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GRADE 12

DESIGN P1

(THEORY)

FEBRUARY/MARCH 2011

MEMORANDUM

MARKS: 150

This memorandum consists of 30 pages.

SECTION A: DESIGN LITERACY**QUESTION 1 [20 marks]****AS1: Make value judgments informed by a clear understanding of design.****AS2: Understand design theory and use design terminology correctly.****1.1 [10 marks]****1.1.1 (Allocate 6 marks)****EXAMPLE:**

Agree with statement:

Learners may argue that traditional craft has been seen in abundance for too long now and that a new direction ☒ in design is needed. Abroad, South African design is often seen as belonging to a craft category. ☒ This sometimes creates a negative perception that craft/design in S.A is of an inferior quality ☒ and is only suitable for local usability and not for exhibition and collector status. ☒ This generalisation/stereotyped view of S.A design restricts growth and effective global marketing. ☒ Additionally, designers are also hurt economically as this craft restricts opportunities on a global stage. ☒ Local designers often repeat designs in a 'formula' method to earn money. ☒ This practice lacks creativity that results in unoriginal repetitive designs that are sometimes useful to the local market. ☒ In order to compete on an equal platform on the global stage, design from S.A needs to be functionally effective while having an aesthetic appeal. ☒ The candlesticks are ostentatious in surface decoration which will compromise the function (there are far too many delicate ceramic bits that can be easily broken). ☒ The design is suitable for the tourist market as the African theme or appearance of the product has been heavily emphasised. ☒

Credit must be given to any valid and reasonable answer.

Disagree with the statement:

Learners may argue that the candlesticks are an excellent example of creativity displaying craft roots. ☒ The combination of craft techniques and the unique aesthetic appeal of the candlesticks (representing Africa) can make this product highly desirable for the global arena. ☒ The product uses traditional techniques in a new direction seen in the 'humorous' play of animal (crane) forms attached to the unusual (zigzagged/crooked) shape of the candle sticks which is unique. ☒ Traditional craftwork is being taken into a new direction as the products are functional in a modern contemporary world (many people use candle sticks). ☒ Traditionally, craft artists would only have produced design products for their communities; here however, the candlestick can be used by local and global societies. ☒

South African design requires a typical African identity on the global stage as much as other countries. ☒ People all over the world can recognise this as being a good, original design product that originates from South Africa. The candlesticks celebrate our craft roots, themes and techniques in a completely contemporary direction that is accepted in the global arena. ☒

Credit must be given to any valid and reasonable answer.

1.1.2 (Allocate 4 marks)

- **Pattern** – Learners may mention that pattern is created with large red/orange dots that have been repeated along the length of the candlesticks. ✓ There is also a pattern of smaller dots that act as a border seen alongside the larger red/orange dots. ✓ The pattern of dots seen on the zigzagged shape of the candlesticks creates linear emphasis that suggests movement and rhythm. ✓
- **Balance** – The candlesticks are symmetrically balanced because they look more or less the same. ✓ The zigzag shape of the candlestick allows for the balance to be equally divided along the central axis. ✓ The cranes attached to the candle sticks suggest that the candlestick is being held up or balanced through the support of the cranes. ✓

Credit must be given to any valid and reasonable answer.

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS (10)
Lower order	Recall of elements and principles	30%	1.1.1 +1.1.2	3
Middle order	Application of elements & principles	40%	1.1.1 +1.1.2	4
Higher order	Analysis Synthesis Evaluation	30%	1.1.1 +1.1.2	3

1.2 [10 marks]**1.2.1 (Allocate 2 marks)**

The drawing provides informal/rough visual guidance towards creating the finished product. ✓ This process in design helps to provide the realisation of a concept in a two-dimensional format before completion in three-dimensions. ✓ This linear drawing visualizes the idea as to how the building could finally evolve and take shape. ✓

1.2.2 (Allocate 2 marks)

The monumental✓ and theatrical feel✓ of the building is suitable for the functions of a theatre. ✓ The dramatic appearance of this building sets the mood for theatrical productions (representing fantasy and illusion) that take place inside. ✓

1.2.3 (Allocate 6 marks)

Elements

- **Line** ✓ – The diagonal lines break away from the mould of traditional vertical and horizontal lines seen in most buildings and create tension. ✓ The line used in the building remains geometric and angular in appearance. ✓
- **3D Shape / form** ✓ – the 3D shapes / forms have been manipulated and distorted to present a totally new architectural solution. ✓
- **Texture** ✓ – the actual/ tactile wall surfaces (pre-cast concrete) provide smoothness while the glass curtain walls create transparency and a sense of weightlessness e.g. shiny smooth texture of the glass. ✓
- **Colour** ✓ – the earthy coloured concrete contrasts with the steely/reflective blue of the glass surfaces. ✓.

Universal Principles

- Hierarchy of needs☑ – The building scale is suitable for the purpose of the building (theatre house) which is at the top of the scale providing an ultimate building for the arts. ☑
- Form Follows Function☑ - The building's dramatic combination of forms is suitable for a modern theatre house. ☑
- Asymmetrical balance☑ the 3d shapes/forms have not been arranged on either side of an axis. The buildings parts are unevenly distributed along a central axis, which still provides balance – physically and visually.

Credit must be given to any valid and reasonable answer.

Q1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS (10)
Lower order	Visual comprehension	30%	1.2.1+1.2.2+ 1.2.3	3
Middle order	Application	40%	1.2.2+1.2.3	4
Higher order	Evaluation	30%	1.2.1 +1.2.3	3

[20]

QUESTION 2 [10 marks]

AS3: Discuss, explain and demonstrate the context and purpose of the products, images, signs and symbols used in design to convey overt and hidden messages that reinforce or challenge stereotypes, biases and prejudices, past and present.

AS2: Understand design theory and use design terminology correctly.

2.1**2.1.1 (Allocate 3 marks.)**

Viewpoint 1: Not Justified/Inappropriate. Learners may find the advert offensive as a little girl is typecast in an adult sexual manner. ☒ The pouting child is shown in a provocative pose that is totally unacceptable as this could be dangerous in a highly amoral society thus justifying the controversy. ☒ The child is typecast as a waiter serving her client (the teddy bear) that parallels an adult situation that is disrespectful to women in a modern world. ☒ Sexy girls are standard billboard fare, but there's something different about the girl blown up huge on the billboard with her provocative little pout, the coy backwards glance over her shoulder, the hand posed provocatively on her hip. It's a pose from 100 million fashion magazines. The anger here however is that the girl in question is a baby. ☒ It suits the baby perfectly with her sassy tagline: "Work It, Baby!" You know, like the kind of thing you call out to models. ☒ She looks like she has attitude. ☒ She is wearing lipstick and appearing disturbingly sexual through depiction. ☒

Viewpoint 2: Justified/Appropriate. From a different perspective, some learners may argue that the advert does not appear to be controversial as the images used are suitable for the product. ☒ The denim nappy association is targeted for fashion conscious denim wearing mums who regularly buy their toddlers jeans, this makes the advert appropriate for its target market ☒ The association of the self-expressive and confident attitude of the fashion (the baby's pose) world would give the campaign the cute-factor that will make people want to buy the product ☒

Credit must also be awarded to any other reasonable observations.

2.1.2 (Allocate 2 marks.)

The slogan "work it baby" speaks to "the hard-working nature of the nappy ☒ and an attitude of cute confidence" the nappy wont leak and works well. ☒ The denim nappy's' durability and the popularity of the denim jeans with hard-working types like cowboys, plumbers, mechanics and waitresses is the main intention the designer is hoping to convey. ☒

2.2

2.2.1 **(Allocate 3 marks.)**

The logo uses the African (Zulu) shield☑ and spears☑ in a heraldic manner. The African comb, a typical African product creates African connotations. ☑ The use of the African continent (dark continent could be a pun on the name Darkie) is used to emphasise the proudly African origin of the company. ☑ The stars create a connotation of success in Africa being 'proudly African'. ☑

2.2.2 **(Allocate 2 marks.)**

Darkie is done with capital letters (D) and small caps (arkie)☑. Proudly South African makes use of serif and upper case font☑. The cursive font used for Darkie is less formal which is relevant to the nature of the company☑.

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS (10)
Lower order	Observation; Recall Comprehension	30%	2.1.2 +2.2.1+2.2.2	3
Middle order	Application	40%	2.1.1+2.2.1 +2.2.2	4
Higher order	Analysis; Synthesis Evaluation Deduction	30%	2.1.1+2.2.2	3

[10]

QUESTION 3 [20 marks]

AS4: Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of design.

3.1

See relevant recommended LTSM in the LPG for these examples, or refer to Gr.12 Design Handbook. A learner may use any example from the prescribed LTSM in the LPG or any other documented source.

3.1.1 (Allocate 2 marks.)

Learners will offer different viewpoints to the question that need to be substantiated.

FIGURE A:

Learners may prefer this design as it is 'modern' in look and feel made of shiny 'plastic'. ☒ Learners may point out the design is contemporary, hip and unusual ☒ thus making this design more appealing. ☒

FIGURE B:

Learners may point out that this design is rugged made with cowhide ☒ and uniquely African in appeal. ☒ The design is traditional/hand crafted ☒ which make it a 'designer' brand ☒ choice for many people.

3.1.2 (Allocate 2 marks.)

FIGURE A: this shoe is targeted for a young, modern female market ☒ that prefers funky/hip fashion accessories with a slight heel. ☒

FIGURE B: this shoe is targeted for a young unisex market ☒ that is fashion conscious and prefers to celebrate the typical African heritage by using organic animal cowhide. ☒

3.1.3 (Allocate 6 marks)

DIFFERENCES	SIMILARITIES
FIGURE A utilises simple, metallic grey that enhances the 'modern' feel. <input checked="" type="checkbox"/> FIGURE B uses natural, earthy tones of the animal hide. <input checked="" type="checkbox"/>	Both designs take into consideration the comfort factor. <input checked="" type="checkbox"/> FIGURE A follows the contour line of feet while FIGURE B look like a soft comfortable shoe that imitates walking barefoot. <input checked="" type="checkbox"/>
FIGURE A has been designed to show off the contours of feet. The negative spaces (organic teardrop) enhance the modern feel. The positive shape of the shoe is organic in appearance <input checked="" type="checkbox"/> FIGURE B has a regular shape of a shoe. The shape of the shoe is in line with the contours of feet <input checked="" type="checkbox"/>	The designs appear to be light weight that will add to the success of the designs. <input checked="" type="checkbox"/> The toe end of both designs is rounded that is in line with the contours of feet. <input checked="" type="checkbox"/> Both designs display form follows function as both designs look like a shoe that will be functional. <input checked="" type="checkbox"/>
FIGURE A is aerodynamic and 'modern' in style. It is machine produced <input checked="" type="checkbox"/> FIGURE B is traditional in style. The style is rusticated, rugged in appeal and looks hand made. <input checked="" type="checkbox"/>	Both designs are highly original in terms of the materials used. FIGURE A utilises plastic in an original, 'out of space' design. FIGURE B shows the animal hair of the hide that is not seen in a typical shoe. <input checked="" type="checkbox"/>

FIGURE A has a smooth, slick texture that enhances the modern, hi-tech appearance. <input checked="" type="checkbox"/> FIGURE B is tactile with its use of animal hide. The furry texture enhances the rugged outlook. <input checked="" type="checkbox"/>	
FIGURE A seems to be made of a highly smooth vinyl, synthetic or plastic substance <input checked="" type="checkbox"/> FIGURE B utilised organic animal hide. <input checked="" type="checkbox"/>	
Credit must also be awarded to any other reasonable observations.	Credit must also be awarded to any other reasonable observations.

Q3.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS (10)
Lower order	Observation	30%	3.1.1+3.1.2	3
Middle order	Application	40%	3.1.2 + 3.1.3	4
Higher order	Evaluation	30%	3.1.2 + 3.1.3	3

3.2 (Allocate 10 marks)

NOTE: A learner may choose to use any example as provided in the LPG, PAT or any other documented source.

Allocate marks as follow:

- Name of the designer(1)/studio/agency and the design/product (1)
- Local and/or International influence(s).(4)
- Briefly describe the design(s) and its ability to provide employment to disadvantaged communities. (4)

EXAMPLE 1:

- Name of the designer/studio/agency (1 mark) and the design/product (1 mark)
Kaross, ☒ Embroidery



A placemat by Kaross ☒

- **Local and/or International influence(s). (4 marks)**

Sitting on a Kaross (blanket) the women started creating works of art by using their cultural African background. ☒ The objective was to create pieces of excellent quality and a fresh approach to handwork suitable to the local and overseas market. ☒ Although 'Kaross' derives from a Khoisan word for blanket of skins sewn together, the Kaross workers have adapted this concept to sit on a blanket and create cotton table cloths, placemats and two ranges of wall-hangings. ☒ Scenes of rural life and experiences are often depicted in the design. ☒

Kaross is re-writing a culture by exploring its heritage and re-applying it to modern, marketable products and artworks. ☒ A strengthened cultural awareness forms the basis of many Shangaan people's perception of themselves within the context of South Africa and the rest of the world. ☒ This awareness of being your self within a more global environment is an important concept in terms of sustainable development and the upliftment of people. ☒

- **Briefly describe the design(s) by referring to its ability to provide employment to disadvantaged communities: (4 marks)**

Kaross is an embroidery initiative started in 1989 with a few (five) Shangaan embroiders and Irma van Rooyen, a visual artist, as creative director and founder. Irma designed the initial range, which makes use of eye-catching, typically African images. ☒ Dramatic patterns and striking colour combinations that cover an entire piece of black fabric in a variety of embroidery stitches that are hand made by the women in their own homes. ☒ This range is aimed at the tourist market and remains popular due to the uniqueness of the designs and creates an income for the embroiderer. ☒ Currently Solomon Mohati and Winnie Sabela, who were trained by Irma to draw the designs, contribute to the development of these designs. ☒

Kaross incentive is to create jobs and opportunities for mainly rural women ☒ to make a living by being creative within the realm of their own traditional background. ☒ The job-creation and upliftment aspect of the project remains a driving force and is key to all developmental and business decisions in Kaross. ☒ There exists a need for woman in the rural areas of South Africa, and specifically the Limpopo Province in this regard, to acknowledge and explore their own capacity to take part in making a difference in their own communities ☒ and South Africa as a whole. The final result is something of extraordinary beauty, combined with durable quality and fade-free wash ability. The embroiderers collect their materials from the Kaross™ workshop, complete a project at home and return it for evaluation and payment. ☒ "Dedicated to job creation and upliftment in South Africa, Irma has successfully combined creativity with sound business practices. Kaross™ products are sold in shops and galleries throughout South Africa and are also exported to the USA, Australia, Germany and Singapore. ☒

EXAMPLE 2:

- **Name of the designer/studio/agency (1 mark) and the design/product (1 mark)**

Fancy Stitch Art and Craft Group, ☒ The Cape Gate, ☒ Embroidery

- **Local and/or International influence(s). (4 marks)**

They are inspired by God/religion☑, life☑, the beauty and the story of creation☑, galleries and people. ☑ With their rural background, they use images from daily life and happenings in their immediate surrounding. ☑ (4 marks)

- **Briefly describe the design(s) by referring to its ability to provide employment to disadvantaged communities: (4 marks)**

There is a repetition of motifs to suggest pattern and to enhance quality. ☑ In their project titled “Cape Gateway”, they use silver cotton thread on a black cloth (as a background) to make an all purpose card. ☑ Most of the designs are done in bright bold colours and woven by women even at home. ☑

Since there are very few job opportunities for thousands of people living in rural areas, the organisation started at Elangeni in a small room and the number has grown to four hundred. ☑ The project plays a role in terms of career opportunities because women are taught to do embroidery☑, develop a source of income and empowerment. ☑The primary objective of the organisation is to alleviate poverty. ☑ They can make a living by not leaving their rural environment☑. The women celebrate their lives by providing design depicting rural scenes of their everyday lives. ☑

Give credit for any other information.

Q3.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS (10)
Lower order	Recall Name	30%	3.2	3
Middle order	Application	40%	3.2	4
Higher order	Analysis Synthesis Evaluation/ Deduction	30%	3.2	3

QUESTION 4 [30 marks]

AS4: Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of design.

AS5: Analyse, interpret and critically reflect on examples and relate them to their cultural, historical and contemporary contexts.

4.1 (Allocate 20 marks in total)

- Provide the name of the style/movement for each of the TWO figures/mirrors you have chosen (allocate 2 marks)
- Name any designer (2 marks) and title of design/s (2 marks) from each style/movement.

Allocate 7 marks for each style / movement for any of the following (7x2=14)

- Discuss characteristics of each movement.
- Discuss the aims and influences of each style/movement.
- Explain how the TWO mirror designs you have chosen from (FIGURE A to E) reflect on "form follows function".

MIRROR IDENTIFICATION:

FIGURE A: THE LANGUID LINE - ART NOUVEAU (1890 -1905)

FIGURE B: POPULAR MODERNISM - ART DECO (1925 – 1939)

FIGURE C DESIGN FOR INDUSTRY –THE MACHINE AESTHETICS
(1917 – 1930)

FIGURE D: MODERNISM GOES POP – AGE OF AFFLUENCE (1955 – 1975)

FIGURE E: POST MODERNISM – STYLE NOW AND LESS IS A BORE (1965 – TO NOW)

Name of the style/movement: (allocate 2 marks)

FIGURE C = Design for Industry (Machine Aesthetic) 1900-1930 - De Stijl. ☒

FIGURE D = Modernism goes Pop. (The age of affluence) 1955 -1975 - Pop design. ☒

Name any designer and title of design from each movement: (allocate 4 marks)

DESIGN FOR INDUSTRY –(THE MACHINE AESTHETICS) (1917 – 1930):

- Gerrit Rietveld ☒ e.g. Red, Blue Chair of 1918. ☒ OR
- Gerrit Rietveld e.g. Schroder House of 1924. OR
- Theo Van Doesberg, e.g. Interior of Café L'Aubelle, Strasbourg of 1926 – 1928. OR
- Mies van der Rohe e.g Square Mirror of 1930s.
Credit any other relevant examples.

MODERNISM GOES POP – (AGE OF AFFLUENCE) (1955 – 1975)

- Andy Warhol, ☒ graphic designs e.g. Campbell soup and Brillo Boxes. ☒ OR
- Alan Jones, interior/industrial designs, Seated tables/chairs series. OR
- Peter Murdock's polka-dotted cardboard "Spotty" chair (1967). OR
- Verner Panton white and black textile based on Op Art (1961). OR
- Lomazzi's PVC "Blow" chair (1967). ☒ OR any other.

Allocate 7 marks for each style/movement for any of the following (7 x 2 =14)

THE AIMS AND INFLUENCES OF EACH STYLE/MOVEMENT.

DESIGN FOR INDUSTRY –(THE MACHINE AESTHETICS) (1917 – 1930)

- Art movements such as Cubism, Constructivism, and Futurism assisted in creating a mathematical and abstract structure for art and design. ☑
- Designs stripped of any emotions and nature which resulted in only mathematical/geometric principles being used. ☑
- Abstraction taken to its ultimate goal, Minimalism ☑
- After WW1, designers and artist believed that they could create through their designs a new order and social harmony – an art and design language that could contribute to world peace with a philosophy called Theosophy. ☑
- Kandinsky's Concerning the Spiritual in Art - especially his theories on abstract art. This resulted in designs becoming symbolic in meaning. ☑

MODERNISM GOES POP – (AGE OF AFFLUENCE) (1955 – 1975)

- Pop was coined in the 1950s to the emergence of popular culture. The influence of television, radio and advertising led to mass consumerism on a wide scale. ☑
- Influence of science, space travel and science fiction became public obsessions e.g. fashion, household goods and cars designs eg. Paco Rabanne, used small metal or plastic discs in his space age fashion, Mary Quant designed the "miniskirt" and "hot pants". The "Mini" set the standard for small cars and became the icon of British modernity. Other car examples are Fiat 500, and the Volkswagen Beetle – low budget cars in reach of most young consumers. ☑
- America and Russia engaged in the Space Race and Cold War – propaganda to promote scientific and technological achievements. ☑
- Advertising new or latest models e.g. kitchen appliances in magazines and television. Social status greatly enhanced by owning the latest model e.g. Olivetti witty logo (1960s). ☑
- In the 1960s artist such as Andy Warhol, Roy Lichtenstein and Claus Oldenburg used inspiration from "low art"; aspect of contemporary life e.g. a clothes peg, soft toilet, etc. ☑
- Artist including Richard Hamilton, Andy Warhol were some of the first to explore popular consumer culture in America as seen depiction of everyday items such as Campbell soup cans, Brillo boxes, etc. ☑

THE CHARACTERISTICS OF EACH STYLE/MOVEMENT.

(DESIGN FOR INDUSTRY –THE MACHINE AESTHETICS) (1917 – 1930)

- Non-objective, non-figurative art/design style. ☑
- Purification art and design and adopting a universal language of abstracted Cubism. ☑
- This heralded a new aesthetic purity using geometric shapes. ☑

- Neo-Plasticism defined by Mondrian as a new way of expressing reality by means of shapes and colours. Simplify colours to the primaries and neutrals, and line simplified to verticals and horizontals. ✓
- Interest in a philosophy school called Theosophy gave spiritual value to primary colours ✓
- A very ordered geometric style of art and design. ✓
- Strong use of simplified forms e.g. rectangular (Marcel Breuer's Wassily Chair). ✓
- Piet Mondrian's painting e.g. "Composition in Red, Blue and Yellow" or "Broadway Boogie Woogie", influenced and guided architecture as a way to divide internal areas/spaces. Functional designs and furniture kept to its absolute minimum. ✓
- 'Form follows Function' with a sense of lightness achieved through elimination of any unwanted ornamentation. ✓
- Schroder House by Gerrit Rietveld characterized by flat roofs, cubic shapes. Lack of decoration, roof slabs cantilevered at the corners, large windows in continuous horizontal strips, an open and weightless quality. ✓
- A clinical and mathematical structure for art and design was created. ✓

MODERNISM GOES POP – (AGE OF AFFLUENCE) (1955 – 1975)

- Optimistic and light hearted to break away from the clinical approach of previous movements/styles. ✓
- Humour and wit e.g. Claude Lallanne's silver leather bed in the form of a giant open can of sardines with two extra sardines as pillows – combining Pop and Surreal humour.
- Anti-design movement where young designers introduced elements of fun and playfulness to furniture e.g. table looking like Mickey Mouse's food or a sofa that resembles a woman's lips e.g. Bocca Sofa (1970). ✓
- This kind of playfulness and irony became recognised as an art form called "Kitsch". Kitsch represents designs that reflect bad taste, playful and fun. See Andy Warhol e.g. Marilyn Monroe – seen as "High Kitsch". ✓

EXPLAIN HOW THE TWO MIRROR DESIGNS YOU HAVE CHOSEN FROM (FIGURE A TO E) REFLECT ON "FORM FOLLOWS FUNCTION".

Figure C: Design for industry – the machine aesthetics (1917 – 1931)

Excellent example of form follows function. Typical with unadorned, geometric, mathematical, balanced form simplified to rigid lines that creates squares, and rectangles. ✓ The descriptive concept of "Less is More" and Minimalism can be applied here with ease which is typical of 'form follows function'. ✓

Figure D: Modernism goes pop – Age of affluence (1955 – 1975)

A good example of form follows function and also a reflective example of "use-it -today" and "sling-it-tomorrow" ethos during the 1960s. ✓ It celebrates the popular consumer culture in America. The design is also more youth-based and less serious when compared with the "Good Design" of the 1950s. Plastics were frequently used and tinted with colours of yellows, light blues, light greens, light purples and/or bold colours. Psychedelic wallpaper patterns frequently used in interiors and on furniture surfaces. ✓

Give credit to any other relevant information.

Q4.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS (20)
Lower order	Recall of facts	30%	4.1	6
Middle order	Application	40%	4.1	8
Higher order	Critique	30%	4.1	6

4.2 [10 marks]

4.2.1 (Allocate 2 marks)

In FIGURE B the emphasis of the design is primarily focused on the purpose of the pot. ☒ The pot is based on simple clean lines in keeping with the philosophy of Bauhaus (Simplicity☒, geometric☒, a Zen-like order, etc.). ☒ The principle of “Less is More” ☒ and Minimalism ☒ is clearly visible in this design.

Credit must also be given to any other reasonable observations.

4.2.2 (Allocate 8 marks)

Compare FIGURE A and FIGURE B with reference to typical differences or similarities between the movements that they resemble.

FIGURE A: Differences Fitness for purpose (Arts and Crafts Movement)	FIGURE B: Differences Design for industry (The Machine Aesthetics) (Bauhaus)
Influenced by Medieval Gothic style (Christian values). <input checked="" type="checkbox"/>	Influences are taken from philosophies of De Stijl, simplified and “less is more”. <input checked="" type="checkbox"/>
The lines are simple, wavy or curving. <input checked="" type="checkbox"/>	The lines are mathematical shapes – rigid feel. <input checked="" type="checkbox"/>
The forms are linear or organic shapes. <input checked="" type="checkbox"/>	The forms are abstract with their reference to geometric shapes. <input checked="" type="checkbox"/>
Shape is stylized and user friendly and resembles nature. <input checked="" type="checkbox"/>	The shape is rigid and has a machine-like appearance and a functional framework. <input checked="" type="checkbox"/>
Ornamentation, such as small leaves resembling hearts was used to decorate and to enhance the design. <input checked="" type="checkbox"/>	The design lacks ornamentation. <input checked="" type="checkbox"/>
The pattern is formed by curving shapes of leaves and flowers. <input checked="" type="checkbox"/>	There is no evidence of pattern seen in the design. <input checked="" type="checkbox"/>
Product is handcrafted. <input checked="" type="checkbox"/>	Product is mass produced. <input checked="" type="checkbox"/>
Similarities They are both containers. <input checked="" type="checkbox"/> Both have lids <input checked="" type="checkbox"/> Both are functional to present food in. <input checked="" type="checkbox"/> Give credit to any other characteristics that apply to the examples.	

Q4.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS (10)
Lower order	Observation Visual comprehension	30%	4.2.1 + 4.2.2	3
Middle order	Application	40%	4.2.1 + 4.2.2	4
Higher order	Analysis	30%	4.2.1 + 4.2.2	3

[30]**TOTAL SECTION A: 80**

SECTION B: DESIGN IN A SOCIAL/ENVIRONMENTAL CONTEXT**QUESTION 5: SOCIAL EMPHASIS****[20 marks]**

AS7: Demonstrate an understanding of the ways in which design can be used to reinforce or challenge social, cultural, environmental and ethical issues.

5.1 SOCIAL ISSUES (INTERNATIONAL)**5.1.1 (Allocate 4 marks)**The use of images and packaging:

Carefully selected images of children that need different ways of help were used to create an interactive participation in this campaign. By putting a donation into the can, one can visually experience or see what one's donations / contributions are.

Young street children from Asia and the Philippines were chosen for this campaign. The images on the four cans deal with specific donations within this campaign - providing food, shelter, education, etc.

Their faces are all happy and grateful in receiving these donations directly linking your donation to joy. Their vulnerable faces generate a stronger, positive emotional participation and a willingness to donate towards the "Helping Hands" campaign.

The message is clear, that with your helping hand, children can help make a difference to their own situation.



5.1.2 (Allocate 4 marks)

Comparison between FIGURE A ('Helping Hands') and FIGURE B ('FeedSA'):

DIFFERENCES	SIMILARITIES
In Figure B the donations can be seen <input checked="" type="checkbox"/> whereas in Figure A the money/donation is invisible. <input checked="" type="checkbox"/>	Both Figures A and B make use of street children. <input checked="" type="checkbox"/>
In Figure A the children's faces are grateful, vulnerable and positive <input checked="" type="checkbox"/> whereas in Figure B their faces are unhappy, hungry and neglected <input checked="" type="checkbox"/> .	Both Figures A and B make use of photographs of children from cultures that can be identified as coming from disadvantaged backgrounds <input checked="" type="checkbox"/> .
In Figure A the street children represent Asia and the Philippines, <input checked="" type="checkbox"/> whereas Figure B makes use of children from Africa <input checked="" type="checkbox"/> .	Both Figures A and B make use of anonymous donor/hands <input checked="" type="checkbox"/> .

Credit must be given to any valid and reasonable answer.

5.1.3 (Allocate 6 marks)

Cannondale Corporation ☒ designs bicycles e.g. super V Raven ☒ and was launched in 1971 by Joe Montgomery in Connecticut. Over 80 different bicycle models are produced and sold worldwide. The company is responsible for innovative bicycles and motorcycles. They recognise the aesthetic value combined with performance as a must for cyclists. ☒

They make responsible choices about sustainable materials, e.g. aluminium and steel, and uses low-impact environmental processes (very little toxins, fumes, etc used in the manufacturing process) for a project. ☒ Their bicycles are made from aluminium frames in a time when steel frames still dominated which is more durable ☒. Frames are also available in aluminium and carbon mixture which makes it durable and lasts longer. ☒

They are innovative in their thinking and find new ways to reduce consumption and waste because they are eco-friendly. ☒

Cannondale bicycles are well known for their oversized, gently curving downtube. The bicycle also includes other features to create a more human and user-friendly experience. ☒

Their mission statement confirms their social involvement and support: "Our mission is to create innovative, quality products that inspire cyclists around the world and to constantly improve along with the invaluable feedback they receive from sponsored athletes on the company's professional race teams. ☒

Their designs are both environmental friendly and address social issues, because the bicycles do not create any pollution ☒ and the materials have a minimal impact on global warming ☒. Riding these bicycles is therapeutic and assists in a healthy living style and enhances the quality of life. ☒

Credit must be given to any valid and reasonable answer.

5.2 (Allocate 6 marks)

NOTE: A learner may choose to use any example as provided in the LPG, PAT or any other documented source

EXAMPLE:

Designer: (Allocate 1 mark) Monkeybiz ☒

Design or project: (Allocate 1 mark) Beading outreach project ☒

(Allocate 4 marks)

Barbara Jackson and Shirley Fintz, ☒ ceramicists, founded Monkeybiz in January 2000 with Mathaphelo Ngaka, a crafter☒.

They saw the potential for marketing and at the same time reviving the traditional craft of beadwork☒. Mathaphelo got a few unemployed women from Macassar in Khayelitsha to make dolls☒.

Having received a positive response from local shops and tourists, they expanded the business to Khayelitsha (Cape Town township communities) ☒. They now have approximately 450 women making dolls with 200 women on their waiting list working from home☒. They make bags, beaded pictures, animals, cushion covers and sculptures that are seen as unique and a once-off artwork/collectors item☒. The company continues to teach and motivate the crafters, inspiring them to become recognised bead artists, and also help them learn business skills so that they can improve their economic status☒.

In 2003, the Cape Town studio of Monkeybiz received a visit from the directors of ArtAidsArt, a US non-profit organisation. ArtAidsArt purchased dozens of dolls and returned to the USA to hold a doll sale fundraiser for AIDS and improved lives ☒. With the support of a group of African- American women, the sale generated the funds needed to purchase a container/studio in Khayelitsha, it has been christened 'The Boat' to acknowledge its role as a place of safety and support for female artists ☒.

They formed an Aids Support Group in their building in Cape Town. The women have formed a sewing group and they are busy customising denim jackets, making HIV Love Letters and T-shirts☒.

The artists have formed a non-profit company, so that all profits go directly back into the communities and the women benefit. ☒ Carol Boyes stocks Monkeybiz artwork globally at her new store in New York and now their Aids Clinic is self-sufficient and well attended☒.

Credit must be given to any valid and reasonable answer.

Q5.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS (10)
Lower order	Observation/Recall Comprehension	30%	5.1.3 +5.2.1	3
Middle order	Application	40%	5.1.1 + 5.1.2 + 5.1.3	4
Higher order	Analysis Evaluation	30%	5.1.1 + 5.1.2	3

QUESTION 6

Candidates should choose EITHER QUESTION 6.1 AND 6.2 OR QUESTION 6.3.

6.1 (Allocate 10 marks)**6.1.1 (Allocate 2 marks)**

- The handbags and wallets are made from discarded material (number plates) which the designer picks up at no cost. ☒ This implies that the designer cleans the environment for a healthier surroundings. ☒ Both rubber and plastic take time to decompose and are environmental hazards when buried in the ground and the designer contributes to saving the planet by re-using such discarded potentially toxic materials. ☒ All the bags are handmade and provide “green” design. ☒

6.1.2 (Allocate 8 marks)

- **Names of the designer (Allocate 1 mark)** Adri Schültz of Mielie Textiles ☒
- **Name of the design (Allocate 1 mark)** Mielie Bags ☒
- **Description and characteristics of the designs. (Allocate 6 marks)**

She produces bags; accessories and homeware using recycled material e.g. old cotton wherever possible. ☒ She uses any colours that are chosen randomly e.g. re-used without re-dyeing. ☒ She uses different motifs for the bags to keep up to date with international fashion and colour trends re- think / re –inventing / re - making. ☒

Adri spends time experimenting with new techniques which involve handmade work and “green” techniques. ☒ The use of factory machinery is avoided at all costs in order to create more job opportunities. ☒ Some products are woven and some are knitted depending on which technique works for the design thus not harming the environment with energy using machinery/gas/pollution etc. ☒ She uses cotton fabrics (biodegradable) ☒ The handles are made in cane (sustainable, if looked after properly) ☒ and occasionally with leather (organic material). ☒ The products are consciously made lighter, more durable and washable. ☒

Credit must be given to any valid and reasonable answer.

Q6.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTION	MARKS (10)
Lower order	Recall/Knowledge Comprehension	30%	6.1.2	3
Middle order	Application	40%	6.1.1 +6.1.2	4
Higher order	Analysis Synthesis Evaluation	30%	6.1.1 + 6.1.2	3

6.2 INTERNATIONAL

6.2.1 (Allocate 5 marks)

The designer Bridgette Steffen created an environmental design through the reuse of carpet samples. She creatively manipulated standard carpet samples (size 13,5 X 18), requiring simple tools and very little work to assemble, perfect for a DIY project. ☑

GreenScreen can redefine any space, without using energy, using machinery (pollution) and waste of building materials ☑ It is ideal for separating work and living areas in a home without expensive cost. ☑ It hides the clutter of the work/studio area in an inexpensive way. ☑ Carpet samples works especially well for this task since they also provide sound dampening qualities ☑ and an interesting visual presence. ☑ It also creates a feeling of warmth in the interior space. ☑ GreenScreen can be constructed to fit in a wide variety of space and can make good use of 150+ samples, and herein minimizing further waste and filling of landfills ☑.

Credit must also be given to any other reasonable observations.

6.2.2 (Allocate 5 marks)

- **Title (Allocate 1 mark)**
- **Product description (Allocate 2 marks) – Product must be appropriate for a recreational centre for disabled children.**
- **Environmental and social benefits (Allocate 2 marks)**

EXAMPLE:

Title: "Balancing soft chairs" ☑

Product description: A variety of differently shaped balancing soft chairs ☑ made from washable, durable, re-used carpet samples for children with special needs. ☑

Environmental and social issues: The standard carpet samples obtained from carpet shops are used to create a series of balancing chair designs that explore learning and exercise opportunities for these children. ☑ The chairs are provided with soft handles to assist with mobility and flexibility. ☑ The chairs have safety and health considerations in that they have no sharp edges, cannot tip over and have no protruding parts. ☑ Some of the chairs are similar to ottomans, while others are hanging chairs that create a sense of weightlessness and assist with muscle development if they hang onto them. Play activities should create a sense of "normality" for these children. ☑ While using these chairs, the children playfully learn and investigate space, colour, shape and tactility while also getting the necessary exercise ☑ All the chairs are created from re-used carpets, and therefore "green" and sustainable or environmental friendly. ☑ Waste or pollution minimized. ☑ Less waste for landfills. ☑

Credit must be given to any valid and reasonable answer.

Q6.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTION	MARKS (20)
Lower order	Recall/Knowledge Comprehension	30%	6.2.1+6.2.2	3
Middle order	Application	40%	6.2.2	4
Higher order	Analysis Synthesis Evaluation	30%	6.2.1 + 6.2.2	3

6.3: (Allocate 20 marks in total)

NOTE: A learner may choose to use any example as provided in the LPG, PAT or any other documented source.

Both designers used must be marked in the following way: (10 x 2 = 20)

- Name of designer (Allocate 1 mark)
- Title of design/project (Allocate 1 mark)

Allocate 8 marks in total for any of the following:

- Aims and influences
- Description or characteristics
- Environmental issues addressed in the design(s)

EXAMPLE: Local environmental designer:

Name of designer (1 mark): Ryan Frank, South African born and London-based designer ☒

Title of design/project (1 mark): Hackney Shelf ☒

Allocate 8 marks in total for any of the following:

Aims and influences on the designer:

The Hackney shelf is an ingenious idea that blurs the boundaries between furniture design, graffiti and conceptual fine art. ☒ London designer Ryan Frank strategically placed white boards meant for scrap at various points in east London and waited for people to draw on them. The boards were left out for weeks until they became colourful pieces of street art. ☒ Once the boards were complete, they were removed and transformed into colourful mobile shelving units - juxtaposing street art with interior environment. ☒ For the collectors every piece is a completely unique slice of “recycled” Hackney street art. ☒



The Hackney Shelf

Description or characteristics:

He has a fascination with reworking existing or renewable materials into exciting new products e.g. Hackney shelf. ☒ His ability to see the beauty and worth in old and dilapidated objects, normally meant for the waste yard is exceptional. ☒

Ryan Frank's *Inkuku* (Zulu for "chicken") chair made from discarded supermarket shopping bags capitalizes on an aspect of contemporary urban culture (recycled, re-vamped, office furniture) to create a unique piece of furniture. ☒ Frank put a modern spin on a traditional African craft technique by choosing to use knotted plastic shopping bags and recycled aluminium as the materials for his piece. ☒ The result is a heavily textured, brightly coloured chair. ☒

Environmental issues addressed by the design(s):

Both the Hackney Shelf and the Inkuku chair deliver interesting commentary on re-use and recycling in terms of utilising compressed chipboard(Hackney shelf) and plastic bags (Inkuku chair).☒ Known for his use of sustainable and salvaged materials, Frank says his designs start with sustainability, "*All my furniture I design has some form of eco-sensitivity in the materials and processes I use.*" ☒

Another example of his designs, the Isabella stool provides eco-ergonomic seating in addition to a sculptural storage solution☒ inspired by hand-carved African designs☒. Rather than using the exotic hardwoods featured in traditional African seating, the innovative designer chose to work with 100% felted wool and 'strawboard' - sustainable☒ , formaldehyde-free material made entirely from compressed, organic straw. ☒ Strawboard is a durable material that offers a sustainable alternative to plasterboard (which is non-toxic). ☒ Brands such as Invotek and Stramit helped to popularize the material, and now Frank's stacking Isabella stools stand as a perfect example of the material's versatility. ☒

He has received lots of positive press for his holistic approach to sustainable design. Eco Age also offers a green design consultancy service. ☒

EXAMPLE: International environmental designer

Name of designer (1 mark): DUMOFFICE , e.g. Dutch designer Piet Hein Eek. ☒

Title of design/project (1 mark): Frozen Fountain Shop and Piet Hein Eek "Afvalkast" or "Junk Cupboard" ☒

Allocate 8 marks for any of the following:

Aims and influences on the designer: **The Frozen Fountain** is a shop selling contemporary furniture, fabrics and home accessories which maintains close contacts with designers from the various art academies in the Netherlands and abroad, thus ensuring a collection that is dynamic and varied (avant-garde and highly innovative designers forms part of this collaboration who influenced one another). ☒

Re-think: Classic designs are created through re think of old material into a new design object e.g. “Afvalcast”. ☑

Re-use: Objects sold in Frozen Fountain shop are usually found materials reused to produce new objects in an eclectic fusion of classics and modern works. ☑

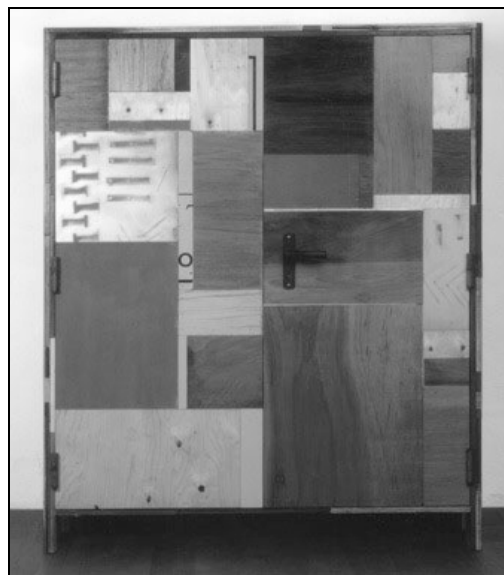
Up-cycle: Junk or found materials are re-cycled and up-cycled by re-contextualizing original pieces such as doors and windows, in a completely new direction. The new furniture design becomes a statement and conversation piece. ☑

Their emphasis has increasingly aimed to focus on installations and commissioned artworks from different designers. ☑ In addition to the presentation of their permanent furniture collection, installations can be organised quickly and therefore more readily reflect the here-and-now (contemporary styles and influences) ☑

Description or characteristics of the design:

One of the suppliers of Dumoffice and who displays at the Frozen Fountain is Dutch designer **Piet Hein Eek**. He is described as a phenomenon in himself. As a designer, he seamlessly meshes with typical Dutch designers such as J.J.P. Oud, Rietveld or Penaat to create furniture that plays on classic designs in a contemporary context. His design language is simple, clean lines and economy of detail. ☑

His work is also recognizable by his original choice of materials; re-use old parts of cupboards, etc. such as scrap timber, leftover aluminium, old doors and window units. ☑ His “Afvalkast” or “Junk Cupboard” ☑_is a clear example of found materials “re-thinks”, “re-contextualised” into another object. ☑ Designs are imbued with social and cultural history original pieces such as doors and windows have been re-used, re-designed to make a completely new cupboard ☑. He has been able to set up a small factory where small series of furniture are manufactured. Everything can be modified or customized. ☑



Afvalkast or Junk Cupboard by Piet Hein Eek

Environmental issues addressed in the design(s):

Piet Hein Eek creates a Junk Cupboard from found material, ☒ reusing different parts from old furniture; doors, windows, ☒ and constructing a new functional design from these parts, thereby reducing the effect of depleting natural raw materials, ☒ such as wood and/or contributing to further deforestation. ☒

The product becomes a social conversation piece contributing to environmental education or a statement or a sculptural artwork. ☒

You may not refer to any designer(s) that you have used previously.

Q6.3 LEVEL	COGNITIVE SKILLS	WEIGHTING %	MARKS (20)
Lower order	Observation/Recall Comprehension	30%	6
Middle order	Application	40%	8
Higher order	Analysis Synthesis Evaluation	30%	6

[20]

TOTAL SECTION B: 40

SECTION C: DESIGN IN A BUSINESS CONTEXT**QUESTION 7 [30 marks]**

AS9: Demonstrate a basic understanding of marketing design products in terms of target market, packaging and advertising.

AS10: Demonstrate an understanding of responsible design by taking into consideration human rights and environmental issues throughout the process.

7.1.1 Business

- **A house is a machine for living in (Allocate 2 marks)**

Koldova extends the concept by designing modern furniture that assists as “fitness tool” – ie machine for living in. Koldova builds on the Bauhaus idea that a house is designed primarily as a functional object. ☒

The multi-functionality of the designs in FIGURE A means that they can be used as sports training equipment, as well as to function as tables, shelves, carpets. ☒ Any unnecessary decoration is eliminated because every aspect in the house/workplace should be functional/workable. ☒

- **Less is More (Allocate 2 marks)**

Less is more means that simplicity works more than complex decoration. ☒ By using only a few materials (saving materials) ☒ in the construction of these pieces together with the use of only a few pieces in the living area (saving space) ☒, reflects clearly the above concept. Uncluttered spaces can easily be used for different functions, thus “less is more”. ☒

7.1.2 (Allocate 8 marks)

Most learners will provide both alternatives, i.e. successful and unsuccessful

Successful: The design is very compact. ☒ The designer has considered ergonomic factors in producing this design. ☒ The minimalist properties make moving the furniture easy. ☒ It is made professionally with simplicity and beauty in mind. ☒ It is multi functional as you can use it for different purposes e.g. hang pictures frames or towels on. ☒ The furniture can be easily assembled. ☒ The furniture is cost effective. ☒ The furniture can be used to divide interior space. ☒

Unsuccessful: Minimalism is considered ugly. ☒ “Less is a bore” ☒ The furniture range is only available in black which can be boring. ☒ The furniture needs a spacious room for the use of multi-functioned furniture. ☒ There is no decoration which could be considered ugly. ☒ It can be expensive to purchase. ☒ The lightweight nature of the furniture could make it less durable. ☒ The house is not meant for a fitness centre. ☒

Credit must be given to any valid and reasonable answer.

7.1.3 (Allocate 4 marks)

- Aesthetics entails visual appeal☑. This design will appeal to a client that prefers minimalism, “less is more” and an uncluttered space to live or work in. ☑ Clean lines which are conducive to the purpose of the furniture range make it aesthetic. ☑ Economy of detail has been utilised as part of this beautiful design☑. The colours of the design products are monochromatic and emphasise the simple approach – beauty in nothing. ☑
- Ergonomics entails ease of use of a design product. The lightweight nature of the design is suitable to the function of the design (the use of this furniture range to be used for fitness purposes). ☑ The rounded nature of the materials used (the tubular steel and rounded table tops) means that the design is conscious of the safety factor (safe practice when exercising). ☑ The design of the furniture makes it interchangeable and easy to use for more than one purpose. ☑ This product are designed with the measurements of the human body in mind to be efficient/ergonomic. ☑

7.1.4 (Allocate 14 marks)

Advertisement: (7 Marks)

- Appropriate slogan☑
- Appropriate, easy to read font to suit the nature of the product☑
- Imagery that will be appropriate for the advertisement☑
- Relevant information about the product☑
- Effective layout for the advertisement☑
- Contact details☑
- Eye catching use of colour that is suitable to the product☑

Logo: (7marks)

- Will the logo combine imagery and font? ☑
- Simplified design for easy interpretation☑
- Stylised imagery☑
- Controlled use of colour☑
- Identification of company through the logo is of primary importance☑
- Clear, concise use of font☑
- The logo must be suitable to the content of the product☑
- It must be registered☑

OR any other reasonable answers.

Q7.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTION	MARKS (30)
Lower order	Recall/knowledge	30%	7.1.2 + 7.1.3 + 7.1.4	9
Middle order	Application	40%	7.1.1 + 7.1.2 + 7.1.3 7.1.4	12
Higher order	Analysis Synthesis Evaluation	30%	7.1.1+7.1.4	9

OR

7.2 **[30 marks in total]**
7.2.1 **(Allocate 4 marks)**

Some may agree and argue that making design an integral part of education it supports and promotes nationwide development of business enterprises through design☑. Creativity and creative problem-solving should become an integral part of every business☑. Only by learning the language of the business world can designers be successful☑. When studying both design and business, entrepreneurial skills can be developed, impacting positively on the economy of the country☑. Business studies can benefit from the flexibility and adaptability of creative designers☑. Design also promotes unconventional, out-of-the-box thinking, which could be an essential part of surviving the business world☑.

Others may disagree and argue that design and business studies are independent studies and not related. Design is seen as creative☑ whereas a business study is a clinical study☑. They might see designers as not part of the structured, rational and logical business or corporate world☑. Some might also argue that design is elitist and superior to business studies☑.

Credit must be given to any valid and reasonable answer.

7.2.2 **(Allocate 12 marks)**

	FIGURE A
Establish a target market	Visits to a number of retail outlets and records types of clothing designs/styles that are available☑. Provide samples to retail outlets to decide whether the product is liable and profitable. ☑
	A 'SWOT' analysis: Strengths: only hand made and e.g. recycled materials used. Weaknesses: each garment will be different as they cannot be factory produced. Opportunities: these clothing items can become collector's items. Threats to company: there is a need for typical South African produced clothing with original decoration but at this stage it might be much cheaper to import. ☑
	A 'PESTLE' analysis: Political: The fashion range is inclusive of different target markets. Economic: Provides economic empowerment to the designer as well as the workers employed by the designer. Viable for all markets, local and global. Social: Recognises the need for social responsibilities/values. Use own local designers / workers to make it, creating job opportunities. Technological: Sustainable by using discarded old lace, buttons, etc.

	Legal: The range must be trademarked / registered. Environmental issues: Sustainable, eco-friendly/green design re-using old materials. <input checked="" type="checkbox"/>
	A resource plan: vision, mission and value statement (Loubser's view; whether the product is viable). <input checked="" type="checkbox"/>
	Interviews and showing of samples to members of the public as well as boutique owners to establish the needs and tastes of the target market namely the South African woman who is fashion conscious – it is important to know the customer's psychology. <input checked="" type="checkbox"/>
	It is essential to keep up-to-date with what the opposition is doing and to try to avoid a price war by presenting something totally different. <input checked="" type="checkbox"/>
	Create a strong brand name / logo that people will identify with and will recognise easily. <input checked="" type="checkbox"/>
	Pricing; market research on pricing at other retailers or shops etc. and will make this brand a much sought after product. To look at input and output effort to see who will be the main clients. <input checked="" type="checkbox"/>
Advertising and marketing	Initial advertising would be by using 'below the line' advertising e.g. small coloured flyers that would carry contact information. <input checked="" type="checkbox"/>
	Establishing an internet / web site to advertise and to receive orders. <input checked="" type="checkbox"/>
	Fairs and markets (fashion shows). <input checked="" type="checkbox"/>
	Sponsorships; free clothes provided to get publicity from their appearances. <input checked="" type="checkbox"/>
	Promotional items, e.g. bags with samples to be distributed with a fashion magazine. <input checked="" type="checkbox"/>
	Customer referrals – this is worth far more than an advert and costs nothing. <input checked="" type="checkbox"/>
	Advertising; magazines, etc. Various strategies that will be utilized in direct relation to the product. <input checked="" type="checkbox"/>
Method of display	Fashion shows. <input checked="" type="checkbox"/>
	Display windows. <input checked="" type="checkbox"/>
	Billboards. <input checked="" type="checkbox"/>
	Website. <input checked="" type="checkbox"/>

Credit must be given to any valid and reasonable answer or relevant points.

7.2.3 (Allocate 10 marks)

In each of the following design fields there are many possible careers:

- Animation and digital design, e.g. Flash animator
- Multi-media/web design, e.g. graphic designer
- Film, e.g. stylist, costume designer, make-up artist
- Television industry, e.g. set designer, costume designer, make-up artist
- Advertising, e.g. brand manager
- Graphic designer
- Visual merchandiser

- Photography
- Textile designer
- Mosaic, e.g. mural designer
- Crafters, e.g. glassblower
- Fashion designer
- Industrial designer
- Jewellery designer
- Architecture, e.g. landscape architect, interior architect
- Interior designer

Credit must be given to any valid and reasonable answer or relevant points.

7.2.4 (Allocate 4 marks)

Possible ways of finding a job:

- Employment agencies
- Recruiters – agents or people representing job-seeking people
- Searching local newspaper advertisements
- Networking: personally distributing details (CV) to different companies, attending seminars, company promotions and training sessions
- Using online job websites

Q7.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTION	MARKS (30)
Lower order	Recall/knowledge	30%	7.2.2 +7.2.3 +7.2.4	9
Middle order	Application	40%	7.2.1 + 7.2.2+7.2.3+ 7.2.4	12
Higher order	Analysis Synthesis Evaluation	30%	7.2.1 +7.2.2+7.2.3	9

[30]

TOTAL SECTION C: 30
GRAND TOTAL: 150