



Province of the
EASTERN CAPE
EDUCATION

NATIONAL SENIOR CERTIFICATE

GRADE 12

SEPTEMBER 2018

NOTE: This practical booklet must reach all schools not later than three weeks before the end of TERM 2: 4–8 June 2018.

DESIGN P2 (PRACTICAL)

MARKS: 100

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

TOPIC 2: FINAL PRODUCT – Production time under supervision of 2–3 days for completion towards the end of TERM 3.



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

INSTRUCTIONS TO THE TEACHER

1. **This practical paper should be given to the learners THREE WEEKS BEFORE THE END OF TERM 2** so that they can receive guidance with regard to the brief/theme selection and can start with the **Visual Journal Process** (TOPIC 1) **during the June/July school holiday**.
2. This practical paper must be done as the **TERM 3 PRACTICAL TASK (PAT 3)**. It is recommended that **teachers request** their schools a few (2-3) days **before or during the Trial examination** in which to complete the Final Product (TOPIC 2) to familiarise learners with timed and controlled practical exam conditions.
3. **TIME ALLOCATION:**
 - **VISUAL JOURNAL PROCESS** (TOPIC 1):
Preparation during the **June/July school holiday** and at school **during TERM 3**.
 - **FINAL PRODUCT** (TOPIC 2):
Product done at school only **during TERM 3** and may be completed **during the Trial Examination over a few days** but only once the Visual Journal Process (TOPIC 1) has been completed.
4. This practical paper consists of **two optional briefs/themes**. Learners must choose **ONE** of the two briefs/themes.

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

- The Visual Journal (TOPIC 1) **[50 marks]**
- The 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 12 TERM PLANNER

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

2018 JULY						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
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				

2018 AUGUST						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			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	

2018 SEPTEMBER						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
30						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

2018 OCTOBER						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	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			

Important Term dates:

- Receive Design P2 Practical: **4–8 June 2018**
- Schools Close (Term 2): **22 June 2018**
- Schools Open (Term 3): **17 July 2018**
- Date(s) for P2 Practical completion (2-3 days): _____ (fill in)
- Preparatory Examinations begin: _____ (fill in)
- Preparatory Examination Theory Date: _____ (fill in)
- Schools close (Term 3): **28 September 2018**

TERM 1 AND TERM 2 RESEARCH TASKS

This is also referred to as 'Design in a Business Context'.

There is NO TERM 3 Research Task for Grade 12. Learners are allowed to re-submit their TERM 1 and TERM 2 Research Tasks for a re-mark during TERM 3. This is very important as it contributes towards 20% of the end-of-year final exhibition mark in November.

Learners must combine their TERM 1 and TERM 2 Research Tasks into one document towards their **end-of-year final exhibition mark** and this must be handed in to the teacher at the end of Term 3.

THE END-OF-YEAR FINAL EXHIBITION:

The **end-of-year final exhibition mark** will be compiled in the following way:

Visual Journal Process (TOPIC 1):

- Term 1 – **(40)** Visual Journal/Sourcebook
- Term 2 – **(40)** Visual Journal/Sourcebook
- Term 3 – **(50)** Visual Journal/Sourcebook

TOTAL: 130

Final Product (TOPIC 2):

- Term 1 – **(50)** Final Product
- Term 2 – **(50)** Final Product
- Term 3 – **(50)** Final Product

TOTAL: 150

These totals (**130 + 150 = 280**) are **converted to 80%** of the end-of-year final exhibition mark.

The TERM 1 and TERM 2 Research Tasks (**10 + 10**) are added to the **80** for a combined **TOTAL exhibition mark of 100**.

Learners and teachers need to be aware of the important value and weighting of the two Research Tasks. Research Task marks (10 + 10) are added as raw marks to the compressed Visual Journal Process and Final Product marks.

THE FORMAT OF THE RESEARCH TASKS

It is important to **integrate the TERM 1 and TERM 2 Research Tasks with the TERM 1 and TERM 2 practical brief/theme as far as possible**. This is up to the discretion of the teacher and may be related to the specific practical discipline that is being taught.

The Research Tasks should be seen as part of the Visual Journal Process (TOPIC 1) and it is suggested that it should consist of:

- A topic-related and presentable front and back cover
- A content page
- An introduction
- Content (4–8 pages)
- A conclusion
- A detailed bibliography (e.g. title underlined, author/s in brackets, publisher, publishing date, web link, blog and date, etc.)
- Labels to accompany all visual material (Title, materials used, name of designer, country in brackets, date)

The final weighting of each Research Task must be converted to a total of 10 marks each.

**Source: CAPS Document*

INSTRUCTIONS TO THE LEARNER: VISUAL JOURNAL PROCESS

This practical question paper refers to two main topics:

- **Visual Journal Process (TOPIC 1)** and the
- **Final Product (TOPIC 2)**

The Visual Journal has the **same weighting** as the Final Product (**50 marks** for the Visual Journal and **50 marks** for the Final Product), so spend an equal amount of time on both.

1. The **cover page only** of the brief/theme **you choose** must be cut out and pasted into your Visual Journal at the start.
2. **Concept:** The next step is to clearly indicate your intention/concept through **brainstorming, miniature sketches and/or a written essay (rationale)**.
3. **Reference Material: Explore as many different options** as you research and **collect reference material** for your theme in the form of life-drawings, original photography, images from magazines and newspapers, etc. **These must be creatively presented and displayed** in your Visual Journal so that you can show your understanding of the value of layout and design in your Visual Journal (**Presentation**).
4. Your reference material may be in a **collage format** – this format is not essential, however.
5. Remember that your reference material must have additional **accompanying notes or comments** to further explain your thinking process and make clear your intentions.
6. **Drawing:** Your Visual Journal must show evidence of **drawings** based on your reference material. It is important that you **personalise these by re-drawing them and creating original designs. Direct copying (plagiarism) of an image or design that is not your own will be heavily penalised.** Extreme importance is placed on the process of **transforming** your reference material.
7. You are required to develop a variety of **compositional rough drawings** before you complete a drawing of what your final product will look like.
8. A **final A3 drawing** of what your final product will look like must be presented at the end of your Visual Journal for this theme. It is recommended that this is a **pencil tonal drawing or a full-colour version.** This final drawing is aimed at improving your drawing marks if these have been poor throughout.

Design in context:

1. **Presentation:** It is required that you present your design **in context**. What this means is that you must show **how your final product functions in a 'life-like' space/environment**.

This is important in the areas of **Two-Dimensional Surface Design** (textile design, gift-wrap, mosaic, wall paper, beadwork or any 'flat' design) and **Three-Dimensional Product Design** (basketry, ceramics, furniture, jewellery, wirework, fashion or any other three-dimensional design).

2. This must be shown in your visual journal through **drawing/collage/photography/digital manipulation** or incorporated within your final product (TOPIC 2).

Suggestions for design in context may include the following:

- Interior setting such as the inside of a room in a home, office or any commercial space
 - An exterior environment on a building or in a landscape
 - On printed media such as newspapers, magazines, billboards et cetera
 - On an item of clothing, furniture or linen
 - Physically interacting with a person in some way
3. Identify the **target market** for your design product through factors such as age, gender, income, demographics, competitors in the market, culture, faith and religion, which similar products people prefer and safety.
 4. In your Visual Journal there must be a **clear documented journey** from the **start of your brainstorm/essay to a completed final drawing**. No steps must be left out.

Guidelines for Three-Dimensional Product Designs:

1. If you design a three-dimensional product, **orthographic diagrams** (front view, top view, side view) as well as a final mock-up drawing must be present in your Visual Journal.
2. Detailed **measurements** must be used to indicate the final scale. **Assembly instructions** must also be described.
3. You must explain your **choice of construction material(s)** (wood, metal, plastic, wire, paper, etc.) for your Final Product and explain how the **properties of the your chosen material** (strength, hardness, toughness, flexibility, corrosion resistance, waterproofing, etc.) improves the function of your product.

INSTRUCTIONS TO THE LEARNER: FINAL PRODUCT

1. Your Visual Journal process (TOPIC 1) work must be completed **before** the start of your Final Product (TOPIC 2).
2. Your Final Product must show evidence of at least **2–3 days of work**. Your teacher must make sure that there is enough supervised production time for you to complete your Final Product within an allocated **time during school and/or the Trial Examination**.
3. You must show an **advanced degree of technical skill** in the medium (drawing, painting, printing, pottery, etc.) that you choose. It is therefore advisable that you produce a design in the design discipline that you have studied **using the medium that you are skilled at**.
4. If you produce a two-dimensional product (wallpaper, poster, CD cover, book jacket, etc.) its total size **MUST be slightly larger than an A3**. The size of a three-dimensional design **depends on the function of the object/s** being made.
5. If you produce a three-dimensional product as a flat template (packaging, book jacket, wrapping paper) it **must be constructed**, assessed and exhibited in the retrospective exhibition as a functional **three-dimensional Final Product**.
6. If your Final Product in any way incorporates a **printed digital image** there must be evidence of the original drawing(s)/design(s) in your Visual Journal. Your original designs may be scanned or photographed for your printed digital image and **must be present** at your end-of-year final exhibition.
7. Any two- or three-dimensional designs based merely on craft processes without any functional value such as decoupage, pottery, needlework etc. for decorative purposes will be penalised.
8. Your Final Product must show sufficient **skill in technique** and a **progression of design skills** you have developed from Grade 10.

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2018 MARKING RUBRIC/GUIDELINES:

The rubric below is the suggested **marking rubric** that teachers may make use of for the marking of the Visual Journal Process (TOPIC 1) and the Final Product (TOPIC 2).

This is to ensure **standardisation with regard to marking** across all schools in the Eastern Cape Province. This must be pasted in at the end of the September 2018 task in the Visual Journal.

**SEPTEMBER P2 PRACTICAL – PAT 3****VISUAL JOURNAL PROCESS (TOPIC 1)**

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

FINAL PRODUCT (TOPIC 2)

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: 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: NOSTALGIA

Nostalgia is a sentimentality or yearning for the past, typically for a period or place with happy personal associations. It also includes personalities and events, especially the “good old days” or a “warm childhood”.

Smell and touch are strong evokers of nostalgia due to the processing of these stimuli first passing through the emotional seat of the brain. These recollections of one’s past are usually important events, people one cares about, and places where one has spent time. Music and weather can also be strong triggers of nostalgia.

Nostalgic preferences, the belief that the past was better than the present, have been linked to biases in memory. Nostalgia can also be connected to coping strategies thus being beneficial in challenging and stressful times.

The term ‘retro’, also known as ‘vintage inspired’, is a style that consciously imitates trends, music, fashions, or attitudes of the past. It refers to new designs created to resemble designs that are at least 15 years or older. These designs could be revamps of old movies or television shows or books. Vintage, rustic and old-fashioned design styles can also be seen in nostalgia-based ad campaigns that companies such as Coca-Cola and Levi Strauss & Co. use. Heritage preservation seeks to preserve, conserve and protect buildings, objects, landscapes or other artefacts of historical significance of the built environment.

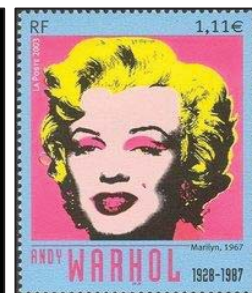
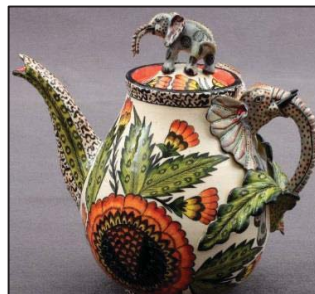
YOUR TASK:

Create an original ‘retro style’ or ‘vintage inspired’ design solution based on the theme “Nostalgia”. Your Final Product must reflect characteristics and elements reflecting a nostalgic mood.

Use ONE of the following design categories to create your design solution:

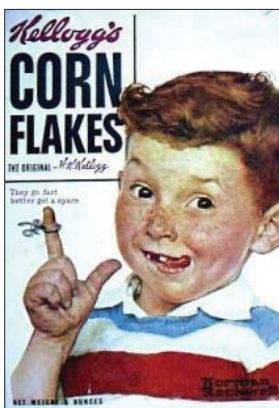
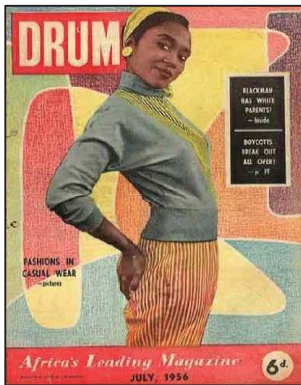
- Visual Communication/Information Design and/or Digital Design
- Surface Design and Two-dimensional Craft Design
- Product Design and Three-dimensional Craft Design
- Environmental Design

Do NOT copy the examples provided.



NOSTALGIA:

Examples of Visual Communication/Information Design and Digital Design:

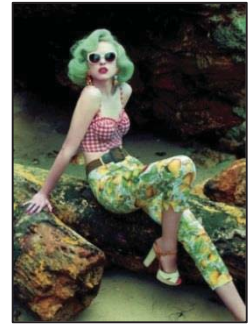


Examples of Surface Design and Two-dimensional Craft Design:





Examples of Product Design and Three-dimensional Craft Design:



BRIEF/THEME 2: DICHOTOMY

The dictionary interpretation of “dichotomy” means a division or contrast between two things that are or are represented as being opposed or entirely different.

‘Opposites attract,’ is a common phrase regarding relationships. One partner’s extroverted, the other an introvert. Or one partner is a night owl, the other an ‘up at the crack of dawn’ person. These opposing characteristics often create the drama or ‘draw’ for each person to the other.

The same is said of good design: the stark difference between light and dark, the blending and melding of hard versus soft surfaces, or the juxtaposition of an antique with the clean lines of a modern piece. These are the very things that make a design so appealing to one’s senses ... the dichotomy of the pairing.

The term ‘dualism’ comes from the Latin work duo meaning ‘two’. The term is used to indicate two parts representing co-dependency on binary opposition. When designing anything, it’s easy to think of the process in terms of opposites.

This universal concept is frequently described as the Yin-Yang principle, which is always opposite, but at the same time complementary and dynamic. Yin can symbolise feminine, black, and passive while Yang symbolises masculine, bright and active. Both are elements that complement each other.

The right balance to unify any chosen opposites needs to be achieved in a design.

YOUR TASK:

Create a design that displays dichotomy (ie. opposite, dualism). You may choose from the list below, or your own combination, to achieve a design incorporating a good balance which unifies these characteristics.

Order / Chaos	Inside / Outside	Figurative / Abstract
African / European	Male / Female	Ornate / Minimalist
Organic / Geometric	Past / Future	Private / Public
Machine-made / Hand-made	Construction / Deconstruction	Vintage / Contemporary

Use ONE of the following design categories to create your design solution:

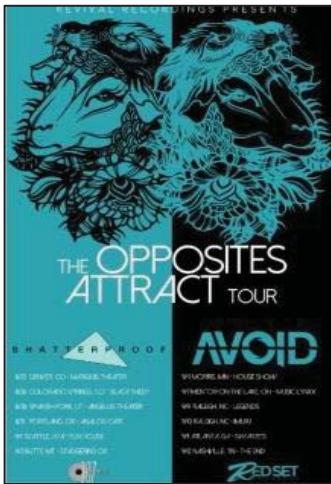
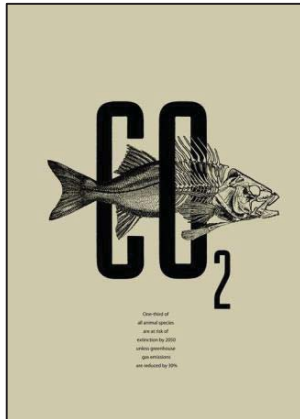
- Visual Communication/Information Design and/or Digital Design
- Surface Design and Two-dimensional Craft Design
- Product Design and Three-dimensional Craft Design
- Environmental Design

Do NOT copy the examples provided.

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DICHOTOMY:

Examples of Visual Communication/Information Design and Digital Design:



Examples of Surface Design and Two-dimensional Craft Design:





Examples of Product Design and Three-dimensional Craft Design:



Examples of Environmental Design:



TOTAL: 100

