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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

DESIGN P2

(PRACTICAL)

15 JULY–18 OCTOBER 2019

MARKS: 100

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

**This question paper consists of 14 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: INDUSTRIAL REVOLUTION 4.0**THE BRIEF:**

Industrial revolutions throughout history have either made life better or created more problems for humankind. Today we are experiencing the effects of the Fourth Industrial Revolution.

Industrial Revolution 4.0 consists of putting together advanced research into biology, technology and industrial automation to improve our current way of living. Like other industrial revolutions that came before, the Fourth Industrial Revolution also presents problems that affect human life.

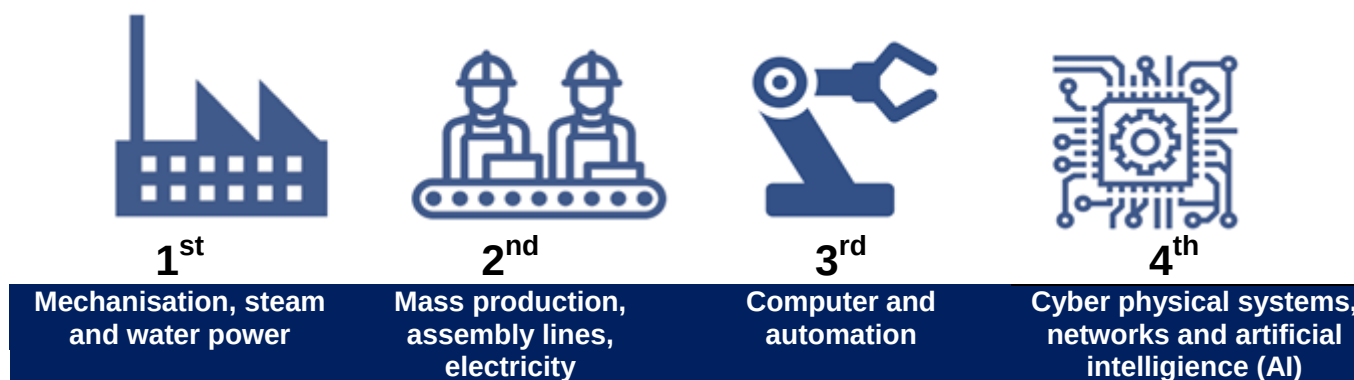
Listed below are **some** of the problems associated with the Fourth Industrial Revolution:

- Loss of jobs where traditional craftsmanship skills are replaced by robotics and artificial intelligence
- Obsession with social media that results in obesity due to inactivity
- Loss of privacy
- Breakdown of indigenous knowledge systems caused by globalisation
- The loss of social contact resulting in disease, such as depression

One example of a design solution related to the list above:

- Changes in privacy: The loss of privacy may result in cyberbullying. One design solution could result in designers creating an advertising campaign that discourages cyberbullying.

The graphic illustration below indicates the progression of industrial revolutions in modern human history.



Create a design solution that addresses ONE problem that is associated with the Fourth Industrial Revolution.

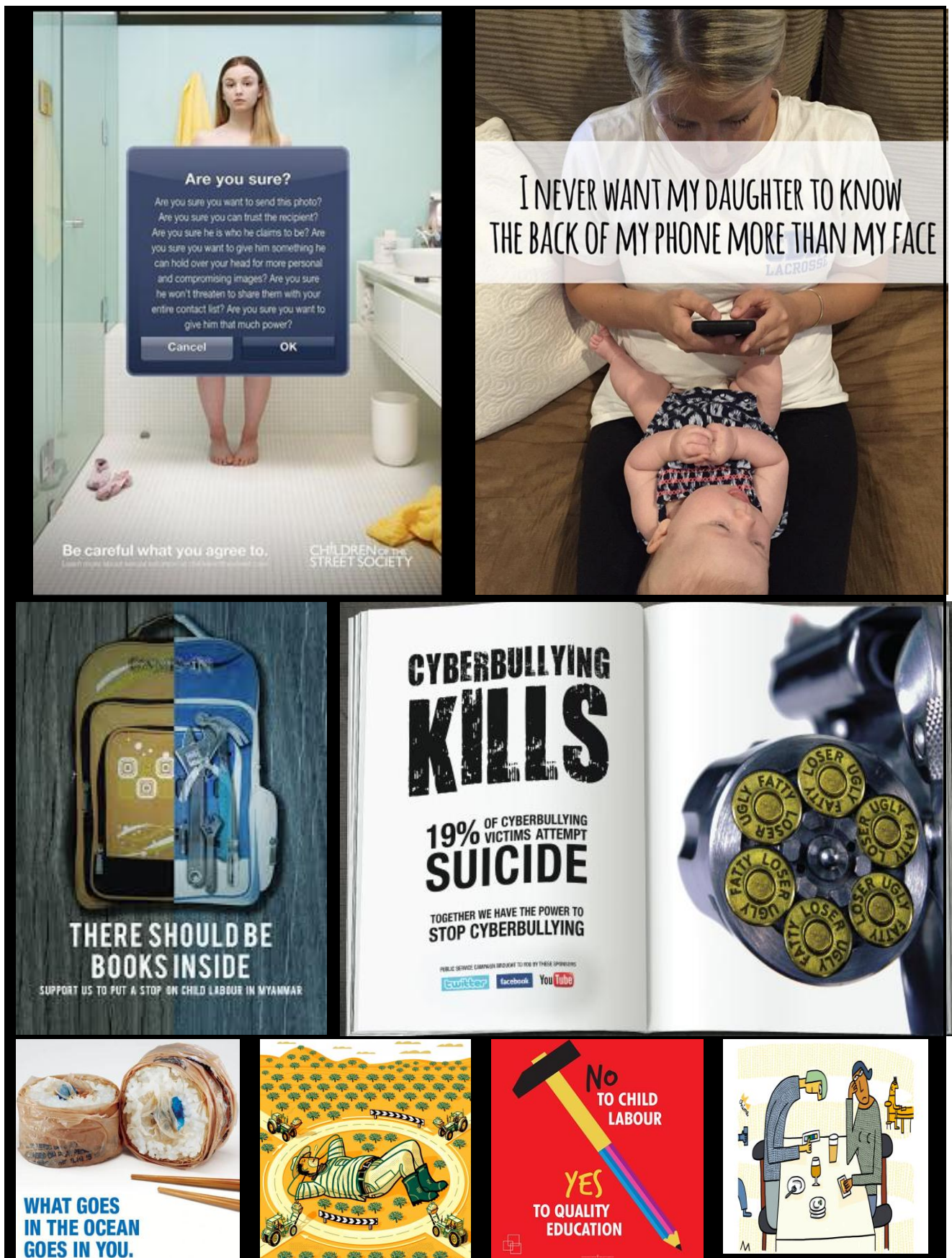
Use one or more of the design categories below for your design solution:

- Visual Communication/Information Design and/or Digital Design
- Surface Design and Two-dimensional Craft Design
- Product Design and Three-dimensional Craft Design
- Environmental Design

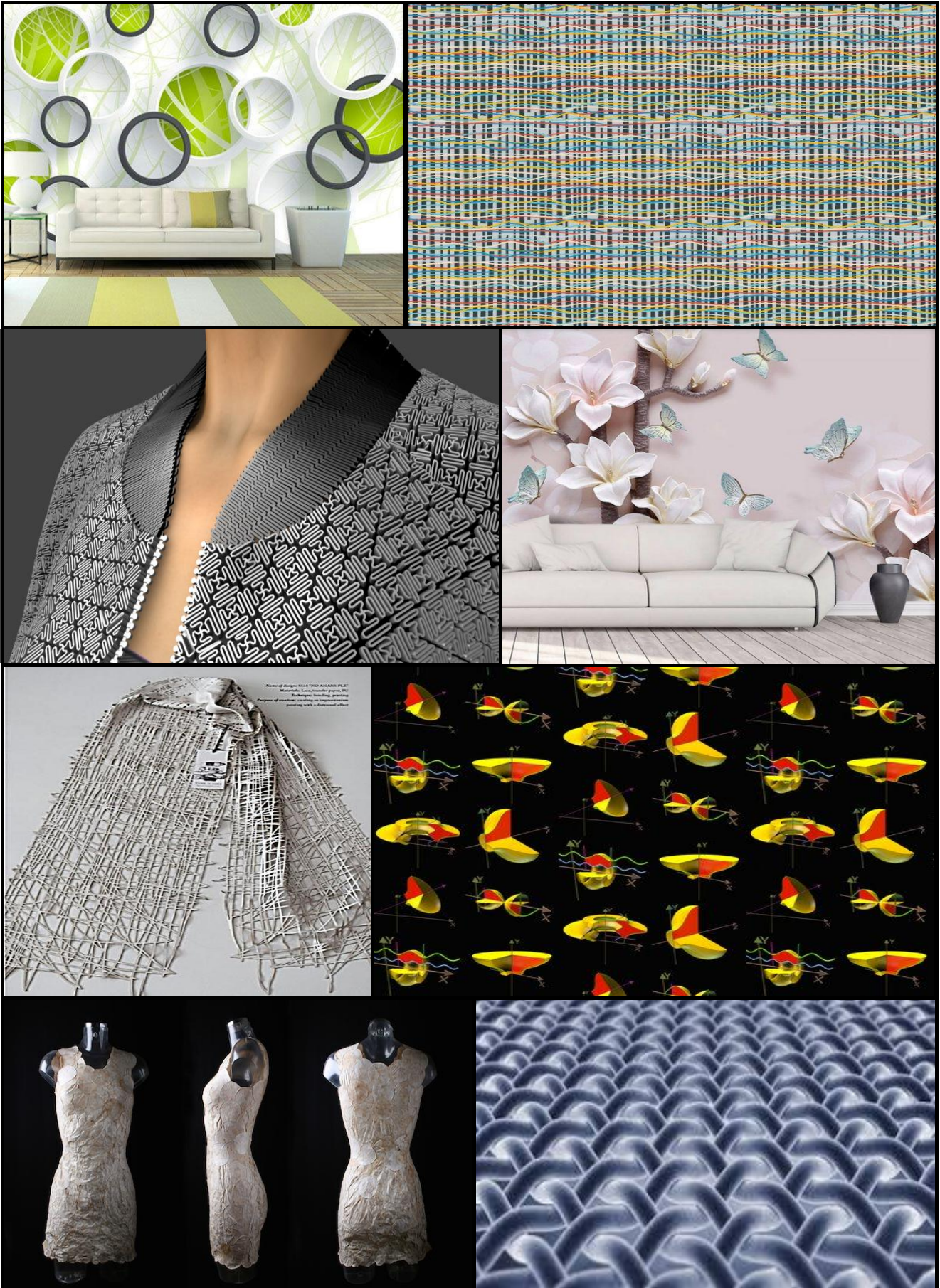
Candidates are required to do research to understand the impact of all four industrial revolutions on the design world.

Below are some more examples. **DO NOT** copy the examples provided.

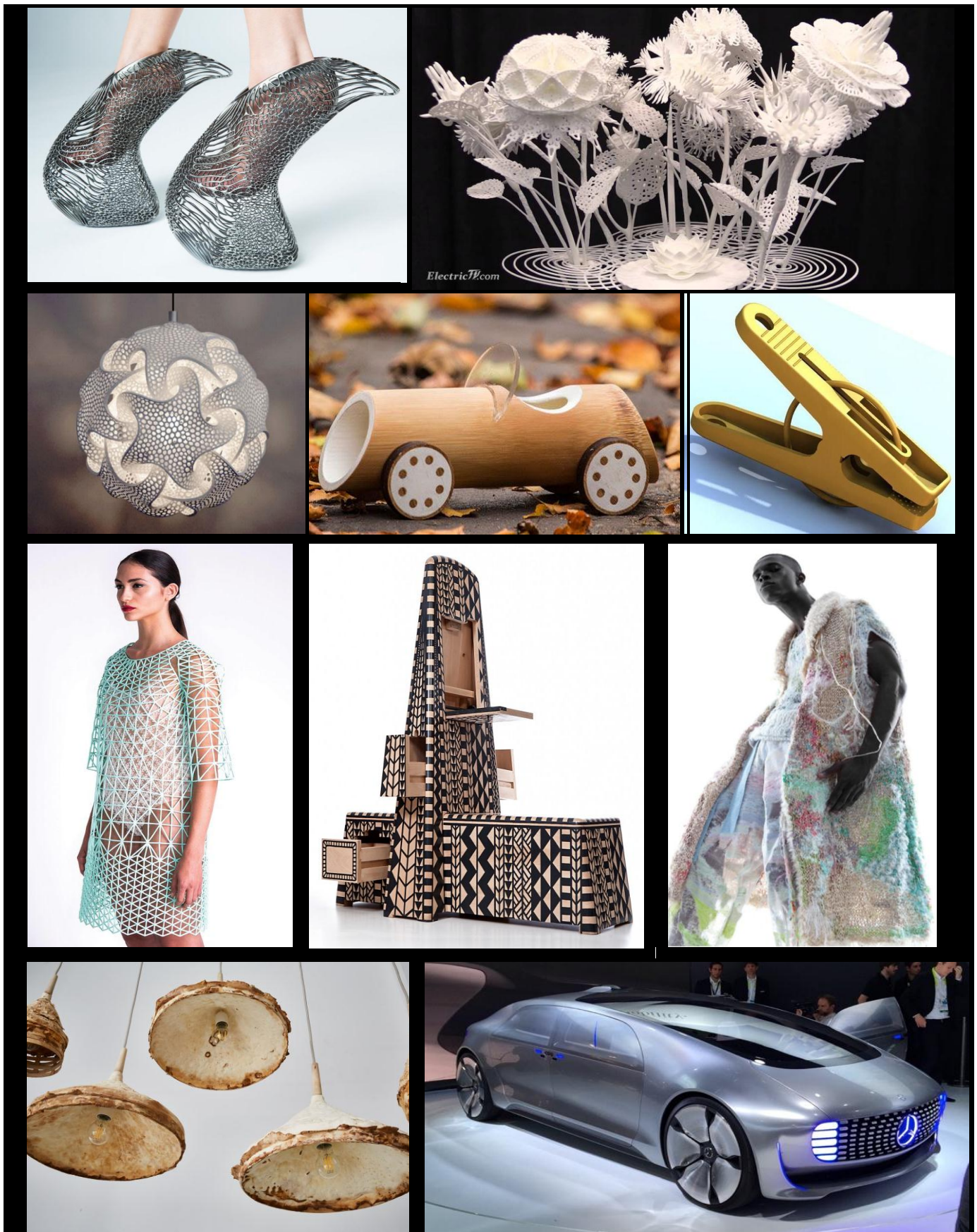
VISUAL COMMUNICATION/INFORMATION DESIGN AND/OR DIGITAL DESIGN



SURFACE DESIGN AND TWO-DIMENSIONAL CRAFT DESIGN



PRODUCT DESIGN AND THREE-DIMENSIONAL CRAFT DESIGN



BRIEF/THEME 2: DISOBEDIENT AESTHETICS**THE BRIEF:**

The Design Indaba held in Cape Town each year, showcases the best contemporary design solutions made in South Africa. The theme for 2020 is Disobedient Aesthetics. You have been selected to exhibit an innovative, functional design solution based on Disobedient Aesthetics.

Definition of Disobedient Aesthetics

Aesthetics is concerned with the appreciation of beauty. Disobedient aesthetics go against the conventional norm of line, symmetry, composition, form and balance.

Aesthetic disobedience is equivalent to civil disobedience that supports the creative breaking of rules and freedom from restrictions. Discarded materials that are considered to be ugly are given creative expression in unique ways because it incorporates design solutions.



Use one or more of the design categories below for your design solution.

- Visual Communication/Information Design and/or Digital Design
- Surface Design and Two-dimensional Craft Design
- Product Design and Three-dimensional Craft Design
- Environmental Design

Candidates are required to do research on the Design Indaba to better understand the type of design products that have been exhibited previously. The design solution should embrace and/or investigate unexplored aesthetics establishments/perceptions.

The images below are examples of disobedient aesthetics in different design categories.
DO NOT copy the examples provided.

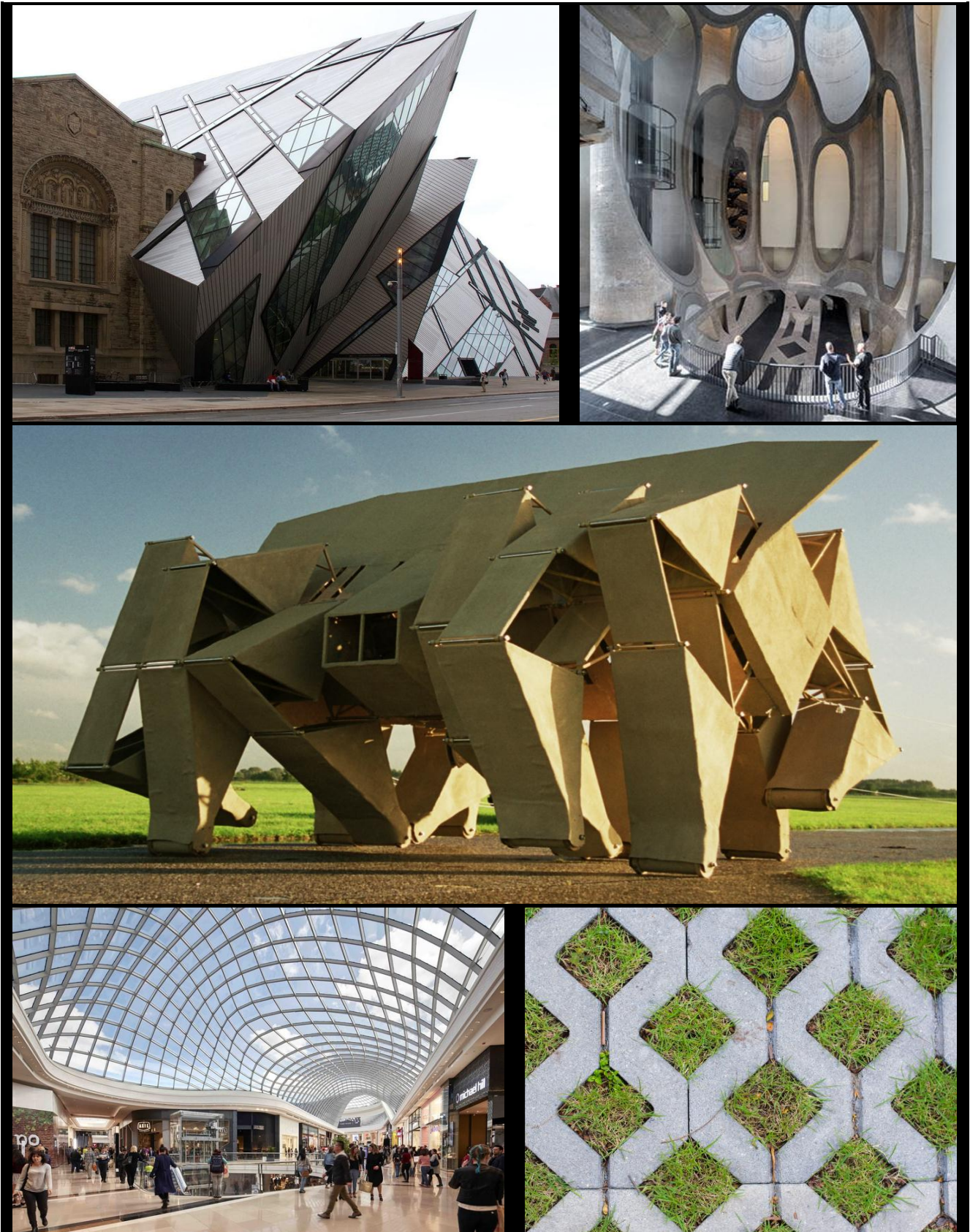
VISUAL COMMUNICATION/INFORMATION DESIGN AND/OR DIGITAL DESIGN



PRODUCT DESIGN AND THREE-DIMENSIONAL CRAFT DESIGN



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 transport where work is moderated at a central venue.
7. Ensure that the sourcebook/workbook is presented professionally.

NOTE:

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

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 and reflection (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, for example during three consecutive days under controlled circumstances.

CRITERIA FOR THE DESIGN PRODUCT (TOPIC 2)

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

- | | |
|--|-------------|
| • Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to the brief | (10) |
| • Evidence of design involvement: the appropriate use of design elements and principles | (10) |
| • Technique/Craftsmanship/Method | (10) |
| • The design solution with evidence of a maximum of 24 hours' work under controlled circumstances | (10) |
| • Professional presentation and functionality of the design solution | (10) |
| | [50] |

TOTAL: TOPIC 1 (50) + TOPIC 2 (50)	100
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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. The 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 **Monday 15 July 2019**. The final submission date will be **Friday 18 October 2019**.
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, for example during three consecutive days under controlled circumstances.
9. TOPIC 2 must be done at the candidate's examination centre, under the supervision of the teacher/invigilator. TOPIC 2 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/or final product).

ASSESSMENT GUIDELINES

	OUTCOMES	REQUIREMENTS	WEIGHTING %	MARKS
SOURCEBOOK/WORKBOOK	TOPIC 1 DESIGN PROCESS	Expression of intention and rationale: Brainstorm or do a mind map of ideas to explore the theme of the brief. Develop a concept. A rationale should be provided to validate the solution found.	10	50
		Evidence of research, experimentation: 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	
		Detailed planning: Generative drawings should explore a variety of solutions to the brief (different techniques and materials). Drawing skills development should be evident.	10	
		Evidence of development and reflection: 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 of process must be evident.	10	
		Presentation: Careful consideration is given to presentation of the sourcebook. This process should be creatively presented.	10	
THE FINAL PRODUCT	TOPIC 2 DESIGN PRODUCTION	Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to the brief: Is the work unique, original, and relevant to the brief? Does the product solve the problem?	10	50
		Evidence of design involvement: the appropriate use of design elements and principles: Overall impression. How have the elements and principles been used to create a unique design solution?	10	
		Technique/Craftsmanship/Method: How technically competent is the final product? How adequate and professional is the craftsmanship?	10	
		Evidence of 24 hours of work: Evidence of and utilisation of available time to complete the product. Does the design solution show legitimate involvement in the making of the design product?	10	
		Professional presentation and functionality of the design solution: 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.

