



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

**DESIGN
EXEMPLAR 2007
MEMORANDUM**

This memorandum consists of 15 pages.

Preamble:

As explained in the Learning Programme Guidelines for Design (2007), the 1st term's work for Grade 12, consists of the following art styles:-

- Arts and Crafts Movement
- Art Nouveau
- Bauhaus
- Art Deco
- Modernism
- Pop Art
- Post Modernism
- Therefore, it has been recommended that this part of the curriculum should be started in Grade 11. The question on this category in this paper, can be seen as an example of what can be expected. It is recommended that Grade 11 finish the first four movements – viz. Arts and Crafts Movement; Art Nouveau; Bauhaus; Art Deco;

QUESTION 1**Assessment Standards:**

- Demonstrate knowledge of the theory that underpins and technology that describes design.
- Discuss and explain the context and purpose of the products, images, signs and symbols used in design.

- 1.1 **Evaluate answer on the use of appropriate design language when giving their opinion.** (2)
EASY
- 1.2 A focal point is an area of dominance that draws the viewer's attention. (2)
Jan Van Riebeek and the Buffalo. EASY
- 1.3 National Coat-of-arms. (2)
Images: crown; eagle; San EASY
- 1.4 LINE (1)
SHAPE/FORM (1)
TEXTURE (1)
CONTRAST MODERATE (1)
- 1.5 Learners must critically discuss the reason for the change in symbols. i.e. the need for a change of design symbols and the role of the new designs in a democratic country. Answers should accommodate a comparison of the bank notes in which learners should evaluate the appropriateness of the symbols utilised. (4)
e.g. Jan van Riebeek & the colonial past; buffalo & the 'Big Five' as a part of national heritage; etc. CHALLENGING
- 1.6 **Typography:-** (6)
- Type-faces – inked part of type
 - Styles – e.g. Times New Roman; Arial etc.
 - Serif & sans serif (without serif)
 - Greek – refers 'to strike an impression' and to 'writing';
 - Alphabet – 2000 B.C. in the Eastern Mediterranean;
 - Gutenberg & printing; 1450 AD
 - Other?
 - Point system (UK & SA); Pica system (USA)
- size & space e.g. Arial 12
 - Upper case = capitals; lower case = small letters; MODERATE

QUESTION 1 TOTAL**[20]**

QUESTION 1	
EASY	6
MODERATE	10
CHALLENGING	4
TOTAL	20

QUESTION 2**[30]**

- 2.1 International History of Design
(19th and early 20th Century – Europe & America)
Arts & Craft Movement; Art Nouveau; Bauhaus; Art Deco;

[15]**Assessment Standards:**

- Investigate, reflect on and interpret information from a variety of sources, and understand the influences shaping the development of design, including African and South African design, past and present.
(NB. Must start with International in Gr. 11, or there will be too much to do in Gr.12)
- Ass. 1.4. Analyse and interpret examples and relate them to their cultural, historical and contemporary contexts.

2.1.1

MEMO:

An 'empathy' question – give credit for understanding the horrifying conditions of the time.

Allocate 6 marks for a reasoned discussion.

NB. Remember Dickens!

- No trade unions – 12 hour working days – 6 day week
- Child labour
- No safety legislation – pollution and occupational accidents
- One worker responsible for one aspect of the piece of furniture – e.g. only make the chair back
- 'lifeless machine produced objects'
- 'spiritual vacuum' – soulless machine-made articles
- very wealthy factory owners and very poor labourers – even skilled workers
- many writers very concerned about the social conditions (e.g. Ruskin & Dickens)
- design reform was needed to 'redeem and improve society' in the objects that would be used

- EASY APPETIZER

(6)

- 2.1.2 a) A - Arts & Craft Movement; B – Art Nouveau; C – Art Deco;
EASY (3)
- Allocate marks from the possibilities below.
- b) There will be other possible answers depending on how this section has been taught.
Some of the characteristics of the movements are: -
A – rustic; truth to natural materials; looks very ‘hand-made’ (traditional – Medieval/Jacobean)
B – chair back and legs based on eccentric curves (from ellipses not circles) – very flamboyant & ornate
C – very geometric (triangles & squares); ‘machine aesthetic’; quite minimal;
MODERATE (7)
- [15]

- 2.1.3. The learner should identify his/her design specialty and relate it to some of the following social concerns: -
Allocate 4 marks to a comprehensible discussion.
- training of others – empowerment & job creation – alleviation of poverty & unemployment – unlike Victorian times
 - independence from ‘owners’ – can create own career – unlike Victorian times
 - involvement in all aspects of the design process – unlike Victorian times
 - awareness of safety & environmental aspects - perhaps some aspects of recycling? – unlike the Victorian times
 - other possibilities? – give credit if due
- CHALLENGING (4)

2.2 History of Design – South and Pan African [15]

Assessment Standards:

- Investigate, reflect on and interpret information from a variety of sources, and understand the influences shaping the development of design, including African and South African design, past and present.
- Analyse and interpret examples and relate them to their cultural, historical and contemporary contexts.

Note to the educator: -

In the teaching of Indigenous Knowledge Systems, you will have covered some of the following areas with your Grade 11 learners: -

- the history and development of metalworking in Africa
- (body adornment &/or jewellery &/or weaponry)
- the history and development of woodcarving in Africa (for functional &/or ritual purposes)
- the history and development of bead working in Africa
- the history and development of ceramics in Africa
- the history and development of textiles in Africa
- the history and development of basket weaving in Africa
- the history and development of architecture in Africa
- any other area not mentioned above?

The answer will depend on the area covered by the learners

In general, the learner should be able to write +/- 2 pages for 20 marks.

Resources for this question are the Woolworths Resource Pack and *Craft Art in South Africa* by Elbe Coetzee. If any other areas are covered, it is the responsibility of the educator to send a set of these notes to the marking centre.

Allocate 10 marks per discipline.

i.e. 10 marks for Part 1; and 10 marks for Part 2

Maximum of 2 marks for artists and 2 marks for artworks mentioned (to prevent listing). Answers may also refer to influences; styles; characteristics; and the in-depth discussion of one or more works to motivate statements.

- identify the examples by accepted names and describe them
e.g. a ceramic ukhamba (spherical pot – black in colour)
- an uphiso (with a neck)
- the names of the original makers will not be known – usually anonymous
- give their original function in the community
(name the community/tribe – e.g. Zulu)
e.g. to hold sorghum beer
- neck to stop beer spilling when carrying it
- discuss the social context of the vessels
e.g. to share beer with the community and with the ancestors (amadlozi)
- explain the connections & belief system involved
- discuss the original methods of manufacture used in past times
(Note: contemporary practices are not being examined here
e.g. collection of clay – purification methods
– hand coiling & addition of amasumpa (non-slip function)
- burnishing with a pebble
- pit firing with wood & aloe leaves
- blackening with wood smoke (explain the connection between black & the amadlozi)
- sealing with animal fat (purpose?)

A similar guideline could be used for the second discipline of choice.

Egypt is considered to be African rather than Mediterranean in most of the latest literature.

Simple recall of 3 points per discipline – undiscussed;
 Analysis and interpretation of 5 points per discipline
 Application of design principles to disciplines

EASY = 6
 MODERATE = 10
 CHALLENGING = 4

10 marks per discipline & two disciplines = 20 MARKS

QUESTION 2	
EASY	15
MODERATE	17
CHALLENGING	8
TOTAL:	40

QUESTION 3

Assessment Standards

- Investigate, reflect on and interpret information from a variety of sources, and understand the influences shaping the development of design, including African and South African design, past and present.
- Analyze and interpret examples and relate them to their cultural, historical and contemporary contexts.
- Understand and describe the materials and processes used by communities or individual design practitioners.

- 3.1 MEMO: There will be many examples of globally based designers. Learners will identify their researched International designer. Examples may be found in *Design Culture Now*. (See Resources Gr. 11 in LPG) If any other areas are covered, it is the responsibility of the educator to send a set of these notes to the marking centre.
- 3.2 Allocate 4 marks as EASY; e.g. name; some examples of work. EASY (4)
- In depth discussion and analysis of the designer's intentions, methods, materials will account for the other 8 marks. MODERATE (8)
- Just the name/s and brief description would be required. This is a very popular trend and there is a wealth of information in available notes, magazines and on the Internet. CHALLENGING (3)

[15]

- 3.2 Contemporary Design – South African and Pan African
- 3.2.1 Reference has been made to Indigenous Knowledge Systems. Primitive art or traditional art has inspired this design. Influence and inspiration of motifs derived from traditional pottery /ceramics and mask making should be discussed. EASY (2)
- 3.2.2 It has an asymmetrical balance. The tall figure on one side is balanced by a short figure. The figure that is tall carries a small water pot as opposed to the short lady carrying a taller pot. Balance can also be interpreted in terms of texture, shape etc. May also argue for symmetrical balance with the small mask as a central point. EASY (3)
- 3.2.3 Some examples to discuss: -
 - Representative images
 - Rule of thirds
 - Figure/ground relationship
 - Similarity
 - Repetition
 - Many others
Refer to *Universal Principles of Design*
(See Resources Gr. 11 in LPG) MODERATE (6)
- 3.2.4 Learners would explain where (e.g.) representative images are found in the given design and WHY this results in a design that appeals to another human being. Rule of Thirds – vertical division – explain Etc. depending on which principles are discussed. CHALLENGING (4)
- [15]**

QUESTION 3	3.1	3.2	Total
EASY	4	5	9
MODERATE	8	6	14
CHALLENGING	3	4	7
TOTAL	15	15	30

QUESTION 4 - Social/environmental context and safe practice

- 4.1 There are so many design disciplines that only two examples will be unpacked. These models could be applied to whichever disciplines have been taught at the school.

LO1 - Influencing factors

Display a basic knowledge of responsible design by taking into consideration human rights issues throughout the process such as:

- health and safety issues with specific reference to HIV / AIDS;
- access and inclusivity: use of materials that are safe and accessible to all;
- environmental issues;
- gender and bias: use of materials and processes that are free from stereotyping;
- ethics and intellectual property.

LO2 - Design Production

- Demonstrate an awareness of the various materials and production processes relevant to the chosen discipline(s).

LO2 - Safe Practice

- Employ safe working practices at all times in the use of materials and equipment.
- Understand the health and environmental implications related to the use of materials.

LO3 - Design in a Social / Environmental Context

Critically reflect on how design shapes the physical and social environment.

LO3 - Design in a Business Context

Understand the business and social responsibility of designers.

EXAMPLE 1: A common, accessible example such as Ceramic tiled panels.

Positive outcomes (Advantages)

- beautifies the environment- exteriors or interiors - EASY
- difficult to steal – safe in a public space - MODERATE
- difficult to vandalize – easy to clean - MODERATE
- can convey a social message –e.g. HIV/AIDS (a panel at a taxi rank) - EASY
- can promote an industry – e.g. tourism (a panel in an airport) - CHALLENGING
- relatively inexpensive to make; local clay; powdered oxides;
 - incised decoration rather than glaze; - MODERATE
- can be pit-fired; doesn't need a kiln; accessible to all – 'inclusivity'
- simple tools required; easy to teach; healthy recreation; - EASY
- entrepreneurial possibilities - MODERATE
- no gender stereotyping (suitable for men and women) - CHALLENGING
- other?

Negative aspects (Disadvantages)

- extreme heat – dangerous - EASY
- smoke from pit-firing a pollutant - MODERATE
- consumption of fuel – either wood; aloe leaves; oil; electricity from coal; use full load when firing - MODERATE
- fire danger from pit firing –clear surrounding area - EASY
- toxic fumes – ventilate well - CHALLENGING
- Dust! – dampen when cleaning - EASY
- glazes may contain poisons – check ingredients (no lead) - CHALLENGING
- other?

Allocate a mark for an advantage/disadvantage.

Allocate another mark for a discussion / solution

4 marks will be easy
10 marks will be moderately difficult

[14]

OR

EXAMPLE 2: high-tech CAD graphic design

Positive outcomes (Advantages)

- print medium reaches a huge audience – e.g. advert in a magazine or packaging
- requires an ethical position by the designer – power to do good (morals/ values)
- can convey a social message –e.g. HIV/AIDS billboard
- can promote an industry – e.g. tourism (posters in an airport)
- advertising & packaging a foundation of consumerism – a capitalist model – argue for both good & bad
- promotes WANTS rather than NEEDS
- other?

Negative aspects (Disadvantages)

- some advertising can be harmful – e.g. alcohol; tobacco; - your position?
- can influence attitudes – e.g. towards what is considered beautiful – potential for harm
- computers are expensive – need special care – discuss the do's and don'ts with them
- computer-generated health problems – e.g. back problems; neck problems; eye problems; - discuss strategies to avoid these
- potential for plagiarism – discuss the use of stock photos; copying off the Internet;
- other?

Allocate a mark for an advantage/disadvantage.
Allocate another mark for a discussion / solution

4 marks will be easy
10 marks will be moderately difficult

[14]

4.1.3 'Critical reflection' is a higher order skill. This is a challenging question and it requires that the learner can contextual his/her designs in a bigger world.

Marks for:

- influences – from and to
- characteristics – motivate why
- analysis of own work using design language

CHALLENGING

(6)

4.2 Toyota Question

(10)

Assessment Standards

- Critically reflect on how design shapes the physical and social environment.
- Demonstrate ways in which design can be used to benefit society.
- Understand the business and social responsibility of designers.

- Reason for the choice of design
- Circle = unity
- Leaf = growth
- Green = renewal
- Other possible colours could be mentioned
- Others?
- The versatility of the logo e.g. Car disc-holders; key rings; T-shirts; banners; diaries; others?
Only 2 items to be discussed to prevent listing.
Motive why – to raise environmental awareness & awareness of the company.
- Some environmental issues:
 - responsibility of the company and its workers – to sell genuine products
 - waste disposal – e.g. used oil
 - eco-friendly design (performance) – unleaded petrol
 - eco-friendly fuel use
 - competitions involving schools – awareness raising
 - sponsor food & sustainable gardens
 - others ?

EASY (3)
MODERATE (5)
CHALLENGING (2)

[10]

QUESTION 4	4.1	4.2	Total
EASY	4	3	7
MODERATE	10	5	15
CHALLENGING	6	2	8
TOTAL	20	10	30

QUESTION 5: Business Context**ASSESSMENT STANDARDS**

- Discuss the basics of costing and pricing in the marketing of a design product or service.
- Demonstrate an ability to design products and services in terms of target markets.
- Understand the business and social responsibility of designers.

- 5.1 Learners must state their position, which is then followed by a well reasoned argument for their choice. Answers must include the question of ethics involved in transforming a traditional craft. The positives include the changing of traditional craft to create a more marketable product, therefore more income. By using machines, the end result will mean efficient productivity which will boost profit margins. The negatives could result in the intrinsic character eg. The hand made naivety being lost. EASY (4)
- 5.2 Learners need to state their position with regard to the impact this design has on them by using the appropriate design language. These designs will uplift the economy, create small business enterprises and empower communities to sustain their traditions. EASY (2)
- 5.3 Buyers need to support Proudly South African products, which in turn will develop national pride and develop our economy. Designs should be marketable. There should be increased availability of designs and these designs should be better priced. EASY (2)
- 5.4
- Good interpersonal communication is expected.
 - Marketing should be professional.
 - Punctual approach in handling appointments with clients
 - Public relations - take clients to factories to explain the design process.
 - Make design and the process known to create interesting.
- MODERATE (4)
- 5.5 Presentation skills (sales pitches) are vital to obtaining employment in any field. One would need to be highly professional in presenting pitches in which the following could be utilised:
- Professional Feel (appearance of both self and portfolios)
 - Unique and detailed manual or computer generated presentation
 - Professional presentation of Prototype (sample)
 - Overall impression
 - Internet buying - international and national.
 - Website that could be easily accessed by the clients.
 - Others?
- MODERATE (6)
- 5.6 A wide response is expected. Communication between the designer and the buyer will result in the negotiation of costing articles. Designers need to be socially conscience and not exploit workers. A percentage of the profits can be utilised for ecological upliftment, children's funds, global warming, etc.

MODERATE (6)

5.7 A logo is a universal (business or institute) identity image that is easily recognisable for all and inherent. It informs you of what to expect eg. Mercedes represents good quality and is expensive. Toyota in comparison to may represent less expensive, good quality.

A logo should be:

- Distinctive
- Appropriate for the client i.e. suitability
- Project a positive image for the client. e.g. a logo used for a school should not incorporate disturbing (inappropriate) imagery.
- Distinguish between the company and product service
- Differentiate the company from similar ones
- Express the clients personality
- be legally protected
- Reproduce well in different sizes
- Have lasting appeal
- Fit the clients budget
- If typographic, it should be read easily ay any size
- If symbolic, easily interpreted by anyone
- the logo should work in black and white and in colour.

CHALLENGING

(6)
[30]

QUESTION 5	Total
EASY	8
MODERATE	12
CHALLENGING	10
TOTAL	30

QUESTION 1	
EASY	6
MODERATE	10
CHALLENGING	4
TOTAL	20

QUESTION 2	
EASY	15
MODERATE	17
CHALLENGING	8
TOTAL:	40

QUESTION 3	3.1	3.2	Total
EASY	4	5	9
MODERATE	8	6	14
CHALLENGING	3	4	7
TOTAL	15	15	30

QUESTION 4	4.1	4.2	Total
EASY	4	3	7
MODERATE	10	5	15
CHALLENGING	6	2	8
TOTAL	20	10	30

QUESTION 5	Total
EASY	8
MODERATE	12
CHALLENGING	10
TOTAL	30

ANALYSIS

QUESTION	1	2	3	4	5	TOTAL	
EASY	6	15	9	7	8	45	30%
MODERATE	10	17	14	15	12	68	45%
CHALLENGING	4	8	7	8	10	37	25%
TOTAL	20	40	30	30	30	150	