



Province of the  
**EASTERN CAPE**  
EDUCATION

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2016**

**TAKE NOTE:** This examination booklet must reach all schools **three weeks before the end of TERM 3: WEEK 36 (4–10 SEPTEMBER 2016)**.

### **DESIGN P2 (PRACTICAL)**

**MARKS:** 100

**TIME:** **TOPIC 1:** **VISUAL JOURNAL/SOURCEBOOK** – Preparation starts three weeks before the end of TERM 3, during the September holiday and during TERM 4.

**TOPIC 2:** **FINAL PRODUCT** – Supervised production time of 12–24 hours towards the end of TERM 4 or during the Grade 11 Final Examination.



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This question paper consists of 21 pages.  
This question paper must be printed in full colour.

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**INSTRUCTIONS TO THE TEACHER AND LEARNER**

1. This practical paper should be given to the learners **THREE WEEKS BEFORE THE END OF TERM 3** so that they may receive guidance with regard to their brief/theme selection and can start with **TOPIC 1** during the September school holiday.

2. **TIME ALLOCATION:**

**TOPIC 1: VISUAL JOURNAL/SOURCEBOOK**

Practical process/preparation commencing **three weeks before the end of TERM 3** and continuing through into **TERM 4**.

**TOPIC 2: FINAL PRODUCT**

Practical product done only at school **during TERM 4** for an estimated 24 hours (at least 12 hours but no longer than 24 hours) and only once TOPIC 1 has been completed.

3. It is recommended that teachers **request from their school 12–24 hours over a number of days** towards the end **TERM 4** and/or **during the Final Grade 11 Examination** for completion of **TOPIC 2 (FINAL PRODUCT)**.

**Possible format** spread over a number of days:

- 3 days of 8 hours (8:00–16:00) [24 hours]
- 3 days of 6 hours (8:00–14:00) [18 hours]

4. This practical examination consists of ONE paper with **two optional briefs/themes**.

Learners must choose ONE of the two briefs/themes.

It is required that learner complies with the following TWO parts of this question paper:

- The examination visual journal/sourcebook (TOPIC 1) **[50 marks]**
- The examination final product (TOPIC 2) **[50 marks]**

**TOTAL: 100 MARKS**

5. The learner should choose ONE of the following design categories:

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

## GRADE 11 TERM PLANNER

✂ --- *Calendar to assist in the planning of practical dates and times:*

SEPTEMBER 2016						
SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

OCTOBER 2016						
SUN	MON	TUE	WED	THU	FRI	SAT
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

NOVEMBER 2016						
SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

### Important Term dates:

- Receive Design P2 Practical: **4–10 September 2016** (Week 36)
- Schools Close (Term 3): **30 September 2016**
- Schools Open (Term 4): **10 October 2016**
- Grade 11 Provincial examinations begin: **26 October 2016**
- Final Grade 11 Practical examination – (12–24 hours): **(to be decided by schools)**

### Suggested Sourcebook/Visual journal TASK LIST:

- |  |  |
|--|--|
| <input type="checkbox"/> Brief   | <input type="checkbox"/> Colour exploration/Mood board |
| <input type="checkbox"/> Mind-map                                      | <input type="checkbox"/> Typographic exploration       |
| <input type="checkbox"/> Collage/Source/Reference material/Photography | <input type="checkbox"/> Compositional sketches        |
| <input type="checkbox"/> Conceptual development                        | <input type="checkbox"/> Final mock-up/Diagram         |
| <input type="checkbox"/> Drawing/Preparatory sketches                  | <input type="checkbox"/> Design in Context             |
| <input type="checkbox"/> Media experimentation                         | <input type="checkbox"/> Labels/Annotations            |

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**GRADE 11 EXHIBITION MARK**

Grade 11 learners may request a re-mark of **PATs 1, 2 and 3** (TOPIC 1 and TOPIC 2) of TERM 1, 2 and 3:

- Term 1 – PAT 1 **(40)** visual journal/sourcebook and/or final product **(50)**
- Term 2 – PAT 3 **(40)** visual journal/sourcebook and/or final product **(50)**
- Term 3 – PAT 5 **(40)** visual journal/sourcebook and/or final product **(50)**

**TOTAL: 270** conv. to **70** (Exhibition) + Business in Context (3 x 10) **30**

This **retrospective exhibition** mark **(70 + 30)** constitutes **25% of the learner's end-of-year final mark.**

A learner may request a re-mark on the grounds that he/she has:

- Submitted the **visual journal/sourcebook** and/or **final product AFTER the marking due-date** for that Term.
- Submitted the **3 x Research tasks AFTER the marking due-date** for that Term.
- Re-submitted by **adding to/re-working their visual journal/sourcebook** with the regard to criteria listed in the **REVISED 2016 GUIDELINES – TOPIC 1.**
- Re-submitted by **adding to/re-working their final product(s)** with the regard to criteria listed in the **REVISED 2016 GUIDELINES – TOPIC 2.**

**NOTE:** Because of space constraints and Grade 12 Exhibition preparation many schools in the Eastern Cape Province are unable to hang Grade 11 designs in exhibition format for a re-mark.

## REVISED 2016 GUIDELINES

### (INSTRUCTIONS TO THE TEACHER and LEARNER)

The rubric attached to this brief is the suggested marking rubric that **teachers may make use of** for the marking of TOPIC 1 and TOPIC 2 **to ensure standardisation with regard to marking across schools in the Eastern Cape Province**. This must be pasted in at the end of TOPIC 1 process work in the visual journal/sourcebook.

#### TOPIC 1: PROCESS (50)

- 1.1 As an educator, **you can guide the learners** in their choice of subject matter and techniques used in TOPIC 1. This must be professionally presented in a visual journal/sourcebook (A3 format suggested).
- 1.2 The chosen examination brief's (BRIEF/THEME 1 or BRIEF/THEME 2) **COVER PAGE ONLY** must be cut out and pasted into the examination visual journal/sourcebook at the start.
- 1.3 The learner must clearly indicate his/her intentions/rationale/concept through **brainstorming, thumbnail sketches or a written essay (Rationale)**.
- 1.4 It is suggested that all reference material have **accompanying notes/annotations to develop, through writing, the learner's intention**.
- 1.5 Encourage learners to **explore as many different interpretations as they research the theme** in the form of life-drawing, original (own) photography, images from magazines and newspapers, found objects, etc. These can be creatively presented/displayed and by doing so **acknowledging the value of layout and design within the visual journal/sourcebook (Presentation)**.
- 1.6 Their visual journal/sourcebook must show evidence of preparatory sketches, drawings and research based on their various sources/reference. **It is important that they personalise these sources/references through drawing and develop of original designs**.
- 1.7 **Direct copying of an image or design that is not the learner's own will be heavily penalised**. This is plagiarism and is unacceptable. **The utmost importance is placed on the process of transformation of the source/reference material**.
- 1.8 **Drawing**, as the basis of all design at school level, **will be heavily weighted** as a contributing factor in the visual journal/sourcebook. Learners must explore a variety of developmental drawings (compositional roughs) as well as show technical ability through a foundation of good tonal drawing.

- 1.9 A 'final' A3 Tonal drawing is not a pre-requisite, but may support a learner's drawing program if drawing throughout the journal is of a weak standard.
- 1.10 The developmental process **from start to a completed final mock-up** in the visual journal/sourcebook must be evident. No steps must be 'skipped'. **There must be a clear documented journey.**
- 1.11 As TOPIC 1 (Process) has the **same weighting** as TOPIC 2 (Final Product), **learners should be made aware of this** and spend enough time on both to acknowledge the importance of both.
- 1.12 **IMPORTANT FOR 2016:** It is required that all learners show **design in context**. This is the recommended direction the subject must follow. This step involves presenting the final product in a 'real' space/environment within which it can **function**.

This is encouraged, especially in the area of **Surface Design and Two-dimensional Craft Design**.

**This can be shown within the visual journal/sourcebook** through drawing/collage/photography/digital manipulation or as an **integrated addition the final product**. Suggestions include placing products within a mock-interior setting; an exterior environment; on a garment/object (clothing, furniture, linen, etc.) or interacting with a human (hand-held, etc.).

### **GUIDELINES FOR 3-DIMENSIONAL MAQUETTES/PROTOTYPES**

- 1.13 If a drawing of a 3-dimensional design is presented, **orthographic diagrams** (front view, top view, side view) as well as a 3-dimensional drawing must be presented. **Measurements** to indicate scale and **assembly instructions** must accompany these.
- 1.14 Learners must clarify their **choice of construction material** (wood, metal, plastic, *ilala*-palm, wire, paper, etc.) for their final product and explain how the **properties of the chosen material** (strength, hardness, toughness, flexibility, corrosion resistance, waterproofing, etc.) supports and enhances the functionality of the product.

**REVISED 2016 GUIDELINES****(INSTRUCTIONS TO THE TEACHER and LEARNER)****TOPIC 2: FINAL PRODUCT (50)**


- 2.1 All TOPIC 1 process work must be completed before the commencement of TOPIC 2. The teacher must **limit assistance** with the candidate during the final production of the design (TOPIC 2) and **encourage learners to make their own decisions** regarding their final processes.
- 2.2 TOPIC 2 must show evidence of least 12–24 hours' work. **The teacher must ensure that the output/production of TOPIC 2 is equivalent to the time allocated** for completion. Time management is essential.
- 2.3 **TOPIC 2 work may NOT be done at home** and may **NOT leave the classroom** venue. Time allocation by the teacher and time management by the learner in this regard must be applied and managed.
- 2.4 Learners must **demonstrate a degree of technical skill** in the use of a range of materials and techniques chosen. It is therefore advisable that learners produce a **design in the design discipline that they have studied**.
- 2.5 A final two-dimensional product **MUST NOT be smaller than A3 in size** or a relative body of work that amounts to A3-size output (e.g. 2 x A4). The size of a three-dimensional design **will depend on the function of the object** being made.
- 2.6 Designs must reflect **context**. Refer to **No. 1.12** of TOPIC 1.
- 2.7 Learners' final products in **digital format** need to have **sufficient hand-rendered input**. Original drawings/collages must be scanned or photographed for this purpose. Original designs must be present in the visual journal/sourcebook.
- 2.8 Any two- or three-dimensional craft design based merely on craft processes like decoupage, etc. for decorative purposes will NOT be accepted. **Craft processes must be used to create an original product**. Products must show sufficient **skill in technique/method**. Learners must show, through their final product, a **progression of skills development** from Grade 10.



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**REVISED 2016 MARKING RUBRIC/GUIDELINES:**

 --- This page can be cut out and pasted into the visual journal/sourcebook.

**GRADE 11 (NOVEMBER P2 PRACTICAL)****TOPIC 1: PROCESS (VISUAL JOURNAL/SOURCEBOOK)**

<b>CRITERIA</b>		
<b>Expression of intention and rationale:</b> (Concepts/Creativity) Thought processes; Pushing the boundaries of design; Critical and analytical thinking; Idea generation		10
<b>Evidence of research:</b> Experimentation and exploration of source/inspirational material; Investigation		10
<b>Technical ability:</b> Skills. Execution, experimentation and exploration of media		10
<b>Evidence of detailed planning and presentation:</b> Showing all the steps and planning towards a final design from the start, to a completed final mock-up; Problem solving		20
<b>TOTAL:</b>		<b>50</b>

**TOPIC 2: FINAL PRODUCT**

<b>CRITERIA</b>		
<b>Creativity/Originality/Interpretation</b> in terms of the concept, function and solutions that are relevant to the brief. Does it communicate effectively? Is the product successful/marketable/contemporary/relevant/smart/on trend?		20
<b>Evidence of design involvement:</b> Interpretation and appropriate use of the chosen design elements and principles		10
<b>Technique and craftsmanship:</b> Method/Making; Competence in chosen materials and techniques		10
<b>Professional presentation and time management (12–24 HOURS)</b> Is it complete? Is it neat? Are there still areas that need work? Does it look rushed and untidy?		10
<b>TOTAL:</b>		<b>50</b>

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## BRIEF/THEME 1:

outer space



The Barcelona-based studio creates computer generated portraits created from images of the universe. The images are created using custom software resulting in abstract portraits dotted with stars, galaxies, cosmic dust and other cosmic matter.

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During the 1950s, architecture, cars and gadget design took on an exciting spaceflight-inspired aesthetic. Manufacturers built vehicles with decorative tailfins. Upswept roofs and dynamic curves cropped up on buildings. Comic books, TV programs and furniture borrowed components from science fiction. Logos incorporated starbursts and satellite shapes, while parallelograms, wings and free-form boomerangs featured strongly in advertising graphics. Although those designs look a little dated today the trendiness and attraction of the space age spurred on our enthusiasm for the future.




Since the '50s, after six decades of human space flight there is an ongoing discovery and exploration of celestial structures in outer space by means of continuously evolving and growing space technology.

**YOUR TASK:**

Create a design taking cues from space, science fiction and the fascination man has with the universe.

**MODERN SPACE DESIGN**

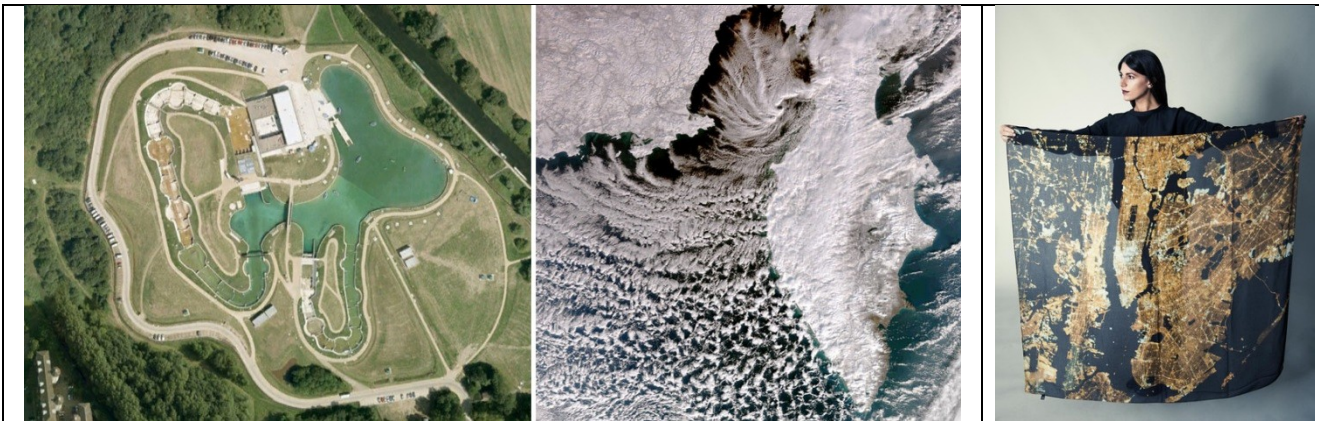
	
<p>The Brooklyn based studio KCA was charged with designing and creating a structure that would convey the sounds and routes of 19 NASA satellites that currently orbit and monitor the earth. Called the NASA Orbit Pavilion, the structure, designed in 2015, was commissioned by NASA (National Aeronautics and Space Administration).</p>	<p>Space Station: This iconic dome tent provides standing room for 20+ persons, making it an ideal dining hall or communications centre. The domed shape minimises wind load and the heavy gauge material and poles provide strength and durability.</p>

		
<p>Marc Newson designed the cabin and exterior of the Astrium space tourism jet, which was launched at the Paris airshow earlier this summer, 2014.</p>	<p>'Space Ship II' unveiled by Richard Branson's company for space tourism, Virgin Galactic. Unveiled on 7 December 2009 with its first test flight on 29 April 2013.</p>	



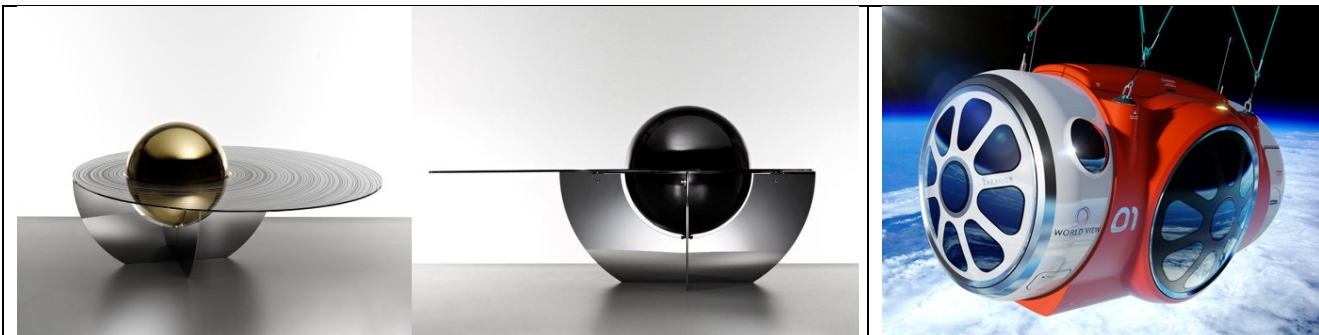


Quirky and fictitious illustrations by South African illustrator, Anneke Jacobs, 2015.



These images were created by combining three Envisat radar passes from March to September 2009 over the same area.

'New York City Lights' Silk Scarf featuring a NASA image of Manhattan by Celine Semaan Vernon and James Victore, 2014.



Boullee Table by Brooksbank & Collins inspired by a planet and its gravitational pull. Three structural elements, a sphere, disc and axial base, join together in accordance with the movement of the heavens. The design was inspired by the childhood fascination with space exploration, 2015.

A capsule that will float passengers to the edge of space and offer views of the Earth's curvature has been designed by the British studio, Priestmangoode. Tickets will cost in the region of R1,2 million for a 5 hour return flight to space.



SPACE DESIGN FROM THE 1960s:

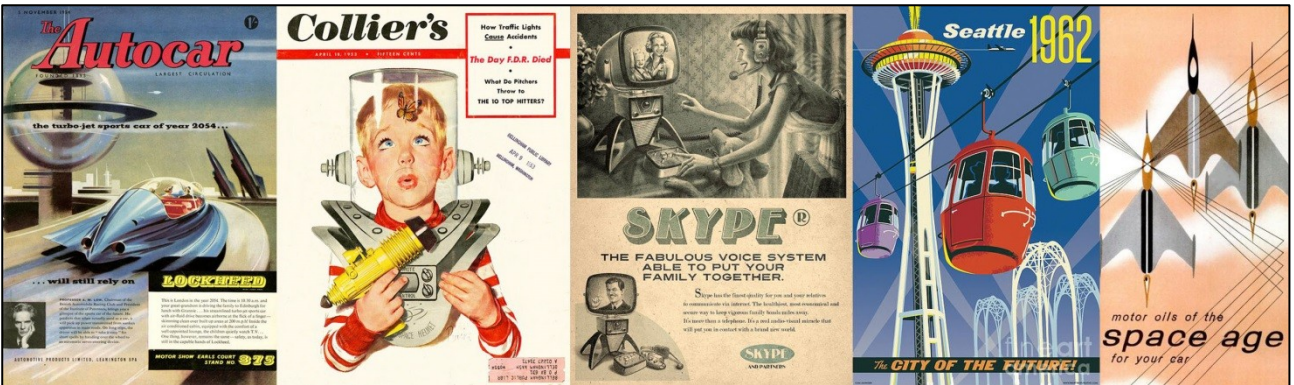
PRODUCT DESIGN AND TWO-DIMENSIONAL CRAFT DESIGN



PRODUCT DESIGN AND THREE-DIMENSIONAL CRAFT DESIGN



VISUAL COMMUNICATION/INFORMATION DESIGN



ENVIRONMENTAL DESIGN





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## BRIEF/THEME 2:

# BUILDING BLOCKS

There are many elements that influence how you develop as an individual. These elements that have shaped and moulded you have contributed to your unique growth and development.

Like a ceramicist, presses, kneads and forms a ball of clay, carefully shaping and creating a form with his hands with the help of tools before firing, so too think of your life as being shaped by contributing elements which include your immediate environment, geographical upbringing, travels, interests, your education, friends, family and experiences.



You are a product of your own life's journey thus far. Like all products, there are developmental processes or stages that ultimately lead toward an end result. These products may have been built and formed from the input of a variety of sources, production processes, manufacturing systems and individual parts that have contributed to creating the completed whole.

**YOUR TASK:**

Create a design that maps/charts your life as a series of individual building blocks/events/parts/processes that reflect your identity. **Document these in an interesting and creative way** as a series of separate contributing entities.

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