

SECTION A – DESIGN LITERACY

QUESTION 1

- 1.1 Generally speaking, this was well-answered, but candidates from weak centres were not clear about the *universal principles of design* and referred again to the *elements* in 1.1.2.

Very few centres taught *gestalt*. (The markers felt that gestalt theories were too difficult and related solely to graphic design.)

The question on symbolism in the logo (1.1.3) was very well answered and some lively, varied responses were encountered.

- 1.2 Most candidates enjoyed this question, but had difficulty in 1.2.1 (b) with the meanings of 'form' and 'plane'. Teachers need to ensure that candidates understand how to discuss this intelligently, and to avoid responses like *the form is of a girl sitting down*.

Recommendation: Ensure clear understanding of design terminology from Grade 10 onwards, both in practical and theory lessons.

QUESTION 2

- 2.1 Many candidates, even in the good centres, did not refer to the logos in the given adverts, but discussed the *whole advert* in 2.1.1. Either they do not know how to recognise the logo or they are not reading the paper diligently. (The fact that the images were not in colour could have been partly to blame.)

Stereotypes and prejudice in 2.1.1 seemed to be understood. Even the weaker candidates had something to offer.

- 2.2 The definitions of terms such as *content* and *symbol* had not been properly taught in the weaker centres. For example, many candidates did not recognise the FF or @ symbol.

Recommendation: As for Question 1.

QUESTION 3

- 3.1 Candidates must be taught how to compare and contrast in an integrated way, and not simply split the information into 2 paragraphs. Also, as 3.1.1 was allocated 6 marks, it required a full response. Candidates who listed words in a table did not receive full marks.

Though most engaged in the debate in 3.1.2, some candidates did not refer to the examples in support of their answers, thus losing marks.

- 3.2 This was very well-answered by candidates in the better centres. Candidates must be able to differentiate between discussing the *characteristics of the designer's style* (3.2.3) and giving general information about the designer. Also, there were instances where the designer was 'made up' and the information that followed was vague. It is not wise to choose the dressmaker down the road as the information cannot be verified by

the markers. (The markers were able to *Google* while marking, and had class notes and many books to which they could refer. Teachers are encouraged to submit notes to their curriculum adviser to aid the markers.)

The obvious designers, such as Heath Nash, cropped up regularly, but it was also heart-warming to see that the candidates had been exposed to or had researched a wider variety of current designers in SA.

Recommendation:

To help candidates, teachers are encouraged to twin with other schools, especially where there is a lack of resources. Alternatively, they could lobby their principals for computer and Internet access, as well as funds for outings. They could also invite designers to speak or conduct a workshop at their school.

QUESTION 4

- 4.1 This was poorly answered, except in the good centres. It seemed that in some centres the historical styles of the 20th century were not taught at all. There was also confusion about the styles, their characteristics and historical contexts.
- 4.2 Unfortunately, the way this question was set led to repetition, and the markers felt that the examples themselves were problematic. This was taken into account when marking.

Recommendation:

If you teach this part of the syllabus in Grade 11, as many centres opt to do, then revision must occur in Grade 12 – or, at the very least, candidates must be re-tested on this section before the final paper.

SECTION B: DESIGN IN A SOCIAL/ENVIRONMENTAL CONTEXT

QUESTION 5

- 5.1 This was not answered well overall. Many centres had not addressed the four issues listed in the question. However, the markers agreed this question was too difficult. (The recommended book from which this information came, was difficult to obtain or afford.) However, it was left open to the candidates to answer on any social issue they had come across. Most did this, but without connecting it to design. Again, the inherent fault lay with the setting of the question, but candidates should have been able to make these connections.
- 5.2 Candidates were able to give a lot of information in their answers, but many avoided referring to the conceptual and perceptual aspects.

QUESTION 6

While the knowledge required to answer Question 6 was generally present, because of the confusing layout and errata in this question, even some good candidates experienced problems.

Some candidates incorrectly used SA designers for 6.1. Unless they justified their choice fully and gave specific support, they received no marks.

Candidates from weak centres had not been exposed to a sufficient number of designers, and the differences outlined below. Candidates who struggled resorted to repetition, especially in 6.2.4.

Recommendation:

The differentiation between International and South African designers needs to be emphasized during teaching; as well as the difference between environmental issues (green, sustainability) and social issues (HIV/Aids, poverty, access to water, etc.).

SECTION C: DESIGN IN A BUSINESS CONTEXT

QUESTION 7

Though the style of the questions invited generalisations in the answers, there was evidence that this section was not well taught in many schools, let alone understood by some teachers.

Question 7.2 would have been the better choice for weaker candidates. Business terms, such as *tender*, and even the concept of marketing, were not well understood. Advertising and marketing are often seen as the same by the candidates. However, good candidates were able to score well in this last section, though time was an issue for some.

(The markers said that this area posed difficulties for them, as the candidates see it as a boring task and find it very tiring to answer a 30-mark question at the end of a very long paper.)

Recommendation:

Ask the Business Studies teacher for help, or use the case studies as an opportunity to research a 'live' business plan.