



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

DESIGN P1 (THEORY)

NOVEMBER 2008

MEMORANDUM

MARKS: 150

This memorandum consists of 39 pages.

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

1.1.1 Learner must be given credit for identifying TWO of the general elements and/or principles of design utilised by the designer.

Learners must adequately discuss appropriate design elements and principles in relation to the logo. Appropriate design language must be used.

Credit must also be given to any valid and reasonable answers.

Discussion of examples:

- Focal area (principle): the tree is the central, dominant image.
- Contrast (principle): maximum contrast (dark and light/black and white) is very striking, and attracts the viewer's attention.
- Form/(element) (3-D)/Plane (2-D): contrast between positive and negative planes forms an integral part of the design. E.g. the tree trunk is a black positive shape against a white background which is formed by negative planes.
- Line (element): black outlines are used of varying thicknesses.
- Texture (element): this is smooth. No attempt has been made to record naturalistic texture such as bark.
- Tone (element): Only darkest and lightest – no intermediary greys.
- Unity (principle): The format (circle) of the logo enhances unity or wholeness. The viewer reads the design as an integrated whole.
- Rhythm (principle): The repetition of irregular shapes creates a flowing rhythm in which individual parts of the logo contribute to the whole of the logo.
- Balance (principle): The design is bilaterally symmetrically balanced. E.g. the tree trunk in the middle with people and branches on both sides.

Allocate 2 marks from the above possibilities or any other.

NOTE: A learner may use any example from a LTSM as prescribed in the LPG.

(2)

- 1.1.2
- Closure (Gestalt principle): The viewer completes the circle in his/her mind even though there is no actual enclosing line. i.e. there is a tendency to perceive a set of individual elements as a single recognisable pattern, rather than multiple, individual elements.
 - Good continuation (Gestalt principle): Elements arranged in a straight line or a smooth curve are perceived as a group, and are interpreted as being more related than elements not on the line or curve. All the black elements are arranged on the same curved path and are perceived as belonging to the same group.
 - Law of Pragnanz (Gestalt principle): A tendency to interpret ambiguous images as simple and complete, rather than complex and incomplete. We read the jagged black shapes as people and a tree rather than meaningless abstract shapes.

Allocate 2 marks from the above possibilities or any other from the LTSM as prescribed in the LPG.

(2)

- 1.1.3 Evaluate the answer on the use of appropriate design language when discussing the symbolism of the constitutional court logo.
Credit must also be given to any valid and reasonable answers.

Examples:

- The tree that provides shelter and protection.
- The tree represents the law court in some traditional African societies.
- The tree is associated with growth. In this case the growth will refer to the growth of a protected South African community.
- The representation of equality in race (as shown in the contrast of black and white figures) and gender (male and female representation – as shown by the skirt suggestions in females)
- The format (circle) of the logo symbolises a structurally complete South African society.
- The circle also symbolises unity and perfection.
- The balanced bilateral symmetry creates a symbolic value of balance and justice between black and white.

These qualities are all core to the function of the Constitutional Court and the design is therefore effective.

Allocate 6 marks for any relevant answer.

(6)

Q1.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS 10
Lower order	Recall/observation Comprehension	40%	1.1.1 + 1.1.2	2 + 2
Middle order	Application	30%	1.1.3	3
Higher order	Analysis Synthesis Evaluation	30%	1.1.3	3

1.2 General:

Learners will offer different viewpoints to the question. Opinions must be based on appropriate design language. Credit must be given to any valid and reasonable answer.

1.2.1 Only ONE to be chosen.

Figure A

- a) Contrast: the black line contrasts with large areas of white. The globe is geometric (circular) but the figure is organic (a natural form).
- b) Form/Plane: This is created by the outer lines. An illusion of volume or 3-dimensionality results from the manipulation of lines around and within the angel and the globe. Makes use of organic shapes.
- c) Movement: Figure A shows restrained movement. The figure is seated in a posture that emphasises strong verticals. The slightly diagonal lines of the trumpet and the wings create some movement. The curved repetitive lines of feathers of the open wings are another suggestion of movement but even this is restrained.

Allocate 3 marks.

Figure B

- a) Contrast: Figure B shows maximum contrast between black M and white figure of a woman.
- b) Form/Plane: Figure B shows the interplay between positive and negative planes. The black plane serves as both the background to the dancing white figure and also becomes a figure itself. (Figure/ground interaction)
- c) Movement: A dynamic quality is enhanced by the depiction of movement of the dancing woman, as well as the use of diagonal lines in her right arm and dress.

Allocate 3 marks.

Figure C

- a) Contrast: It is a silhouetted black form / figure using the white background to depict contrast. The grey cast shadow helps reduce the starkness of the contrast.
- b) Form/Plane: The black figure is the positive plane with the background white forming the negative plane which is emphasised by the grey M-shaped shadow.
- c) Movement: the bent figure and strong diagonal of both figure and shadow creates an animated form of movement and rhythm.

Allocate 3 marks.

(3)

1.2.2 Only TWO to be chosen.

Figure A – the M is created by the formation of the wings and the head of the figure. The figure's head and wings are not much stylised and refer closely to a naturalistic depiction of the human figure.

Figure B – the letter M is created by the use of black and white contrast. The white figure is silhouetted against the black background creating the inside of the letter M. This is stylised or simplified into a two-dimensional image. The cut-out white figure is that of a dancing woman, while the black background forms the 'M'.

Figure C – the letter M is created by the cast shadow of the dancing silhouetted figure. The stylisation is very geometric and angular with sharp points.

Allocate 2 marks.

(2)

1.2.3 Examples:

Figure A – projects the singer as an angel. It has a global appeal which would be a good choice if she is going to market herself internationally. It could be limiting as there might be a too specific religious association. E.g. 'Madonna' is a word associated with 'Holy Mary – mother of God'

Figure B – Madonna's music always contains videos of herself doing classical, hip-hop, etc. dance movements. This logo emphasises that aspect namely her physical / dancing image. If she has to market fashion and cosmetics the design may be restrictive.

Figure C – although it is a dancing figure, it shows the artist in an authoritative pose. It has a masculine aspect and may have a negative impact on her female target audience.

The learner may use any reasoned argument.

Allocate 5 marks.

(5)

[20]

Q1.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS 10
Lower order	Recall/observation Comprehension	50%	1.2.1 + 1.2.2	2 + 3
Middle order	Application	20%	1.2.2	2
Higher order	Analysis Synthesis Evaluation	30%	1.2.2	3

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 FIGURE A: The NOKIA logo makes use of angular geometric capital letters (for emphasis) with a squat horizontal emphasis. It creates a solid, grounded corporate identity with a hightech slant. The words – 'connecting people' – are part of the logo and emphasise human relationships within the technological world. The entire logo 'floats' on the page, and interacts with other images and text, and gives it flexible repetition and connect with the other repeated words 'NOKIA' in the advert

FIGURE B: The MTN logo is also in capitals (again for emphasis) but has no slogan attached. The middle T is treated as superscript which gives it a mathematical emphasis. The light tone of the font is contrasted against a dark ellipse, which also provides a horizontal grounded emphasis. The whole is contained within a light linear square, which anchors it and gives it stability within the format.

Allocate 2 marks. Look for the correct use of design terminology. (2)

2.1.2 Learners should be able to imagine what it is like to critically assess adverts. An editor would have to consider all angles and possibilities. Some possibilities are given below.

Example:

Advert A could imply that women will always be viewed in a domesticated role, i.e. the woman seems to be carrying the pot on her head. The advert also typecasts (stereotypes) black women as less sophisticated by carrying the pot on her head. The advert could also imply that irrespective of how

sophisticated women are, their true self is always rooted in a cultural context.

☑ The advert shows that there are 'two ways of looking at it' – one cultural and the other technologically advanced.

From an *alternative viewpoint*, some learners may argue that the advert celebrates women in a dual capacity, one that celebrates a contemporary world-view - a proud, sophisticated young lady - but one that also embraces traditional values (as represented by the pot). ☑ The advert can therefore be seen as lacking in stereotypes and prejudices.

Advert B: The design may stereotype women in a negative role as promiscuous. ☑ The advert also typecasts women in a sexist manner – i.e. focuses on sexual attributes only. ☑ The designer uses an image depicting a young lady chatting casually in a very relaxed & seductive pose which reinforces the pun 'Phone secs....' ☑ The implication is that the viewer would be attracted to the ideas that phone secs is to be understood as phone sex. The choice of imagery also discriminates against older people. ☑

Learners must also be given credit for alternative stereotype and biases presented.

(4)

2.2

2.2.1

a) Content → An idea conveyed through the artwork that implies the subject matter, story, or information the artist communicates to the viewer. Here the content would be the idea that life is sexy, sporty, and fun. This is conveyed by the imagery of the young attractive girls on holiday in the snow. The text reinforces this content e.g. 'win' – 'health & beauty' etc.

b) Symbol/s → An element of design that communicates an idea or meaning beyond that of its literal form, e.g. @ implies an address or a place

Or ► implies moving into the future – 'fast-forward'.

Both symbols come from a technological context.

(2)

2.2.2 Critically discuss the way in which the designer has used the various fonts on the cover.

- The main heading 'Life' (after school) has the biggest font size and has the maximum contrast between dark and light values. A unique font has been designed in order to create a corporate brand / logo. It is situated on the top left-hand corner which is the prime perceptual site in a layout. This font will never change – it's a registered logo.
- The other fonts are smaller, lighter in tone and are an amalgamation of various stock fonts. Each heading has a different font and size, and this creates an impression of activity and vitality.
- 'GAP YEAR' has used only capitals as if it is a stencil – linked to labelling luggage.

(2)

[10]

Q2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS 10
Lower order	Observation/Recall Comprehension	30%	2.1.1 + 2.2.1	2 + 1
Middle order	Application	40%	2.1.2 + 2.2.1 + 2.2.2	2 + 1 + 1
Higher order	Analysis Synthesis Evaluation/ Deduction	30%	2.1.2 + 2.2.2	2 + 1

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

3.1.1

Learners compare both designs with reference to their similarities and differences.

Learners must be credited for alternative answers as prescribed in the LPG.

See relevant LTSMs in the LPG for these possible examples.

Example:

<u>Some similarities</u>	<u>Some differences</u>
<ul style="list-style-type: none"> ▪ Vase B is designed by the artist/designer but produced by an outside manufacturer. Piece A is handmade within the design group, but not necessarily by the same person. ☑ ☑ ▪ Both pieces may be expressive – Piece A refers to African animal forms and B to curves in Nature (or to Eskimo clothing) ☑☑ ▪ Both show influences from their respective local environments – Africa in A (local flora and fauna) and Finland in B (Eskimo clothing; lakes; sea; ice etc. ☑ ☑ 	<ul style="list-style-type: none"> ▪ Both pieces use highly stylised forms, but in A the forms are recognisable, whereas in B the original form has been completely abstracted. ☑ ☑ ▪ In A the patterns come from the medium of fabric and thread, whereas in B the reflectivity and transparency of glass is emphasised. ☑ ☑ ▪ Texturally, A is soft and pliable with a slightly raised thread texture whereas B is smooth, hard and rigid. ☑☑

Any other observations should be credited. The correct design terminology should be used in the discussion.

Allocate 6 marks.

(6)

3.1.2

Learners will offer different viewpoints to the question. Opinions must be based on appropriate design language. Credit must be given to any valid and reasonable answer. Learners should argue their views by using evidence to support the argument that design is a completely separate discipline from art (or not!).

Example:

Learners may argue that design is meant to be an impersonal discipline, devoid of expression, with a concentration on usability. This definition would be more in keeping with FIGURE B.

The Mapula piece (FIGURE A) is defined by Coetsee as 'craft art' – as it is handcrafted. This would suggest that there is little difference between the art and craft design.

'In Africa craft artists have always placed the concepts of functionality and aestheticism on an equal footing. There is a blurring and crossing of the artificial and traditional Western boundaries between craft (design) and Art.' (quote from Coetsee p.8)

The idea that a designer draws a design which is made by a manufacturing company, may differentiate art and design. This would apply to Aalto's vase (FIGURE B).

OR

From an alternative perspective, some learners may argue that by combining art or artistic traditions with design, the end product is much more appealing; much more exciting than purely functional design. Designs that focus purely on function, lack aesthetics and therefore are incomplete designs. These objects are cold and machine-like (unfriendly), thus making them unpopular choices. Objects that do not combine art and design, lack the style and originality that is needed. Aalto's vase (FIGURE B) is clearly functional, but has an expressive 3-D form that refers to the undulations of Nature. This might make it both an Art 'sculpture' and also an aesthetically pleasing Design piece.

Allocate 4 marks for a reasoned answer.

(4)

3.2 In the candidate's discussion the following must be discussed to ensure full credit:

Q3.1 + 3.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS	
3.2.1 Identify the designer and names of the design/description of the designs.	Recall/Observation			20	(2)
3.2.2 Local and/or global influences on the designer's work	Recall/Observation				(2)
Lower order	Comprehension	40%	3.1.1 + 3.2	4 + 4	(6)
Middle order Any example from LTSM as prescribed in the LPG.	Application	30%	3.1.2 + 3.1.3 + 3.2	2 + 2 + 2	
Higher order EXAMPLE:	Analysis Synthesis Evaluation	30%	3.1.3 + 3.2	2 + 4	

3.2.1 Designer: Sonwabile Ndamase

Discipline: Fashion Design

Actual design: The Madiba shirt

Allocate 2 marks.

3.2.2 Local influences/global influences

- Strong influence from his mother – unisex way of looking at working with 'feminine chores'. A change of culture (member of the royal Phondo family in the Eastern Cape).
- Attended a local fashion course – grounding in Western fashion – Western influence.
- Dissatisfied – then looked at local African fashion. Now tries to stay ahead of both local and international trends – fusion.

Allocate 2 marks.

3.2.3 Characteristics of the designer's style:

- He has his own business – Vukani! Creations. Tries to be a model for the industry.
- Captures the 'African spirit' – no longer Eurocentric.
- Identifies with the 'people' who don't wear suits – no collars and ties.
- Shirt is cut long – hangs over the slacks.
- Has a conventional collar (but no tie) OR the standing Nehru collar. Always buttoned to the top, so not informal.
- Light-weight cotton mix – cool for the climate.
- Fabrics are especially chosen – good quality, original, limited edition fabric.
- Colors are expressive of confidence and self-assurance.
- Shirts are loose-fitting – ease of movement. Relates to Madiba's aversion to restriction in prison.
- These designs now are worn at formal functions and in the board rooms of the country.

Allocate 6 marks.

(10)

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 [20 marks]

Choose TWO styles from the 20th century and write an overview of their historical development.

- Name of ONE designer and ONE design of each style. Allocate 4 marks.
Learners must refer to the given aspects with any reasoned argument. Allocate 16 marks:
- Local influences/global influences.
- Characteristic style of the design/s.
- Comment on whether the style is reactive / proactive in any way.

See LTSM in the LPG for a list of 20th century styles to be covered.

Viz.: Art & Craft Movement; Art Nouveau; Bauhaus; Art Deco; Modernism; Pop / New Age; Postmodernism;

Example:

Style example 1: Art Deco

Designer: 'Coco Chanel', or (any other designer of this movement/style)

Characteristics of Art Deco: (from LTSM as given in LPG)

- Simplicity was infused with elements of glamour and luxury; e.g. use of gold and silver; shimmery reflective surfaces;
- Austerely elegant functionalism e.g. tubular armchair designed by Eileen Gray, upholstered in aniline leather and with chrome and stainless steel legs.
- Created for the luxury market OR gave an illusion of grandeur to those on a limited budget
- The geometric motifs of the machine age e.g. interlocking geometric forms; sunbursts; starburst clusters
- Nature was abstracted into geometric patterns e.g. clouds, waterfalls, flora and fauna
- Dramatic colour contrasts e.g. metallic red and blues; turquoise; peach
- Now speed; travel; leisure and luxury (Futurist) e.g. emphasis on cars
- Patrons were a new breed - self-made people; no longer old money
- Jazz Age e.g. Negro musicians and dancers; Ballet Russes with bold designs and vivid colours
- Exotic influences e.g. Poiret revolutionised fashion (Persian and Arabian style costumes) and Tutankhamen's tomb
- Exotic materials e.g. tinted glass; chrome; plastics
- Adds a quirky touch to the older geometric Bauhaus style e.g. in fonts
- Reaction to the catastrophe of the Great War

Design A: Coco Chanel – fashion design –'The two-piece suit'.

The Chanel style of youth, elegance & easy wearability.

Clothes were sporty, relaxed and well-suited to the new outdoor life.

Hem lengths were just below the knee – less inhibiting (as opposed to pre-WW1 design).

The suntan was seen as the new fashion accessory – a new feature – reaction to the pale protected skin of the past.

Her ideas were adapted from men's clothing e.g. the two-piece suit – a reaction to the feminine.

Simple with a geometric box-like cardigan jacket worn over a 'short' skirt.

Still couture-based (i.e. quite elite) – seems simple, but the cut, finish and fabric were always of the highest quality. Not a reaction – a traditional role of the fashion designer.

Reduced her colour range to greys, shiny black and cream with the occasional use of red.

A reaction to the exotic finishes and colours of other Art Deco designers and the Bloomsbury 'Aesthetic Dress'.

Any other relevant points.

AND/OR

Design B: Designer: Riccobaldi c. 1928 . Design 'Fiat poster'

Vivid colours (red & blue) contrasted with flat angular shapes (stylised cars and 3-D illusionistic block lettering)

Looks to the future in that it shows an exhilaration with the pace of modern life as exemplified by the automobile.

Celebration of speed, travel, leisure and luxury. (Characteristic)

The spiral arrangement of the road is dynamic and the headlights of the cars set up more diagonals which emphasise the dynamism.

The poster emphasises luxury and opulence in that it appeals to the luxury market.

The catastrophe of WW1 resulted in designers looking forward (a rejection of the past)

A reaction to the austerity of war (World War 1).

Any other relevant points.

Allocate 10 marks.

Style Example 2: Modernism: Age of streamlining: Consumerism and style

Designer: Boulanger or (any other designer from this style / movement). Design: 'Citroen 2CV'

Characteristics of Modernism: (from LTSM as given in LPG)

- 'Style-consciousness' penetrated the mass market – not just for the rich.
E.g. applied to everyday consumer articles such as cutlery. (Schreiber's plastic spoons)
- Ended up becoming 'flashy' and gave the style a bad name eventually. E.g. Cadillac El Dorado – excessively large tail fins on the rear of the car, and a pink colour.
- Form follows function, i.e. function should be the primary consideration.
E.g. the simplicity of the 'Citroen 2CV'.
- BUT the streamliners emphasised the external form as a sculptural form.
E.g. Raymond Loewy in his 'Cola' bottle; Electrolux's vacuum cleaner;
- Innovative use of new materials developed during World War 2.
E.g. plastics and new metal alloys in furniture (Eames' 'Stacking Chairs' in bright plastic and stainless steel).
- Bright colours dispelled the post-war gloom, e.g. bright yellow and red furniture combined with sculptural wood in Italian design.
- Mass production of goods. E.g. plastic cutlery; plastic furniture; (Jacobsen's 'Ant Chair')
- An industrial look was often found that suited the emphasis on functionality.
E.g. Eames 'Storage Unit 421-C' with perforated mesh, pigmented fibreglass panels, mass produced steel legs and handles, and plywood panels with both wood veneer and coloured laminates.
- Pre-fabricated DIY was tried, but proved unpopular, as the public were unused to it. E.g. a 'Portex' sideboard was assembled from a kit of parts. This is now common.
- Rise of the individual designer, who only designs the articles. The manufacturer produces them for the 'trained eye'. E.g. Loewy and Eames
- A Post-war optimistic mood shows in jaunty, up-beat designs. E.g. the font *Banco*.

Design A: The 'Citroen 2CV' by Boulanger 1939 (but launched 1948 – post-war)
Small, functional, and economical. Reaction to post-war scarcities. Minimum use of materials; ease of assembly.
Its idiosyncratic form reflects its basic construction.
Tear-drop shape = aerodynamically streamlined.
The 'People's Car' – a triumph of function over style/form. (E.g. Volkswagen *Beetle*)
Designed to replace the horse and cart in rural France.
Lightweight hammock-style seats could be removed to provide additional storage space.
Also a retractable canvas roof – more like a cart.
The automobile is now no longer a prerogative of the rich. Reaction to Art Deco luxury.
Any other relevant points.

AND/OR

Design B: 'Storage Unit 421-C' by Charles Eames
One of America's most important designers – the age of 'consultant' designers shows the importance of the new 'designer-styling' concept. (A reaction to past traditions.)
Experimented with new materials – especially plywood and plastics. (Here – plywood & fibreglass) A reaction to the traditional use of expensive wood.
Concept of pre-fabricated units to ensure ease of assembly and availability for D.I.Y. assembly. (Again a reaction to traditional practice of workshop assembly)
This DIY concept did not appeal to the public originally, as it was too different.
This is often a problem with new concepts.
An industrial look with perforated mesh , pigmented fibreglass panels , mass produced steel legs and handles , and plywood panels with both wood veneer and coloured laminates.
Many of these technical and material innovations came from experiments for the Navy – an example of design being proactive rather than reactive.
Any other relevant points.
Allocate 10 marks.

Q4.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	MARKS 20
Lower order	Recall (2 international styles @ 1) (2 designers @ 1) (2 influences from each @ 1)	30%	2 2 2
Middle order	Application & discussion	40%	8
Higher order	Synthesis Evaluation	30%	6

4.2 Example: (Which answer: This one or proofread version?)

Figure 4.1 (seen as Bauhaus design)

(Any 2 marks);-

4.2.1 The purity and simplicity of the forms were emphasised.

4.2.1 Clean lines and pure geometric forms give the design a timeless quality.

4.2.1 Harmony in pure forms 'less is more', no extra detail or painted designs on the pieces.

4.2.1 Beauty lies in functionality, rationality, newness.

(Only 1 mark);-

4.2.2 This is a design in the Bauhaus style. During this time ornamentation was rejected as it was considered to be superficial, dishonest and wasteful.

(Any 2 marks);-

4.2.3 Objects should be streamlined like rational machines – this embraces the machine age – the machine aesthetic.

4.2.3 It was important that designs like this one would be easy to standardise and mass produce.

4.2.3 This was in keeping with the idea that designer items should be made available to all, and not just to the elite.

OR

4.2. Figure A (seen as Art Deco)

(Any 2 marks);-

- 4.2.1 Simplicity was infused with elements of glamour and luxury; e.g. contrast of matte surfaces with shiny reflective glaze, typical Art Deco.
- 4.2.1 Austerely elegant functionalism e.g. simple clean geometric lines.
- 4.2.1 Influenced by African Art with it's uninhibited, simplified forms, no extra ornamentation or decoration.
- 4.2.1 Created for the luxury mass market OR gave an illusion of grandeur to those on a limited budget – tea set looks elegant and well made.

(Only 1 mark);-

- 4.2.2 Learners could argue that this is an Art Deco piece. Typical of Art Deco is the interlocking geometrical forms and shimmering reflective surfaces.

(Any 2 marks);-

- 4.2.3 Now travel; leisure and luxury (Futurist) e.g. emphasis on the angular handles.
- 4.2.3 Adds a quirky touch to the older geometric Bauhaus style which they appreciated e.g. in the contrast of the white cup with the black saucer.
- 4.2.3 Art Deco themes were virtually a metaphor for speed, an obsession that gained momentum after the Great War e.g. as seen in the designs of fast cars, aeroplanes and functional objects
- 4.2.3 Their designs had reference to natural forces e.g. waterfalls, sunbursts.

ANDFigure 4.2 (Seen as Postmodern)

4.2. (Any 2 marks);-

- 4.2.1 Unlike Figure 4.1, Figure 4.2 seems busy with complicated 3-D forms that are all different and decorated with images on the objects.
- 4.2.1 Functionalism was not a priority, as it was in Bauhaus designs. Decoration is important.

- 4.2.1 Components of the set are not restricted to one particular style, combine different styles in one object, whereas the Bauhaus design (Figure 4.1) has a similarity of form that occurs in the various parts of the tea set.
- 4.2.1 Individual craftsmanship seems more important than mass reproduction.

(Only 1 mark);-

- 4.2.2 This is a design in the Postmodern style. It is initially unclear (unlike Figure 4.1) whether this is a functional tea / coffee set or a collection of architectural models. This is because Postmodernism values ambiguity and playfulness over clarity of function.

(Any 2 marks);-

- 4.2.3 Often the shape of these objects seems to contradict the function e.g. especially in the cottage sugar bowl, where the existence of a lid is unclear.
- 4.2.3 In Postmodernism contradiction and redundancy is valued over harmony and simplicity.
- 4.2.3 This design looks like collage (motley assortment) of ceramics. Like postmodern architecture, pieces like the lids seem to be added on without any regard to stylistic cohesion.
- 4.2.3 Richness, in terms of excess and variety, was valued over unity and simplicity.
There seems to be an eclectic mixture; many historical ideas are included here.
- 4.2.3 There is reference to history, high art, and residential buildings, rather than to machines. E.g. Teapots in the shape of, and decorated like, buildings.
Teapot decoration has a domed lid with an oculus: reference to the Roman Pantheon. Painted with pediments and columns. Coffee pot is a Tuscan tower. Milk jug is a Renaissance palazzo. Sugar bowl is based on a peasant's hut.

Credit any other relevant points. A learner may use any example from LTSM as prescribed in the LPG. (10)

Allocate 10 marks. **[30]**

Q4.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS 10
Lower order	Observation Visual comprehension	30%	4.2	3
Middle order	Application	40%	4.2	4
Higher order	Analysis	30%	4.2	3

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.

NOTE: A learner may use any example from a LTSM as prescribed in the LPG.

5.1

ONE POSSIBLE EXAMPLE:

A Shopping Mall as Visual Culture

- The history of the shopping mall – how it has taken the place of the public spaces in past times. The USA led the way in the 20th century, but there are precedents from Paris. The cult of the elegant male Parisian 'stroller' through public spaces and shopping areas existed in the 19th century. Even further back in time, the Greeks and Romans used the Forum as a public meeting and shopping space.
- The function of the public space (e.g. village commons, central tree in a village, the pavement cafe) in past times was to encourage social mingling.
(Possible HIGHER ORDER critique here – many public spaces in SA were also restricted – races were not allowed to mingle and interact socially – how has this changed in a shopping mall?)
- The shopping mall is now a space where the space is privately owned BUT for public use. There is an implied restriction on access – 'right of admission reserved' notices. However this private 'public space' is now very controlled. There are frequent security patrols, CCTV and electronic theft devices. The public feels much safer here than in so-called 'public spaces'. The huge development of further malls is based on the fears for safety from the public.

- Shopping malls are frequently 'themed'. The learner can give an example from his/her own experience here. (E.g. the Westville Pavilion in Durban KZN)
Description of the place: This resembles an English seaside pavilion – like the famous one in Brighton, England. It is strangely disorientating to have this experience in an African context. (Learner can give her/his own reaction to the example chosen. HIGHER ORDER CRITIQUE)
- Previous malls were closed off from the outside – dependent on artificial lighting.
 South African public desires outside living (good climate) so this now being taken into consideration – now more opened up with terraces and piazzas.
- People use a shopping mall for many reasons other than shopping. It houses restaurants (social interaction) and cinemas (entertainment). It has replaced social clubs and institutions which previously existed for the purpose of meeting new people. This now happens at the mall for many teenagers. It therefore fulfills an important social function.
- Designers are important in that they work with the actual physical spaces; the retail outlets; the themed ornamentation; the corporate identities of many of the restaurants, gyms and franchises.

There are many other relevant points.

Allocate 14 marks for any relevant points from any of the studies as prescribed in the LPG or from the learners' own experiences of these social aspects of visual culture.

(14)

Q5.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS 14
Lower order	Observation/Recall of research	34%	5.1	5
Middle order	Application to selected example	32%	5.1	4
Higher order	Critique	34%	5.1	5

See LTSM as prescribed in the LPG for this example.

5.2 Learners will offer different viewpoints to the question. Opinions must be based on appropriate design language. Credit must be given to any other valid and reasonable answer.

- Cropping of the 'before' photo in A is used with a drop shadow in the background to highlight the appearance pre-accident. It could refer to an ID photo to point out how a whole identity could be changed by a drunken driver etc. The main photograph is also cropped to focus on the face that's disfigured.
- Perceptual. The photographic image in A can be considered perceptual – it is a visual image recorded by the eye / camera.
- Conceptual. The flat mainly text-based poster (B) is conceptual. It comes from the thought processes of the designer.
- Illusion of 3-D form is found in the photographic images in A. It only appears 3-D and it is printed on a 2-D surface. Poster B has purely 2-D shapes – the letters.
- Use of slogans – both use the same slogan 'don't drink and drive', but its combination with an image in A increases its impact. (Picture-superiority effect)
- Attributes of a good poster. Must be legible; message must be clear; any others.

Allocate 6 marks for any relevant points.

(6)

[20]

Q5.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS 6
Lower order	Observation/Recall Comprehension	33,3%	5.2	2
Middle order	Application	33,3%	5.2	2
Higher order	Synthesis Evaluation/ Deduction	33,3%	5.2	2

6.1 International Designers: (Own choice as prescribed in the LPG or may use given example Frank Gehry's 'Wiggle chair')

NOTE: A learner may use any example from a LTSM as prescribed in the LPG

E.g: Ron Arad, Thomas Heatherwick, Tokujin Yoshioka, Julie Bargmann

Example: Own choice – e.g. **Julie Bargmann** ☑ 'Testing the Waters: Water treatment system' ☑1997

- Julie Bargmann is internationally recognised as an innovator in regenerative environmental design and interdisciplinary design education. She owns D.I.R.T. Studio (Design Investigations Reclaiming Terrain). ☑
- She reclaims polluted industrial sites e.g. Southwestern Pennsylvania N America. ☑
- She stresses the value of remembering as well as reviving – abandoned coal mines and mounds of refuse pollute and poison the earth ☑
- Acid mine drainage is spilling into the streams and rivers and suffocates life forms – she reclaims such polluted industrial sites ☑
- She designs hybrid landscapes that blend construction with elements that represent the physical and cultural histories of the sites at which she works ☑
- 'Testing the waters' is a 45-acre park for acid mine drainage. ☑
- This project is also a community recreational centre at the site of a former coal mine in Vintondale. ☑
- She makes use of a team e.g. hydro geologist, historian etc. to create an AMD treatment system that works like a giant ecological washing machine. ☑
- She involves the public by inviting them to witness the cleaning process physically as well as symbolically. AMD goes through a series of retention basins and spillways. As the polluted water passes over this 'treatment garden its changing colour from acidic orange to pea green to alkaline blue-green reflects the process of cleansing. ☑
- This cleansing process is symbolically shown in 'Litmus Garden'. The seasonal colours of bark, foliage and fruit of alternating rows of native trees and shrubs visually represent the treatment sequence progressing from reds and oranges to greens and blues. ☑
- After water has flown through these wetlands it returns to the local creek in a purified state. ☑

- Her designs also offer visual evidence of the site's former industrial identity e.g. mine buildings and includes recreational amenities such as picnic grounds, play areas and wildlife trails that serve both local and regional communities.
- Bargmann challenges the restrictive policies and conventional remediation practices that plague Superfund sites and Brownfields in the USA.
- Bargmann teaches critical site-seeing as a means to reveal multiple site histories and to offer renewal for communities in tired and toxic surroundings.
- National and international design publications have recognised her as a leader of the next generation of designers. Bargmann was named one of *Time's* '100 Innovators — The Next Wave' in the category of Architecture and Design.
- The work of D.I.R.T. Studio includes collaborations on a proposal for New York's High Line Project, a public park in a former Pennsylvania coal mine, and the creative reattribution of a landfill in Tel Aviv, Israel.
- Example of her work: Location Type: Landfill

Dumps became 'sanitary landfills' with the installation of environmental systems to control landfill-related pollution. Sanitary landfills are essentially giant garbage bags in the ground with 'impermeable' membranes entombing trash. Common remediation practices in waste management disguise large mountains of trash (each called a 'cell') as pastoral green hills or happy recreation fields.

D.I.R.T. believes landfills could be more productive. Remediation systems could be more transparent. Communities could feel fortunate that a landfill was, or is, in their town. Varying with the type of trash being MSW (municipal solid waste) or CDD (construction demolition debris), two main issues plague landfills, ones that could become opportunities.

Credit any other relevant points.

Allocate 10 marks.

(10)

Q6.1 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS 10
Lower order	Observation/Recall Comprehension	30%	6.1	3
Middle order	Application	40%	6.1	4
Higher order	Analysis Synthesis Evaluation	30%	6.1	3

OR

6.2: Frank Gehry 'Wiggle chair' (no marks for this – given)

His work definitely shows environmental concerns: Reduce: Reuse: Recycle: Avoid

- Reduce: Chair design is minimal – does not require much material as corrugated cardboard is very strong when layered.
- Reduce: Only has a few components – cardboard; fibreboard; screws;
- Re-cycle: All paper waste can be re-cycled into corrugated cardboard.
- Re-cycle: Corrugated cardboard can also be collected from old packaging
- Avoid: Scarce non-replaceable resources are avoided e.g. plastics from coal by-products. Made from a sustainable/renewable resource – planted trees
- Avoid: toxic materials such as some plastics
- Reduce: Low waste disposal – bio-degradable when thrown away
- Reduce: Energy efficient to make – could be cut by hand OR die-cutters in a hand-press.
- Reduce: The protective fibreboard makes the chair immensely durable – not necessary to replace often.
- Reduce: Quick to make – 'quick fix' technique from architectural model building.
- Reduce: Low cost – no expensive woods or fabrics.

Also has aesthetic appeal to the consumer – striking design of sinuous curves.

Looks comfortable – again because of the curves. This is an example of the way in which aesthetics and functionality can be fused with environmental concerns.

Credit any other relevant points. Allocate 10 marks.

(10)

Q6.2 LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS 10
Lower order	Observation/Recall Comprehension	30%	6.2	3
Middle order	Application	40%	6.2	4
Higher order	Analysis Synthesis Evaluation	30%	6.2	3

- 6.3 This question is an opportunity for the learner to show both content knowledge about a **South African designer** and to critically assess the designer's environmental stance (or lack thereof).

NOTE: A learner may use any example from a LTSM as prescribed in the LPG.

Example: Heath Nash

Influences:

- Interested in Japanese origami & folded cardboard toys at school.
- Learnd to think laterally & to solve problems at high school. Very concerned with the type of materials used.
- Did a degree in sculpture – worked on paper sculptures.
- Started using off-cuts from printers. First sign of an environmental awareness – even if it was to save money for himself. RE-USE.
- Then started earning a living making constructed and folded products. E.g. invitations; flyers; promotional material;

Emphasis on the environment :

- Started using plastic off-cuts as well as paper off-cuts. This REDUCES the amount of new material needed for a new product.
- Asked to make organic lampshades by *House & Leisure* magazine. These shades had overall organic shapes although the individual units consisted of straight folds. Aesthetic & functional concerns were integrated with the re-use of materials. RE-USE
- He found that the quantity of tools (sharp knife & a steel ruler) used could be minimal for this type of work. i.e. REDUCE the amount of equipment – in line with environmental concerns.
- When working, Nash experiments with small models first, until he is satisfied with the result. This cuts down on material wastage. REDUCE
- His current range is called 'Other People's Rubbish'. He is aware that what is useless to one group of people can be made into something beautiful that other people will value. In this way he

integrates an environmental concern with aesthetics.

- He concentrates on functional objects such as lights and lampshades of differing size and complexity. His range offers products at different ends of the price range as he doesn't want to work within an elitist group of customer.
- His machinery is simple. He uses constructed die-cutters made of metal strips embedded in fibreboard. This is used in a press.
- Blunt strips (blades) created fold lines, whereas sharp strips cut the paper / plastic.

Allocate 10 marks.

Any other example as prescribed in the LPG may be used.

(10)

Q6.3 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS 10
Lower order	Recall/Knowledge Comprehension	30%	6.3	3
Middle order	Application of knowledge to design example/s	40%	6.3	4
Higher order	Evaluation of environmental concerns	30%	6.3	3

6.4 This is an opportunity for the learner to show application of social / environmental issues (6.3.1) as well as the content knowledge about an International designer OR an International designer of her/his own choice within the LPG (6.3.2).

NOTE: Environmental concerns are often inextricably linked with social concerns. This should be borne in mind when allocating marks.

- 6.4.1 Allocate 5 marks. Learners may focus on certain of these suggested issues.

The glass bricks

Viewpoint A: It is an excellent idea because old used bottles are cheap. The use of recycled material helps protect the environment.

Viewpoint B: There may be scepticism over the use of glass as a brick. The learners may have concerns about the breaking of glass in the event of an accident or storm, have concerns about the cost of cementing the glass together.

There may be difficulties in getting hold of these bricks, once construction has started. They couldn't simply be ordered. There may also be concerns about the durability / longevity of glass.

Any other relevant points.

The promotion of the sale of alcohol

Viewpoint A: Any form of funding or corporate help is welcome. It will address the issue of housing shortages and also contribute to a healthy environment, which will exclude broken and discarded bottles.

Viewpoint B: Beneficiaries may not accept charity from organisations that promote alcoholism or other social ills, whether it is beneficial to the environment or not. They may argue that on one hand you are improving the environment and providing low-cost housing and on the other hand you are creating alcoholic societies.

Possible problems

The project was supposed to benefit third-world countries. They do not even have money for food – how will they be able to afford beer/alcohol?

Popularity

If the third-world countries drank this brand of beer and it was very popular then the housing project could be realised as large quantities of empty bottles would be generated.

Cost of the beer

The other problem could be the affordability of the beer. If it was a cheap beer then it could be marketed in a third-world country. It may be an expensive and/or imported beer.

Public aspirations

There may be a perception that houses built from 'waste' are too much like shacks. People in this country may prefer to have houses that are built from blocks or bricks.

(5)

6.4.2 NOTE: A learner may use any example from a LTSM as prescribed in the LPG.

Allocate 5 marks for any 5 reasoned points.

Learners should have at least ONE example from their studies.

EXAMPLE:

Designers today often seek to reclaim / re-use abandoned places AND products.

Art Chantry (Seattle, USA) e.g. 'You! Must see Idiot flesh' Poster 1997, silkscreen on wallpaper and 'The Von Zippers' record cover, lithography

- Reclaims abandoned old styles, faded icons and outmoded typefaces.
E.g. use old toothpaste tubes
- Revitalises them with his 'weird' energy. E.g. a music band on the toothpaste tube
- Produces posters, album covers etc. for bands, music labels, theatres, and arts organisations on the northwest coast of the USA by using old book-covers or images.
- Mixes media such as silk screen (images of a fist) onto old wasted pieces of wallpapers.
- Clashes/Contrasts the superhero (fist) with the banal suburban wallpaper and delivers in this way commentary on suburbia.
- Diverts images from Pop culture (now clichéd) and reworks its scale, its frames or changes its context.

Allocate 5 marks.

(5)

[20]

Q6.4 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS 10
Lower order	Recall/knowledge Comprehension	40%	6.4.1 6.4.2	1 3
Middle order	Application of knowledge to design example/s	30%	6.4.1 6.4.2	2 1
Higher order	Evaluation of environmental concerns	30%	6.4.1 6.4.2	1 2

QUESTION 7 [30 marks]

Answer either 7.1 or 7.2.

AS 9: 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.

AS11: Explore career opportunities within the design discipline.

7.1

7.1.1 Example of a prospective Jewellery Design Business.

a) Personal information – including your qualifications.

(Discuss here the study possibilities that you have researched)

- I studied at the Durban University of Technology (DUT), where they offered a 3-year diploma course in Jewellery Design.
- I then completed an extra 4th year to obtain a Bachelor of Technology degree.

(2)

b) Your reasons for starting this proposed business.

- I noticed the similarity of all the existing moderately priced jewellery in the retail outlets. All seem to have been sourced overseas (India and China). Potential for a locally produced range.

- Local availability of horn and skins – by-products of the meat industry.
- Local availability of used litho plates – by-product of the printing industry.
- I liked the idea of re-contextualising these 'waste' products into an aesthetic product.
- I will design and manufacture bracelets and pendants that integrate horn, cow hide and light-weight aluminium (from litho plates). These will reflect a Zulu aesthetic, with reference to existing cultural artefacts.
(I would put in some of my drawings here.)

(5)

c) Your business plan.

- Proposed business name: IN Designs
- I would trade as a Sole Proprietor. I understand that this would mean that I am responsible for all business risks, but also take all the profits.
- I would employ two studio assistants. Their role would be the labour-intensive sanding, polishing and cleaning;
- I would be required to pay a minimum wage as stipulated by the Department of Labour and register them with the Unemployment Insurance Fund.
- I would be able to buy my raw materials cheaply, and I have already made enquiries about horns with our local abattoir.
- Two printing companies are able to supply me with the old litho plate.
- Other fastenings etc. would be bought from a local company – the same one which supplied me when I was a student. I have therefore an existing relationship with them.
- I would draw up all new designs; construct the prototypes and then train my assistants in any skills needed in their manufacture. In this way my business would be instrumental in skills training and the creation of job opportunities.

- I would manage the book-keeping myself, and to this end, I have already completed a 3 month course in Pastel Accounting during my studies at DUT.

A business plan is open-ended but should reflect the fact that the learner has, in the course of his/her studies (Grade 12 year), investigated the practical basics of business organisation *as applied to their discipline*. (10)

d) Proposed marketing strategies, including outlets, advertising and internet possibilities.

- I already supply a gallery shop in Durban, and would be able to increase the variety and quantity of designs supplied to them.
- I have made my own display case for this venue. This has proved very effective as the items are then not mixed up and obscured.
- I already visit this venue weekly to tidy and re-stock the case.
- I would send out a small catalogue to other boutique-type retail outlets that sell on commission. I would not supply big chain stores.
- I would set up my own Internet link under the auspices of an artists' co-operative called 'ArtWeb' that have a website. I would pay an annual subscription.
- I would initially advertise by using small coloured flyers that fit in a stand on my display case.
- I would also supply small printed packets into which the purchased item would be placed. These would carry my contact information.

Credit must be given to any valid and reasonable answer or relevant points. (5)

7.1.2 NOTE: A learner may use any example from a LTSM as prescribed in the LPG.

EXAMPLE: The Jupiter Drawing Room (TJDR) – Johannesburg

- A traditional advertising agency – all major media plus new media.
- Ownership is 100% local independent – and 57% BEE
- Founder: Graham Warsop – still executive creative director
- CEO – Silverstone; Mkhari & Ralebitso – new partners; this symbolises what cooperation can achieve in SA

- Judged 'Best Agency' in the country by AdFocus
- Biggest client – Edcon (Edgars & Jet)
- New accounts – MTN, Absa, Sasol and SA Airways (worth R1bn)
- Ranked by Deloitte in the top 20 companies to work for based on:-
Job satisfaction; management style; relationships and trust; diversity and rewards; recognition and performance management. Therefore a 'good' company to work for.
- Clients (e.g. Edgars) maintain that it is a very creative agency.
- Social responsibility budget stands at R450 000.

Any other relevant points. Allocate 8 marks.

(8)

[30]

Q7.1 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS 30
Lower order	Recall/Knowledge	33,3%	7.1.1 7.1.2	7 3
Middle order	Application	33,3%	7.1.1 + 7.1.2	10
Higher order	Analysis Synthesis Evaluation	33,3%	7.1.1 + 7.1.2	10

OR

7.2

7.2.1

a) The business plan should highlight the following main areas: @ 4 marks

Write out your basic business concept. Outline the specifics of your business.

Using a 'What, where, why, how?' approach might be useful.

Example:

What? = a jewellery design and manufacturing studio I would trade as a Sole Proprietor. I understand that this would mean that I am responsible for all business risks, but also take all the profits.

Where? = in an adjoining building on a farm Elaborate on this idea – would there be rental to pay? Or is there a sponsorship? Is the farm self-owned?

Why? = perhaps a need to work from home – too far to commute to town? Elaborate on this idea - is this business a family or community tradition? Have these skills been acquired informally or formally?

How? = buy necessary equipment and train an assistant. Elaborate on this idea – mention some equipment. What would the assistant need to do e.g. labour-intensive work like sanding etc.?

Put your plan into a compelling form so that it will give you insights and focus. When you write it out, certain areas of weakness become evident and can then be addressed at this early stage.

b) Establishing a target market: @ 4 marks

Example: You may be making beaded necklaces in contemporary colors and designs, and will be incorporating silver, more expensive.

This means that your target market will be wealthy people, rather than the souvenir trade.

You will need to put your products into boutique outlets rather than flea-market stalls.

You will need to do research to determine whether this will fit into contemporary trends.

i.e. investigate new clothing trends to ensure compatibility to fashion.

c) Product packaging: @ 4 marks

Example: You want to sell the products, therefore presentation of a product, (the way it is packaged) will help increase its turn over. An original identity can be created.

Packaging must catch the eye of the consumer in comparison to other products. This means researching competitors' packaging, and designing unique and striking packaging as well as jewellery

Consideration must be given to packaging being suitable for display purposes. Will it be in a case? Will it be hanging? The package must be strong, well designed and cost-effective

Environmental concerns should be considered. The contemporary trend is towards eco-friendly packaging (e.g. re-cycled paper and card) or packaging that could be used afterwards for another purpose (e.g. a small tin).

d) Advertising and methods of marketing: @ 4 marks

Some traditional advertising methods and media are:

- fashion shows
- commercial expos and fairs
- display stands in shops and showrooms
- advertising on packaging and wrapping material
- catalogues and price lists
- demonstrations (e.g. cocktail parties)
- magazine exposure

Direct marketing (no commission to pay):

- from the studio
- at trade fairs and exhibitions
- over the Internet

Indirect approaches (outlets):

- approach retail outlets (e.g. Woolworths)
- approach agents

Any other relevant points.

7.2.2

Designer must be aware of responsible design practice by considering basic human rights issues. Learners may refer to the need to:

- Create a good, conducive working environment. Consider the studio set-up (e.g. cleanliness; music etc.).
- Develop a transparent and effective system for communication e.g. complaints.
- Ensure just remuneration for skills (preventing exploitation). Research minimum wages and compare salaries in other sectors.
- Foster a friendly, understanding working environment that takes the needs of all workers into consideration.
- Recognise the need to upgrade the skills of workers (skills development plans).

- Register workers with the relevant labour authorities. E.g. UIF
- Develop a reliable retirement solution. E.g. optional contributions to a retirement annuity.

Credit must be given to any valid and reasonable answer.

Allocate 4 marks.

7.2.3

Elements of the article: - for example in graphic design.

The learner must identify and discuss career opportunities that are available to them. The discussion must be clear and focused on the requirements and possibilities.

Example of some of the career options available for graphic designers.

- Webpage designer – sets up websites for clients. Needs to be proficient in Information Technology and well as Design.
 - Animation designer for movie production house. Needs experience in animation software e.g. Maya.
 - Art director in an advertising agency. This is a promotion post, and initial experience in the advertising industry as one of the advert designers is necessary.
 - Illustrator – illustrations are usually done by hand initially, and this requires high drawing skills. Often highly developed observational skills are necessary as well. E.g. illustration for botanical or other scientific purposes. Graphic novel illustration requires a very fertile imagination.
 - Communication specialist for a corporate company. In-house design requires good team skills when working with the marketing and product development departments.
- Credit must be given to any valid and reasonable answer.

Allocate 5 marks.

7.2.4

Learners should present a clear format for the requirements for the position advertised.

Learners should make reference to the following:

- Position advertised (e.g. for a graphic designer)
- Type of work the company does (e.g. for a small group specialising in food styling)
- Experience required (e.g. is the position for a senior or junior designer?)
- Educational qualifications (matric, diploma or degree)

- Responsibilities – tasks/activities that the designer must be able to do in the workplace (e.g. use a Mac platform with Adobe CS2 suite)
- Special abilities required – ability to communicate effectively; work with a team; liaise with clients; etc.)
- Salary ranges and any benefits.

Credit must be given to any valid and reasonable answer.

Allocate 5 marks.

Q7.2 LEVEL	COGNITIVE SKILLS	PERCENTAGE	QUESTIONS	MARKS 30
Lower order	Observation/Recall Comprehension	33,3%	7.2.1 7.2.2 7.2.3 7.2.4	6 1 1 2 (10)
Middle order	Application	33,3%	7.2.1 7.2.2 7.2.3	7 1 2 (10)
Higher order	Analysis Synthesis Evaluation	33,3%	7.2.1 7.2.2 7.2.3 7.2.4	3 2 2 3 (10)

GRAND TOTAL: 150