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.												
Centre number												
Examination number												
District/Circuit												
	Signatures and date							School stamp				
Candidate												
Principal												
Chief Invigilator/Teacher												