

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2016

TAKE NOTE: This examination booklet must reach all schools two weeks **before the end of TERM 2: WEEK 23 (06–10 JUNE 2016)**

DESIGN P2 (PRACTICAL)

MARKS: 100

TIME: **TOPIC 1:** VISUAL JOURNAL/SOURCEBOOK – Preparation starts one week **before the end of TERM 2, the June/July holiday and during TERM 3.**

TOPIC 2: FINAL PRODUCT – Supervised production time of **12–24 hours towards the end of TERM 3.**



This question paper consists of 18 pages.
This question paper must be printed in full colour.

INSTRUCTIONS TO THE TEACHER AND LEARNER

1. This practical paper should be given to the learners **TWO WEEKS BEFORE THE END OF TERM 2** so that they may receive guidance with regard to their brief/theme selection and can start with **TOPIC 1** during the June/July school holiday.
2. This practical examination paper **MUST BE DONE AS THE THIRD TERM PRACTICAL ASSESSMENT TASK (PAT 3)**. It is recommended that teachers request their school to schedule **12–24 hours over a number of days BEFORE OR DURING** the Trial examination for completion of **TOPIC 2 (FINAL PRODUCT)** to familiarise learners with timed and controlled practical examination conditions.
3. **TIME ALLOCATION**

TOPIC 1: VISUAL JOURNAL/SOURCEBOOK

Practical process/preparation during the **June/July school holiday** and at school **during TERM 3**.

TOPIC 2: FINAL PRODUCT

Practical product done only at school **during TERM 3** for an estimated 24 hours (at least 12 hours but no longer than 24 hours) and only once **TOPIC 1** has been completed.

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

REVISED 2016 GUIDELINES (INSTRUCTIONS TO THE TEACHER and LEARNER)

The rubric attached to this brief is the suggested marking rubric that **all teachers and learners must 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 1 or BRIEF 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 writings, 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, annotated drawings and research based on their various sources. **It is important that they personalise these sources by drawing them and creating 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 reference/source 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 good solid tonal drawing(s).

- 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 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 THREE-DIMENSIONAL MAQUETTES/PROTOTYPES

- 1.13 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 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 an advanced 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 at the year-end exhibition.
- 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 10–12.

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REVISED 2016: MARKING RUBRIC/GUIDELINES:**PAT 3 – GRADE 12 (SEPTEMBER P2 PRACTICAL)****TOPIC 1: PROCESS (VISUAL JOURNAL/SOURCEBOOK)**

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

TOPIC 2: FINAL PRODUCT

| CRITERIA | | | |
|--|----------|--|-----------|
| Creativity/Originality/Interpretation 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 |
| Evidence of design involvement: Interpretation and appropriate use of the chosen design elements and principles. | | | 10 |
| Technique and craftsmanship: Method/Making; Competence in chosen materials and techniques | | | 10 |
| Professional presentation and time management (12–24 hours) Is it complete? Is it neat? Are there still areas that need work? Does it look rushed and untidy? | | | 10 |
| TOTAL: | % | | 50 |

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BRIEF/THEME 1**GREEK AND ROMAN ARCHITECTURE**

(LINK to TERM 3 –TOPIC 3)

Logic and order are at the heart of Greek architecture. The Greeks planned their temples according to a coded scheme of parts, based first on function, then on a reasoned system of sculptural decoration. Mathematics determined the symmetry and the harmony.

Their architecture presented us with a concrete illustration of moral and spiritual truth. The solid foundation platform, the down-pressing mass of the architrave, frieze, and roof-structure, counteracting the powerful sense of lift from the columns, the serenity of the colonnade, modified by the energy of the sculptured frieze and pediment. This is the philosophical meaning of Greek architecture, which has entranced architects around the world for more than two thousand years.

Roman architects aimed to demonstrate the grandeur and power of Rome. They mastered important architectural techniques, including the arch, the dome and the vault, as well as the use of concrete. Using these methods, Roman engineers designed and built some of the greatest public buildings in the history of architecture, including temples, basilicas, amphitheatres, triumphal arches and public baths. In addition, architects designed numerous aqueducts, drainage systems, and bridges, as well as a vast network of roads, while planners developed a series of urban blueprints, based on army camps, to help create new towns from scratch.

Both Greek and Roman architecture had a significant influence on architectural styles through the ages. These two periods became known as the Classical Period – which means they became ideal or timeless styles.

YOUR TASK

Create a design that borrows influences from Greek and Roman architecture. Be inspired by the principles, philosophy and aesthetic characteristics. Explore their use of building methods and materials. Be inspired by their architectural ornament and decoration.

Develop a solution that expresses a design in a modern context.

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Tiffany's Atlas Jewellery collection (above)

THIRD
STREET

The meander motif took its name from the river Meander, a river with many twists. The motif is also known as a Greek key or Greek fret. Meander was the most important symbol in Ancient Greece, symbolising infinity or the eternal flow of things. Many temples and objects were decorated with this motif.

Designs inspired by and incorporating ancient Roman numerals and symbols inscribed into the Architrave of Greek and Roman temples.



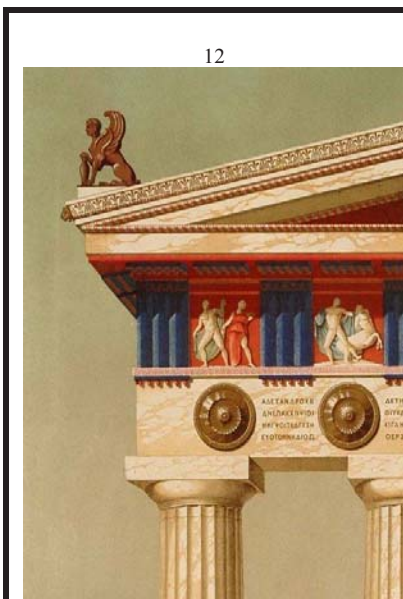
Roman stilettos inspired by iconic Roman architecture and gladiator style sandals.



Chair and stool designs consisting of ionic columns broken down into three pieces by Studio 65.



Black wooden chair from Fornasetti featuring a contrasting grey ancient Greek column design as the back rest.



Stylised and simplified illustrations of the Entablature which includes the pediment, cornice, frieze and architrave.

The houses of Parliament in Cape Town built in the in the neo-Classical style of architecture, has its origins in Greek and Roman architecture.

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BRIEF/THEME 2

THE OLYMPIC SPIRIT

**A BRIEF HISTORY**

The Olympic Games, which originated in ancient Greece was revived in the late 19th century and has become the world's leading sporting competition.

The Games were a direct outgrowth of the values and beliefs of Greek society. The Greeks idealised physical fitness and mental discipline, and they believed that excellence in those areas honoured Zeus, the greatest of all their gods.

From the 8th century B.C. to the 4th century A.D., the Games were held every four years in Olympia, Greece. Women were neither allowed to compete in the games nor to watch them, because the games were dedicated to Zeus and were therefore only meant for men.

The first modern Olympics took place in 1896 in Athens, and featured 280 participants from 13 nations, competing in 43 events. Since 1994, the Summer and Winter Olympic Games have been held separately and have alternated every two years.

THE OLYMPIC RINGS

These five multi-coloured Olympic rings represent the five continents. The interlocking of the rings is symbolic in showing that the Olympic Games are intended for all nations to be able to come and compete against one another in unity.



YOUR TASK

Create a design that embodies the ethos of the Olympic Games.




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THE RIO OLYMPIC GAMES 2016

The 2016 Summer Olympics will take place in Rio de Janeiro, Brazil, from 5–21 August 2016. More than 10 500 athletes from 206 National Olympic Committees will take part in this sporting event. The games will feature 28 sports, including rugby sevens and golf, which were added by the International Olympic Committee in 2009. These sporting events will take place across 33 venues spread across four regions of the city. Rio will become the first South American city to host the Summer Olympics, and the first since 2000 to be held in the Southern Hemisphere.

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| <p>The Rio 2016 Olympic Logo appears on all branding which includes branded luggage, clothing and memorabilia such as watches and mugs.</p> <p>The 2016 Rio Olympic Emblem is meant to embody the cariocas, or Brazilian locals. The people embracing each other in the emblem are meant to be welcoming and friendly, while the silhouette of the embrace is meant to outline Sugarloaf Mountain. The people not only outline the mountain, but are meant to 'embrace the city'. The shapes of the body also spell out the word 'Rio'.</p> | <p>Sport pictograms are graphic icons facilitating the visual identification of each sport and are a Games tradition. The Rio Games have 64 pictograms – 41 Olympic and 23 Paralympic.</p> <p>To learn more about the creative process of pictograms visit:</p> <p>https://youtu.be/sxkrS0LCegE</p> | |

THE PARALYMPICS


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| <p>The Paralympic Torch's sinuous curves represent the highs and lows in the life of a Paralympic athlete. Its quadrangular shape refers to the four Paralympic values – courage, determination, inspiration and equality – which are also written in Braille on the torch.</p> | <p>The feet of Matt Stutzman of the United States holds his bow with technology specially created for the sport.</p> | <p>To satisfy the demands of elite athletes, significant new technological developments in wheelchair design and prostheses have occurred, demonstrated by radical equipment designs such as seated throwing chairs, racing wheelchairs, and running prosthesis.</p> |

SOUTH AFRICA'S OLYMPIC HISTORY

South Africa first participated at the Olympic Games in 1904, and sent athletes to compete in every Summer Olympic Games until 1960. After the passage of United Nations General Assembly Resolution 1761 in 1962 in response to South Africa's policy of apartheid, the nation was barred from the Games. After the negotiations to end apartheid in South Africa commenced in 1990, the nation re-joined the Olympic movement in 1992.

OUR OLYMPIC HEROES

South African athletes have won a total of 76 medals, with athletics, boxing, and swimming as the top medal-producing sports. The most recent medal won was a silver medal by Caster Semenya at the 2012 London Olympics.

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| <p>Chad le Clos won gold in the 200-metre butterfly and silver in the 100-metre butterfly in the 2012 Olympics in London. He also won five medals at the 2010 Summer Youth Olympics in Singapore.</p> | <p>Caster Semenya won silver medals at the 2012 London Summer Olympics in the 800 metres.</p> | <p>Roland Mark Schoeman was a member of the South African swim team at the 2000 Olympic Games, 2004 Olympic Games, 2008 Olympic Games, and the 2012 Olympic Games.</p> |

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| <p>Natalie du Toit is best known for the gold medals she won at the 2004 and 2014 Paralympic Games.</p> | <p>The South African Gold medalist team of Roland Schoeman, Lyndon Ferns, Darian Townsend, and Ryk Neethling set a new world record of 3:13.67 in men's 4 x 100 metre freestyle relay in the Athens 2004 Olympic games.</p> |

SPORTING EVENTS



The events in the Summer Olympics include: archery, badminton, baseball, basketball, boxing, canoeing, cycling, diving, equestrian, fencing, soccer, gymnastics, handball, hockey, judo, kayaking, marathon, pentathlon, ping pong, rowing, sailing, shooting, swimming, taekwondo, tennis, track and field (running, jumping, and throwing events), triathlon, volleyball, water polo, weightlifting and wrestling.

Winter Olympic events include: ice hockey, figure skating, speed skating, snowboarding, luge, bobsleigh, skeleton (a type of sledding), curling, cross-country skiing, freestyle skiing, slalom, downhill (Alpine) skiing, freestyle skiing, ski jumping, Nordic combined (skiing plus ski jumping), and biathlon (skiing and shooting).

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| <p>The Maracanã Stadium in Rio de Janeiro, Brazil, was built specially for the 1950 World Cup and demonstrates even today impressive architectural features, such as the 4 great access ramps, allowing at least 100,000 people to leave the stadium in 30 minutes. The planned upgrading of the stadium for the 2016 Olympic Games will turn it into one of the most modern stadiums in the world.</p> | <p>For the 2020 Tokyo Olympic Games, the graphic designer used blocks of grey and gold to create the shape of a T, which is used to stand for Tokyo, Tomorrow and Team. Sano, founder of Tokyo studio 'Mr Design' designed both logos to incorporate the red circle found in the centre of the Japanese flag.</p> | <p>The Tokyo 2020 Paralympic emblem is based on the equals sign, but with two thick lines arranged vertically rather than horizontally. These bands are formed from the negative space around the stem of the T in the Olympics logo. It features the silver and gold corners, and the red dot, in identical locations.</p> |

TOTAL: 100

