



**EXAMINATIONS AND ASSESSMENT CHIEF DIRECTORATE**

Home of Examinations and Assessment, Zone 6, Zwelitsha, 5600

REPUBLIC OF SOUTH AFRICA, Website: [www.ecdoe.gov.za](http://www.ecdoe.gov.za)

## **2018 NSC CHIEF MARKER'S REPORT**

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|---------------------------|-------------------------|
| <b>SUBJECT:</b>           | <b>DESIGN</b>           |
| <b>PAPER:</b>             | 1                       |
| <b>DURATION OF PAPER:</b> | 3 HOURS                 |
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**SECTION 1: (General overview of Learner Performance in the question paper as a whole)**

The CAPS syllabus has been adhered to throughout the examination paper. Cognitive levels of lower, middle and higher order has also been adhered to.

The paper is generally straightforward, but there is notably an increased difference between under-achieving schools and those schools which have achieved good results. Some candidates are not displaying an understanding of how to approach certain questions. This could partially be due to the fact that these candidates are not writing the examination in their home language. Straightforward content knowledge of some of the candidates also reflects poor learning and/or teachers not supplying their learners with the correct or adequate guidance.

Only two candidates have answered both questions where there are choice questions. This indicates overall that candidates are more observant of requirements of the examination paper.

**SECTION 2: Comment on candidates' performance in individual questions**

(It is expected that a comment will be provided for each question ).

**QUESTION 1**

(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?

Choice of answering either Question 1.1 or 1.2

The majority of candidates answered Question 1.1.

Very few candidates answered Question 1.2.



*Ikamva eliyaqambileyo!*

Generally fair to excellent results were achieved for these questions.

(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.

1.1

1.1.1 Some responses were not adequate in fully explaining the element or principle of the design. Many candidates are not stating the effect/mood that is resulted and this is an important aspect of the answer.

1.1.2 Generally this answer was largely misinterpreted by candidates as many discussed principles of design and not "unity in diversity" by observing the images/symbols which represent cultural groups.

1.2

Largely a lack of knowledge of terminology with regards to 'biomimicry' and 'ergonomics'.

A small percentage of candidates simply offered their understanding of the design terms listed in the question, without referring to the design product of Figure B.

(c) Provide suggestions for improvement in relation to Teaching and Learning

1.1 and 1.2

Learners should be supplied with glossaries with clear definitions with regards to design terminology, along with visual examples of products to assist their understanding of the term. This would then offer a clear understanding of the subject and improved knowledge for this type of question. Ultimately this will assist in the theory and the practical components of the subject as well.

Learners need to be made aware that they are required to offer full, descriptive responses for formal elements, along with descriptions of mood and/or effect created to achieve the full marks available.

(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.

1.1

Principles and Elements of design appear to be understood to a better degree than other terms used such as "unity in diversity". Design learners should be made more aware of the socio cultural aspects of design.

1.2

Some candidates only explained the meaning of the terms listed. They omitted to analyze the product of Fig B.

## QUESTION 2

(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?

2.1

Generally excellent results were achieved for this question. Most candidates achieved full marks.

2.2

Average competence displayed with this question.

2.3

Generally average to poorly answered.

(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.

2.2

Some candidates made the error of discussing the element of colour and not adhering to the requirement of the question which calls for how the colour contributes to the meaning of the poster.

2.3

Some candidates show lack of understanding of the word "biased".

(c) Provide suggestions for improvement in relation to Teaching and Learning

2.2

Learners need to be aware of reading and understanding the requirements of the question more carefully. For this particular question, a full, richly descriptive answer would include the symbolic meaning of the colour used in the poster.

2.3

Learners need to be supplied with glossaries with clear definitions with regards to terminology in communication design, along with images of products to assist their understanding of the term. For example, communicative terms such as stereotyping, bias, signs and symbols, etc. This would then offer a clear understanding of the subject and improved knowledge for this type of question. Ultimately this will assist in the theory and the practical components of the subject as well.

(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.

2.1

Some candidates discussed images which are almost hidden in the design of the poster.

Much of these do not bear strong symbolic meaning. Therefore it would be of greater benefit to discuss the more obvious images which hold strong symbolic meaning.

2.2

Learners would benefit from being taught how specific colours communicate/symbolise particular meanings.

2.3

Some candidates discussed the positive aspect of the images/symbols of the poster without clarifying why the poster is considered one-sided or prejudiced.

### QUESTION 3

(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?

Choice of answering either Question 3.1 or 3.2

A slightly higher percentage of candidates answered question 3.1. However, candidates who chose to answer question 3.2 generally coped better with their answers than those candidates that did question 3.1.

(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.

3.1

Not all candidates adhered to this being a comparative question as required but wrote two separate essays. Answering in this manner adversely affected the marks for this question.

Many candidates omitted to expand on their answers by not including as a full, descriptive discussion of each point as well as the effect created. Confusion with discussions on 'production method' and 'medium' was seen. This could be the result of learners not being taught what materials are used and how processes are done with certain design disciplines. For example, many candidates interpreted the ceramic teapot of Fig D as including leather, sticks/straw and gold beads.

3.2

Not all candidates adhered to this being a comparative question as required but wrote two separate essays. Answering in this manner adversely affected the marks for this question.

In question 3.2.2 candidates could choose to write a comparative essay based on the images as seen in Fig F and Fig G. This, at times, resulted in the repetition of information from question 3.2.1. For example, materials and technology was woven into the comparative discussion of structures as required in question 3.2.1.

Candidates knowledge of materials and technology is generally limited and also the two are confused with each other.

(c) Provide suggestions for improvement in relation to Teaching and Learning

3.1

Teachers need to guide their learners as how to correctly answer a comparative question.

Learners must be made aware that they need to expand on their answers by providing rich, full answers. This would include a discussion of each point stated in the question. Medium, for example, should not merely list the medium/s as seen in the products, but also include whether the medium is natural and organic and also offer more insight into the tactile property of the medium.

3.2

Teachers need to guide their learners as how to correctly answer a comparative question.

Learners could preferably be provided with examples of buildings which they could memorise, however, bearing in mind that the points required for this question vary from one examination paper to the next.

(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.

3.2

Most candidates chose to use their own examples which they have studied from prescribed notes. These candidates fared better than those who chose to observe and discuss the buildings as seen in Figures F and G.

#### **QUESTION 4**

(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?

4.1

Overall, results for this question were average. Some candidates achieved excellent results offering full, well written essays. Other candidates fared poorly.

4.2

Generally this question was answered in a poor to average manner.

(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.

4.1

Some candidates coped well with this question which indicates that they had learnt the content of the design movements/styles. Most candidates however show poor content knowledge.

Many candidates showed limited referral to the quotes seen in the text boxes of Figures H and I.

4.2

A number of candidates did not adhere to this as a comparative essay. Some candidates answered this as two separate essays, whilst others did not compare the points in an ordered sequence but rather discussed all or most of the points and simply linked the two essays with words such as whereas, however, but, etc.

Figure J, which represents Art Nouveau, does not show the typical muted colour palette of the design style. This possibly confused the candidates as they were required to show their knowledge of the design movements/styles as seen in the examples presented.

A possible solution for this question would be to restructure the wording of this question in future examinations. In other words, the question could read "Write a short essay to show your knowledge of Art Nouveau and Modernism by comparing the two book covers as seen in Figures J and K".

Many candidates omitted to expand on their answers by not including a full, rich discussion of each point plus the effect created.

Poor content knowledge of the design movements/styles were noticed as some candidates simply described what they could see in the supplied visuals.

(c) Provide suggestions for improvement in relation to Teaching and Learning

4. 1

Teachers could provide learners with summaries of the design movements/styles which will assist them with basic content knowledge required for this question.

Advise learners that a quote in a text box will likely be present in future examinations. Even if the question does not directly ask the candidate to refer to this quote they must automatically integrate this into the content of their answers. Learners should generally understand the broader context of the design movements/styles. In other words, the popular culture of the time and conditions that affected them, which in turn affected the style and quality of their designs.

Teachers must ensure that learners know at least two aims, two influences and five substantiated characteristics for each movement/style. Included in each essay, they must be able to name/title at least one design along with the name of the designer, including a good description of this design product.

4.2

Advise learners to focus on the movements/styles provided in the visuals, and then integrate their knowledge with the design product which is presented. Integration of these two aspects is vitally important for success in this question.

Teachers need to guide their learners as how to correctly answer a comparative question. Learners must be made aware that they need to expand on their answers by providing rich, full answers. This would include a discussion of each point stated in the question, plus the effect created.

For this section of the syllabus, Design History, learners could be assisted with their content knowledge of the design movements/styles with teachers providing them with worksheets, separating the movements/styles into columns. This could help clarify each movement/style so that the learners do not get 'mixed up' with the various movements/styles.

Teachers must emphasise the importance of this section as it counts for 30 marks (approximately one third) of the examination paper.

(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.

4.1

Although the question instructs that the quotes as seen in Figures H and I be reflected in the chosen movements/styles, candidates do not know to what extent to reflect the quote. Some candidates may have interpreted this as choosing a movement/style which simply suits the meaning of the quote, whilst other candidates integrated the quote throughout their essays in a very capable manner.

Some candidates used valuable examination time counting the numbers of words which they have used in their essays. In a question such as this, the numbers of words to be written (as per the question) is simply a guideline for the candidates.

#### **QUESTION 5**

(a) General comment on the performance of learners in the specific question. Was the question well answered or poorly answered?

Choice of answering either Question 5.1 or 5.2

A higher percentage of candidates answered question 5.1 than 5.2. The results of question 5.1 is also better than that of question 5.2.

5.1

5.1.2 Average to good results for this question.

5.1.2 Generally this question was well answered, with most candidates achieving very high marks or full marks.

5.2

5.2.2 Generally poorly answered. Many candidates did not fare well with this question.

5.2.3 Average to good results for this question.

(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.

5.1

5.1.1 Many candidates do not understand the meaning of the term 'composition' and therefore did not know how to apply this to the visual.

There is much overlapping/repeating of information given by the candidates with regards to the points which ask for explanations of symbolism and use of imagery.

5.1.2 Some candidates wrote lengthy background information regarding the designers/design groups which is not a requirement of the question. Not enough information was written on a designer's/design group's example of a work.

Although average to excellent results have been achieved for this question, many candidates have discussed designers/design groups whose work does not portray a very strong sociocultural concern or consciousness.

5.2

5.2.2 Many candidates show a lack of content knowledge of a specific indigenous craft. An analysis of one work done by the cultural group/craftsperson that produced has not been applied by the majority of learners who answered this question.

A handful of candidates discussed a contemporary craft and not a specific indigenous craft done by a traditional South African community.

Some candidates name the indigenous craft, for example weaving, but did not name the community which produced it.

5.2.3. Not many candidates referred to the statement in the text box. Therefore these candidates generally did not stress the importance of their chosen contemporary designer/design group as using traditional craft techniques in a contemporary, modern way.

Not enough mention was generally made about the importance of the sociocultural contribution which the work makes.

Candidates generally knew the designers to discuss but could not supply enough content to achieve the all the information required in the question.

(c) Provide suggestions for improvement in relation to Teaching and Learning

5.1

5.1.1 Teachers are encouraged to assist learners with understanding of words and terms often used in the Design context.

Learners should take full advantage of using past examination papers to observe how the questions are approached in the marking memorandum. For example, how the required points for discussion need to be linked to the imagery and message of the design.

5.1.2 Teachers must provide their learners with a South African and also an international designer whose work strongly reflects social responsibility and sociocultural concerns. The learner must be taught to address the social responsibility aspect of the designers' works and not only discuss characteristics of the works. In other words, candidates need to stress why and how the designers they have chosen to discuss, address sociocultural issues in their work.

Learners must gain an understanding of terms used in a sociocultural context. For example, inclusivity, identity, social responsibility, symbolism, universal language, heritage, etc.

5.2

5.2.2 More information with regard to methods and processes should be supplied to the learners. Learners can be made aware that materials can be described more in-depth. For example, specify the type of beads – glass, shell, bone, etc. Symbolism and social value is an important factor in the creation of the indigenous crafts. Therefore symbolism of colours and/or pattern and intended purpose of the craft should also be discussed.

For this question teachers must stress to learners the need to name a suitable craftwork/product, along with a description/analysis. For example, Ndebele house painting.

5.2.3 Teachers need to guide their learners with suitable choice of designer/design group for this question. It needs to be a South African contemporary designer/design group that uses traditional craft techniques in a modern way. For example, a suitable choice could be Laduma Ngxokolo as his work is directly inspired by Xhosa beadwork, but translated into a

contemporary manner which is suitable for the current market.

(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.

5.1

5.1.1 Too many candidates simply explained the actual subject matter of Fig L for 'composition'. Learners need to be made aware that composition means the placement or arrangement of visual elements in a design. It can also be the organization of the formal elements according to the principles of art. Also to discuss the effect created, in other words, how the composition attracts attention and engages with the viewer.

Confusion and overlapping of information could be seen with many candidates discussing 'symbolism' and 'images'.

5.1.2 It is encouraging to note that candidates are indicating in their answers whether a designer being discussed in South African or international. Many candidates however are not using the correct name/titles of the design works/products along with the correct names of the designers/design groups.

The discussion of each designers work must include aims, influences, one work with a title/name, a description of this work. An important requirement is for the candidate to show very clear reasons why and how these designers are displaying sociocultural issues through this work and also why the work is considered ethical and human-centred.

5.2

5.2.2 Very few candidates discussed a variety of indigenous crafts. Learners must be advised by their teachers to read the necessary requirements of the question. For this examination the requirement for this question was to write about 'a specific indigenous craft'. In other words, the candidate must only discuss ONE craft done by a particular cultural group/craftsperson. For example, the 'Zulu beaded Love Letter'.

5.2.3 Although Porky Hefer is a South African contemporary designer that uses traditional craft techniques in his work, teachers should guide their learners as to which products done by Hefer is suitable for this particular question. One candidate discussed the Kubu Nests created by Porky Hefer. However, these works are inspired by the nests of weaver birds, making this a good example of biomimicry, not a design product reflecting the influence of traditional basketweaving craft techniques.

Learners can be supplied with examples of Hefer works which are made incorporating a traditional craft technique. Examples of this would be Willow Playhouse or Onion Dome.

## QUESTION 6

(a) General comment on the performance of learners in the specific question. Was the question

well answered or poorly answered?

6.1

Average to good results for this question.

6.2

Average to excellent results for this question. Only one centre displays a major problem with this question.

(b) Why the question was poorly answered? Also provide specific examples, indicate common errors committed by learners in this question, and any misconceptions.

6.1

6.1.1 Although average to good results were achieved for this answer, many candidates did not refer to the hourglass. Possibly these candidates did not scrutinize the image well enough to notice the symbolic use of the hourglass with the text below which states that "time is running out".

Most candidates did not reflect on the font style and how this aids with bringing the message across in a successful manner.

6.1.2 Candidates are not showing the correct understanding of the terms 'recycling' and 'upcycling'. Confusing the two with each other was often noted, also referring to re-using a product in its original state as recycling.

6.2

Although average to excellent results were achieved for this question, some candidates have discussed designers/design groups whose work does not portray a very strong environmental concern or consciousness.

Some candidates wrote lengthy background information regarding the designers/design groups which is not a requirement of the question. Not enough information on the design processes and material discussed. Also not enough emphasis placed on reason/s why the designer/design groups' work explores sustainability and environmental concerns.

(c) Provide suggestions for improvement in relation to Teaching and Learning

6.1

6.1.1 Teachers need to stress the importance of terminology in terms of environmental issues. These terms need to show an understanding of how they can be identified and explained when the candidate has to refer to an image/s provided.

6.1.2 Understanding of terms used in an environmental context needs to be explained to learners. Hardcopy notes or a PowerPoint presentation which includes visual images which support the explanation of the terms would greatly assist learners.

6.2

Teachers need to provide learners with clear guidelines as to the appropriate designers to discuss for this question.

Learners must know and indicate which designer is South African and which designer is international.

Designers chosen for this section of the examination paper must reflect environmental responsibility. The learner must be taught to address/discuss the environmental issues of the designers works.

They need to discuss more than general characteristics of the work, plus an example of a design. In other words, candidates need to stress how and why the designers/design groups they have chosen address environmental issues and explore sustainability in their work.

(d) Describe any other specific observations relating to responses of learners and comments that are useful to teachers, subject advisors, teacher development etc.

6.1

Most candidates did attempt to answer this question to the best of their ability and wrote a substantial amount of information.

6.2

The candidates approach to this was very similar to that of question 5.1.2. It is encouraging to note that candidates are indicating in their answers whether a designer being discussed in South African or international. Many candidates however are not using the correct name/titles of the design works/products along with the correct names of the designers/design groups.

The discussion of each designers work must include aims, design processes and materials, plus one work offering the title/name along with a description of this work.

This question requires a discussion which explains how the work has transformed and impacted on the environment. The candidate should show very clear reasons why and how this work explores environmental and sustainable issues.