



Province of the
EASTERN CAPE
EDUCATION

NATIONAL SENIOR CERTIFICATE

GRADE 11

NOVEMBER 2015

TAKE NOTE: This examination booklet must reach all schools two weeks **before the end of TERM 3.**

DESIGN P2 (PRACTICAL)

MARKS: 100

TOPIC 1: SOURCEBOOK/WORKBOOK – Last two weeks of TERM 3 and part of TERM 4.

TIME:

TOPIC 2: FINAL PRODUCT – An allocated 12–24 hours supervised production time during TERM 4.

This question paper consists of 16 pages.
This question paper must be printed in full colour.



* I D S G N D M *

INSTRUCTIONS TO THE CANDIDATES

1. This practical paper should be given to the learners at least **2 WEEKS before the end of the TERM 3** so that they may receive guidance with regard to their brief/theme selection.

2. **TIME ALLOCATION:**

TOPIC 1: SOURCEBOOK/WORKBOOK

Practical process/preparation commencing two 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 under the supervision of the school teacher.

3. **The submission date for moderation and assessment of PATs 1, 3, and 5, the design in a Business Context Research Modules and the practical examination is 12:00, on the day before the final written examination.**
4. This practical examination consists of **TWO OPTIONAL BRIEFS/THEMES:** Learners must choose **ONE** of the two briefs/themes.

This paper comprises TWO parts:

- The examination workbook/sourcebook (TOPIC 1) (50 marks)
- The examination final product (TOPIC 2) (50 marks)

TOTAL: 100 MARKS

GENERAL INFORMATION: NOVEMBER FINAL PRACTICAL EXAMINATION

1. PATs 1, 3 and 5 must be exhibited for marking and the 3 business research modules must be submitted for moderation. The exhibition of the three PATS counts 70 marks and the business research counts 30 marks.
2. The practical year work products (PATs 1, 3 and 5) and the business research modules 1, 2 and 3 are **COMPULSORY**. Only those candidates who are able to fulfil these requirements may enter the examination for this subject.
3. The final practical examination, as well as the accompanying process work, counts 100 marks.
4. PATs 1, 3 and 5, and the final examination practical are to be professionally presented as an exhibition for marking. These must be in chronological order with the respective assessment sheets next to each PAT. The candidate's name must be presented on each practical product (on the front of the work on the bottom right-hand side) as well as on the final practical product.
5. The process work for PATs 1, 3 and 5 as well as for the final examination practical must be in a workbook/sourcebook format in an album form. These sourcebooks must also be presented for marking. Loose pages, sloppily presented, will **NOT** be assessed. Details of how the workbook/sourcebook needs to be approached can be found in the CAPS document.

Mandela Day



“When image must speak for the silenced voice” – Nelson Mandela

As the artistic renderings of Mandela show, art and images have power, and that power can change the world.

Nelson Mandela was born on July 18, 1918, in Mveso, Transkei, South Africa. Becoming actively involved in the anti-apartheid movement in his 20s, Mandela joined the ANC (African National Congress) in 1942. For 20 years, he directed a campaign of peaceful, nonviolent defiance against the South African government and its racist policies. In 1993, Mandela and South African President F.W. de Klerk were jointly awarded the Nobel Peace Prize for their efforts to dismantle the country's apartheid system. In 1994, Mandela was inaugurated as South Africa's first black president.

In 2009, Mandela's birthday (July 18) was declared **Mandela Day**, an international day to promote global peace and celebrate the South African leader's legacy. The annual event is meant to encourage citizens worldwide to give back the way that Mandela has throughout his lifetime.

Mandela died at his home in Johannesburg on December 5, 2013, at age 95.

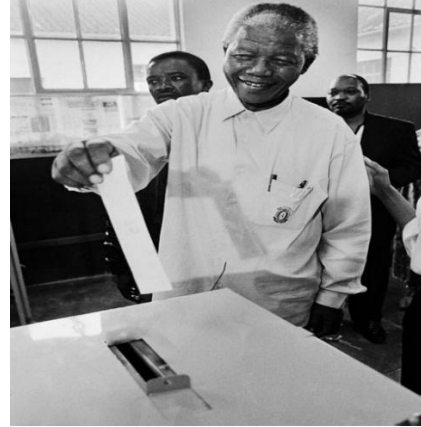
Create a design that promotes Mandela Day or brings awareness to any other cause associated with Nelson Mandela.

Produce a design within any one of the following design categories:

- Communication/Information Design
- Craft/Design (basically two-dimensional design)
- Craft/Design (basically three-dimensional design)
- Environmental Design and Digital design



Nelson Mandela revisits his Robben Island prison cell in 1994, **Jurgen Schadeberg**.



Mandela votes in SA's first democratic election, 1994.

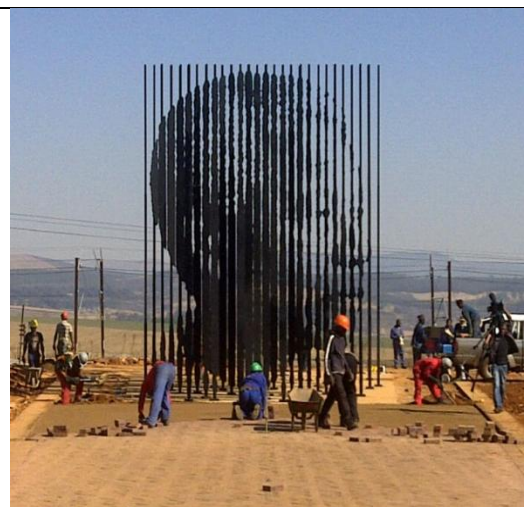


View of Robben Island with Table Mountain in the background, where Mandela was imprisoned for 27 years.

Environmental Design and Digital Design; Craft/Design (three-dimensional design)



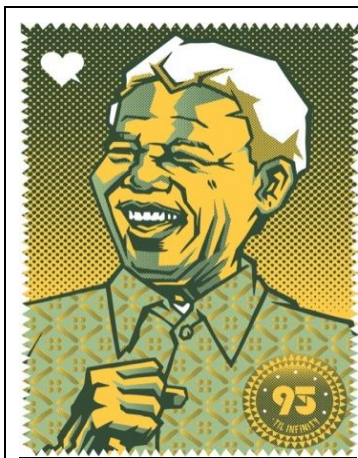
Kirstenbosch Botanical Gardens exhibit the eye-catching **Mosaic Portrait** of Nelson Mandela using dry protea flowerheads.



Nelson Mandela 'Capture' Sculptural Monument by **Marco Cianfanelli**.



The 5,2 m tall 'Shadow Boxer' layered steel sculpture erected in front of the Johannesburg magistrate's court is based on a photograph taken by Bob Gosani of Nelson Mandela in boxing pose, **Marco Cianfanelli**.



Commemorative
Poster print of Nelson
Rolihlahla Mandela 95.
infinity print: **Sindiso
Nyoni**.



"Umuntu
Ngumuntu
Ngabantu".
Poster Illustration
by **Sindiso
Nyoni**.

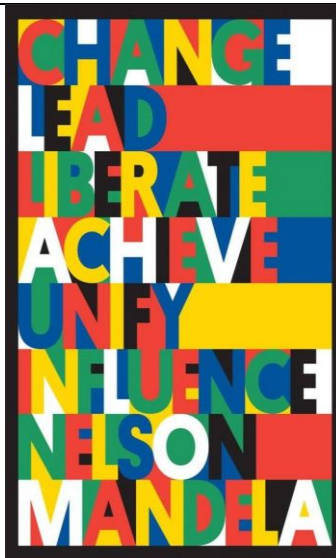


Creative agency, **I Am Collective**,
produced the animation used for the
South African Federal Reserve Bank
advertisement, based on the original
Mandela Bank notes.

Communication/Information Design



Time magazine cover, 2013.



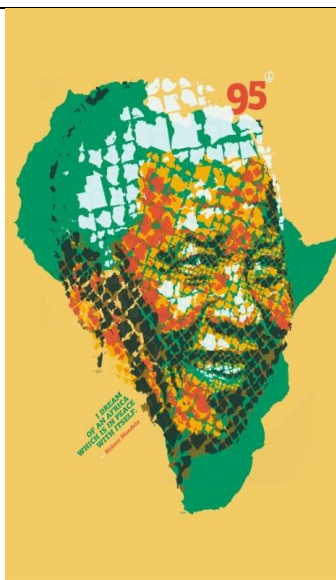
Typographic Poster with motivational texts.



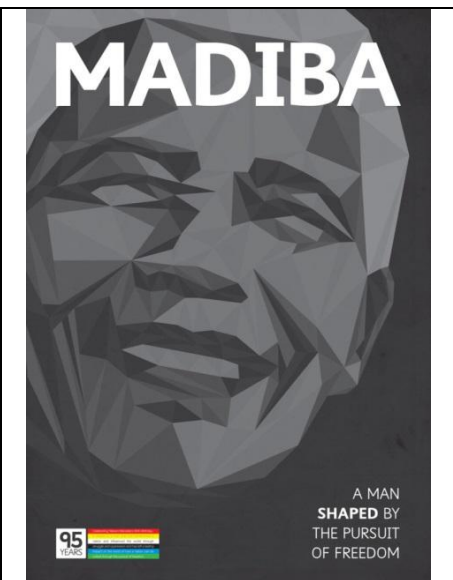
Mandela Long Walk to Freedom Movie Poster.



Nelson Mandela 46664 DVD cover



I dreamed of a new Africa, Poster by Charis Tsevis, Greece.



A man shaped by the pursuit of freedom, Poster by Marco Cannata, South Africa.



Craft/Design (two-dimensional design)



BRIEF/THEME 2: "BLING"

Definition: symbolising expensive, flamboyant clothing or jewellery, or the style or materialistic attitudes associated with them, i.e. expensive and flashy jewellery, clothing, cars or other possessions.



Create a design that:

1. Celebrates or promotes the 'bling' lifestyle.
2. Focuses on the (positive and/or negative) aspects/origins of material wealth.



Queen Elizabeth II wearing the **crown jewels** of the UK at the opening of Parliament.



Miley Cyrus performs in Amsterdam wearing a 'money' **dress**, 2014.



Serious Jewellers since 1897, Betteridge **advertising campaign**.

Origins and Production



Communication/Information Design and Craft/Design (two-dimensional design)



A **textile design** inspired by the reflected light of faceted gems.



Virgin Money
A series of **print advertisements** for the new Virgin Bling Credit Card in South Africa, 2006.



'The Bling Ring' **movie poster**. Film directed by Sofia Coppola, 2013.

Craft/Design (three-dimensional design)



'Diamond' Lacquered wooden **sideboard** from Boca do Lobo, 2013.



Bertoia Diamond Wire **chair** by Harry Bertoia, 1952.



Diamond cut shaped glass and metal framed **terrarium**.



'Political Persuasion' (VIVA) knuckleduster **rings** designed by Brett Murray, 2013.

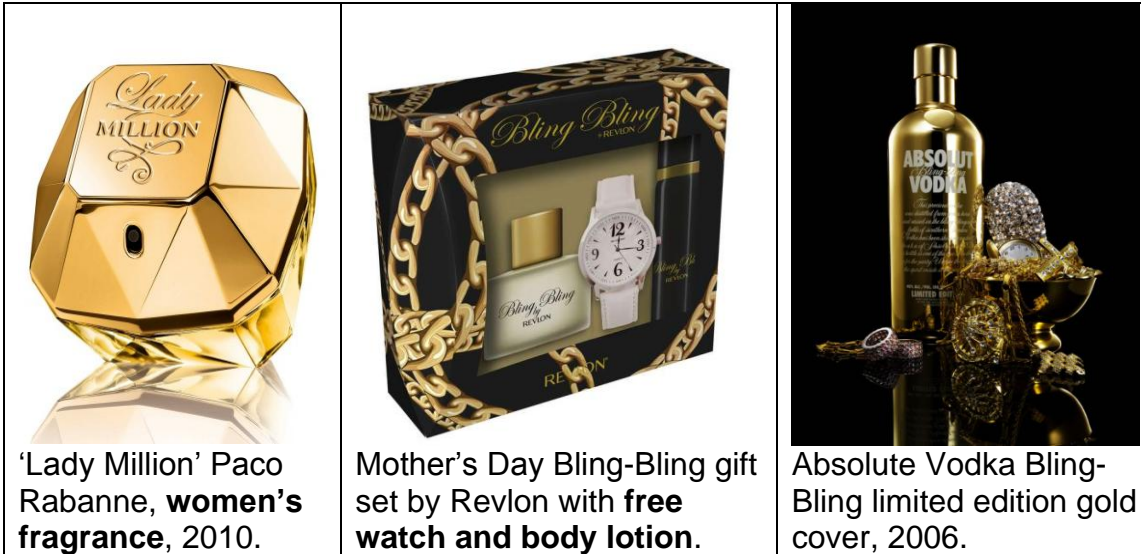


Swarovski's Spring Summer **Advertising Campaign**, 2013.



'Diamonds' hanging **pendant lights** by Sylvie Meuffels, 2014.

Packaging:



Conflict/Blood Diamonds

It's from Africa that almost two-thirds of the world's diamonds are extracted. Africa's rich diamond resources are used not on welfare of people but in funding wars. Sierra Leone, Angola, Democratic Republic of Congo and Liberia are the most affected countries.

In Sierra Leone and Angola rebel groups like the Revolutionary United Front (RUF) respectively has taken over the diamond fields. Rough diamonds are extracted and sold illegally to fund these rebel groups to buy weapons which are ultimately used against their country's government.

Rebel groups forcefully recruit and enslave young boys to join their army and are forced to work in diamond fields while those who refuse, are killed.



GUIDELINES FOR THREE-DIMENSIONAL MAQUETTES/PRELIMINARY MODELS FOR TOPIC 1:

- If a drawing of a THREE-dimensional design is presented, orthographic diagrams (front view, top view, side view) as well as a THREE-dimensional drawing may accompany a final rendered design to make clear the THREE-dimensional nature of the product. These can also clarify how the product will function.
- Learners must justify their choice of construction material e.g. wood, metal, plastic, ilala-palm, wire, paper, etc. for their product and justify how the properties of the chosen material (strength, hardness, toughness, flexibility, corrosion resistance, waterproofing, etc.) supports the functionality of the product.
- Illustrations must reflect the tactile texture of the material to be used for the final product. Frottage, as a drawing technique, may be used in this regard.

GUIDELINES (INSTRUCTIONS TO THE LEARNER AND EDUCATOR)

Requirements:

All preparatory work, which involves the process of conceptualisation through to realisation, must be documented. Systematic investigation of problems posed by the design brief/theme should be shown.

The design process must be captured in an A3 workbook/sourcebook format (± 30 cm x 40 cm).

- The workbook/sourcebook is to be presented in the form of an album (that is in book form).
- It must open easily and have pages that turn easily.
- The workbook/sourcebook must be made of light cardboard or paper.
- No window mounting, plastic covers or acetate should be used.
- All work smaller/larger than the size of the workbook/sourcebook is to be glued onto the A3 size pages of the workbook/sourcebook.
- Ensure that the workbook is presented professionally.

Criteria:

Your work will be evaluated according to the following criteria:

- Evidence of research and experimentation.
- Evidence of generative ideas (for example thumb-nail sketches) and of developmental concepts.
- Sensitive use of the elements and principles of design.
- Final design, prototype or maquette.
- A proposal (written or in the form of a mind-map) and self-evaluation of the process.

NOTE:

- As TOPIC 1 has the same weighting as TOPIC 2 (the final product) it should be given enough time to acknowledge its importance.
- The educator can be involved in this preliminary preparatory session.
- The learner may work at home.
- For more instructions refer to the CAPS DOCUMENT.

[50]

TOPIC 2: FINAL PRODUCT

Your functional design should be your own choice selected from any ONE design category/discipline as stated in the CAPS DOCUMENT.

Requirements:

Two-dimensional design must preferably be A3 in size, but NOT larger than A2.

The size of three-dimensional designs will depend on the function of the object being made. Bear in mind that the final product might need to be transported to a central marking venue. Objects should be professionally presented.

Criteria:

Your work will be evaluated according to the following criteria:

- Sensitive use of the elements and principles of design
- Creativity and originality
- Technique and craftsmanship
- Evidence of design involvement, including evidence of at least 18 hours work
- Professional presentation

NOTE:

- The educator is NOT to assist the candidate in ANY way during the final production of the design.
- All work must be done under teacher supervision.
- Any form of direct copying/plagiarism will be strictly penalised.
- Examination options: Work must be done in the fourth term during class time.

[50]**TOTAL: 100**

ASSESSMENT CRITERIA FOR PRACTICAL WORK

Outstanding	90–100	Exceptional ability, richness: insightful: fluent: high skill: observation and knowledge powerfully expressed: supported by a highly <u>original</u> or <u>unusual</u> selection of relevant visual references. <u>Outstanding and original presentation.</u>
Excellent	80–89	Striking impact: most of the above: detailed: well organised and coherent: polished: skill evident: supported by an original/unusual/ relevant visual references: presentation original and considered: <u>some minor flaws evident.</u>
Very Good	70–79	Well organised, as above, but lacks the 'glow and sparkle': good level of competence and selection of content: supported by a good selection of relevant visual references: obvious care and effort taken with original presentation: <u>some obvious inconsistencies/flaws evident.</u>
Good	60–69	Interesting visual presentation: clear intent: convincing: simple direct use of medium: displays understanding but tends towards the pedestrian and stereotyped response at times: adequate selection of relevant visual references: reasonable effort taken with presentation: <u>distracting/obvious inconsistencies.</u>
Average	50–59	Adequate: feels mechanical: derivative or copied: little insight: unimaginative: some visual references not always clearly identified: fair presentation: <u>many distracting inconsistencies.</u>
Below Average	40–49	Enough material/works to pass: not logically constructed: some flashes of insight: limited selection of information: poor technical skills might be a contributing factor: little use of visual information: clumsy or careless presentation: <u>in need of support/motivation to pass.</u>
Weak	30–39	Visually uninteresting: uncreative: limited/poor technical skill used: little attempt to present information in an acceptable manner: little or no visual information/reference: general lack of commitment: <u>in need of support/motivation to pass.</u>
Very Weak: Fail	20–29	Very little information: jumbled: not easy to view with <u>little or irrelevant work/ visual information.</u> No effort made to present work in an acceptable manner. General lack of commitment/cooperation.
Unacceptable: Fail	00–19	Incoherent: <u>irrelevant, very little or no work:</u> lack of even limited skills being applied. No commitment/cooperation.