



# **basic education**

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Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **DESIGN**

### **EXAMINATION GUIDELINES**

**GRADE 12**

**2014**

**These guidelines consist of 20 pages.**

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## CHAPTER 1: INTRODUCTION

The Curriculum and Assessment Policy Statement (CAPS) for Design outlines the nature and purpose of the subject Design. This guides the philosophy underlying the teaching and assessment of the subject in Grade 12.

The purpose of these Examination Guidelines is to:

- Provide clarity on the depth and scope of the content to be assessed in the Grade 12 National Senior Certificate Examination in Design.
- Assist teachers to adequately prepare learners for the examinations.

This document deals with the final Grade 12 external examinations. It does not deal in any depth with the School-Based Assessment (SBA), Practical Assessment Tasks (PATs) or final external practical examinations, as these are clarified in a separate PAT document which is updated annually.

These Examination Guidelines should be read in conjunction with:

- The *National Curriculum Statement (NCS) Curriculum and Assessment Policy Statement (CAPS): Design*
- The National Protocol of Assessment: *An addendum to the policy document, the National Senior Certificate: A qualification at Level 4 on the National Qualifications Framework (NQF), regarding the National Protocol for Assessment (Grades R–12)*
- The national policy pertaining to the programme and promotion requirements of the National Curriculum Statement, Grades R–12

**CHAPTER 2: ASSESSMENT IN GRADE 12****2.1 Formal assessment in Grade 12**

All Design candidates will complete two external question papers as prescribed:

Paper	Type of paper	Duration	Total	Date	Marking
1	Theory	3 hours	100	October/November	Externally
2	Practical	Maximum 24 hours	100	October/November	Externally

At the end of Grade 12 Design learners will be marked on the following:

• <b>SBA mark:</b> Raw marks and totals for assessment tasks converted from Term 1 to Term 3	<b>100</b>
• <b>Exhibition of the year:</b> 4–5 products (2 PATs + 1 trial examination practical + 1 work from Grade 11)	<b>100</b>
• <b>Practical examination:</b> Workbook and product, externally set and marked	<b>100</b>
• <b>Theory examination:</b> Externally set and marked	<b><u>100</u></b>
	<b>400</b>

**TESTS AND EXAMINATIONS**

- Formal assessments should not comprise a series of small tests, but should cover a substantial amount of content and the duration should be 45 to 60 minutes.
- Open-book tests can also be set. These require learners to find information. Learners are tested on understanding of learning material and not on rewriting facts only. Open-book tests should not include only short questions. Learners are required to write longer reflective answers, such as paragraph-type responses to a given scenario. Paragraphs providing reasons and supporting evidence/arguments are essential.
- Each test, open-book test and examination must cater for a range of cognitive levels and must also include paragraph-type responses.
- Questions should include unseen visual images to test learners' visual analysis skills. These images should relate to South African and international designs/movements/civilisations that they have studied.

## 2.2 PAPER 1: Design in Context (Topic 3)

### GUIDELINES

The National Department of Basic Education sets the written examination (Topic 3) on designated content taught during the year.

The **examination format** will comprise the following:

1. There are **SIX** questions in the paper, which must be answered in a 3-hour period.
2. There are choices within some questions in the paper. The options must be read carefully. The total marks for Paper 1 (Topic 3) are 100 marks.
3. The paper is divided into THREE sections:

### SECTION A: DESIGN LITERACY [30 marks]

**QUESTION 1:** Analysis of unseen examples – SOUTH AFRICAN AND/OR INTERNATIONAL: a choice between 2D and 3D may be given (10 marks)

This question will assess the learner's ability to analyse/critically engage with examples of design from any category or discipline by referring to:

- The use of the elements and principles of design. Learners must be able to explain how each element or principle is used and how this use impacts on the 'look and feel' of the design. Description of the element is not sufficient (e.g. 'the lines are organic' is an observation or description). Learners will be expected to expand on the effect of this type of line on the whole, e.g. 'the use of organic lines evokes movement and flow'.
- General and current design terminology and concepts, as well as terms and concepts dealt with during the study of design history (e.g. learners must be able to discuss unseen designs in relation to terms and concepts associated with design movements or styles through the ages) such as functionalism, minimalism, eclecticism, avant-garde, anti-design, hard-edge, biomorphic, popular culture, subcultures, gender specific, exclusivity, feminism, hybridism, deconstructivism, etc.
- Current design issues, e.g. how the use of indigenous craft systems in contemporary design creates a sense of pride in heritage (Proudly South African), how human-centred design can enhance the human experience and the quality of life, art or craft debates, hand-crafted or machine-made, upcycle versus recycle, functionalism versus decorative, less is more versus less is a bore, etc.

**RECOMMENDED RESOURCES OR LTSM:**

- Past question papers
- Current design magazines – both South African and international, e.g. *Visi, Ijusi, Design Indaba, Migrate Magazine*
- The Internet

**QUESTION 2:** Communication through design (unseen) – SOUTH AFRICAN AND/OR INTERNATIONAL (10 marks)

This question assesses the learners' ability to understand messages that are conveyed by designs and their ability to express this understanding clearly. Learners must be able to:

- 'Read' common symbols in the context of the design.
- Critically evaluate the use of stereotypes, bias, discrimination, prejudice and subliminal messages.
- Explain the 'message' of a design and be able to support this explanation with clear reference to the design.

**RECOMMENDED RESOURCES OR LTSM:**

- Past question papers
- Current design magazines – both South African and international
- The Internet
- Any other available resources

**QUESTION 3:** Comparison between South African and international design (unseen) (10 marks)

The learners' understanding of the connections between South African and international design will be assessed. They need to be able to see the influence of South African and/or African design on international design and vice versa. Indigenous knowledge systems could also feature here. This comparison has to be written in essay form. This is a higher-order cognitive level question and an ability to isolate one relevant characteristic or aspect (e.g. materials and techniques) at a time and to discuss its use in both designs (i.e. pointing out similarities and differences) is expected. No marks will be allocated to two separate essays.

A comparison between South African contemporary and international classical architecture could also be asked here.

**RECOMMENDED RESOURCES OR LTSM:**

- Past question papers
- Current design magazines – both South African and international
- The Internet
- Textbooks approved by the Department of Basic Education (DBE)

**SECTION B: HISTORY OF DESIGN [30 marks]****QUESTION 4: History of Design (30 marks)**

This question will be divided into subsections.

Learners must be able to describe the AIMS, INFLUENCES and CHARACTERISTICS of each of the design movements that need to be studied (specified in the content of Term 1 of the CAPS document and in 2.2 Topic 3 of this document). This is a lower-order cognitive level question. They must also be able to refer to at least ONE designer and design for each movement in order to explain these aims, characteristics etc.

Higher-order cognitive level questions will also be asked, e.g. learners must be able to COMPARE two or more of these movements in order to show similarities and differences. They must also be able to explain the value/contribution of each movement to the development of design. Learners must be able to respond to a statement and relate it to one or more movements. The importance of directly relating the answer to the statement must be stressed.

Unseen examples of South African design (past and present) can be given and learners must be able to recognise and explain the influence of design history movements on these designs.

A comparison between classical and contemporary architecture could also be asked here.

**RECOMMENDED RESOURCES OR LTSM:**

- Textbooks approved by the DBE
- Past question papers
- Current design magazines – both South African and international
- The Internet

**SECTION C: DESIGN IN A SOCIO-CULTURAL/ENVIRONMENTAL AND SUSTAINABLE CONTEXT [40 marks]****QUESTION 5: Design and socio-cultural issues (20 marks)**

Learners need to understand the difference between craft and design and must be able to explain the value of INDIGENOUS KNOWLEDGE SYSTEMS in general and the value to South African contemporary design.

This question requires of learners to know the AIMS, INFLUENCES/ORIGINS and CHARACTERISTICS of THREE South African CRAFT DESIGNERS or DESIGN GROUPS, as well as at least ONE design by each that clearly reflects their style.

It is recommended that:

- ONE of these is a traditional craft
- ONE is a contemporary designer or design group inspired by this traditional craft
- ONE is a designer or group that uses craft to empower

The work of at least ONE of these designers/groups must show SOCIAL/CULTURAL responsibility and at least ONE must show ENVIRONMENTAL (QUESTION 6) responsibility.

Learners also need to know ONE AWARD-WINNING INTERNATIONAL DESIGNER whose work shows SOCIAL/CULTURAL responsibility.

Learners must show an understanding of how design can be used to create awareness of actual local, regional and national social issues, uplift others and convey socially responsible messages. They must understand concepts, know and be able to use relevant and appropriate terminology, such as empowerment, skills training, NGO (non-governmental organisation), community consciousness, cultural identity etc.

**RECOMMENDED RESOURCES OR LTSM:**

- Past question papers
- Current design magazines – both South African and international
- The Internet
- Textbooks approved by the DBE



**QUESTION 6: Design and environmental/sustainable issues (20 marks)**

This question requires of learners to be fully aware of current environmental issues and of how design can be used to contribute to addressing these issues. They must be able to explain what designers' responsibilities are regarding choice of materials and production methods; they must also be able to explain when irresponsible choices have been made. Unseen examples can be given that need to be analysed for their level of environmental responsibility.

They need to have all the relevant vocabulary at their disposal to understand questions relating to environmental concerns and to be able to supply good answers (e.g. eco-conscious, green, sustainable, greenhouse effect, bio-degradable, toxic waste, landfills, carbon footprint, recycling, re-use, human-centeredness).

Learners are expected to know the AIMS, INFLUENCES and CHARACTERISTICS of at least ONE SOUTH AFRICAN designer and of at least ONE AWARD-WINNING INTERNATIONAL designer whose work shows addressing ENVIRONMENTAL CONCERNS. For each of these designers the learners must also know at least ONE design that clearly illustrates environmental responsibility.

**RECOMMENDED RESOURCES OR LTSM:**

- Past question papers
- Current design magazines – both South African and international
- The Internet
- Textbooks approved by the DBE

**PAST QUESTION PAPERS CAN BE FOUND ON THE FOLLOWING SITES:**

The new CAPS question paper will have questions that overlap with QUESTIONS 1, 2, 3, 4, 5 and 6 of past question papers; therefore they can still be used as teaching tools.

**QUESTION 7 on the Business Context now forms part of Topic 1 in the CAPS.**

<http://www.education.gov.za/Examinations/PastExamPapers/tabid/351/Default.aspx>

[www.ecexams.co.za](http://www.ecexams.co.za)

[www.designvisualarts.co.za](http://www.designvisualarts.co.za)

### 2.3 PAPER 2: Practical Examination (Topics 1 and 2)

<b>TIME:</b>	Topic 1: Practical process/preparation at school and/or home during Term 3 Topic 2: Practical product done under controlled conditions only at school during an estimated 24 hours (at least 12 hours but no longer than 24 hours)
<b>HAND OUT:</b>	Will be stipulated by the DBE.
<b>DUE DATE:</b>	Will be stipulated by the DBE.

This practical examination consists of ONE question paper with two optional topics.

Learners must choose ONE of the two briefs/themes, unless otherwise stated.

This question paper comprises TWO parts:

- The examination workbook/sourcebook (A3 size suggested) (Topic 1) (50 marks)
- The final practical examination product (Topic 2) (50 marks)

The learner should choose from ONE of the following categories:

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

The practical examination is set by the National Department of Basic Education.

**NOTE:** The maximum duration for the entire practical examination process will be indicated on the national practical Paper 2. The management of SECTION B will be administered provincially, taking into account national guidelines.

The brief/theme will be a wide and open-ended theme to cater for diverse solutions in the different specialisation disciplines.

**GUIDELINES (INSTRUCTIONS TO THE TEACHER)****SECTION A: SOURCEBOOK/WORKBOOK (Topic 1) [50]**

- The teacher may **guide** the learners in their choice of design brief in SECTION A. The learners may be **guided** in their choice of design field, process and techniques to be used in SECTION B (Topic 2).
- Encourage the learners to explore as many different interpretations and options as possible. Closely monitor and guide the learners as they research the brief/theme.
- Topic 1 has the same weighting as Topic 2 (the final product). It should therefore be given enough time to acknowledge its importance.
- Due to the preparatory nature of Topic 1, learners are allowed to work at home. The teacher may be involved in the preliminary preparatory session.
- The workbook provides insight into the way that the learners have formed ideas and investigated a variety of processes leading to the final work. The workbook should clearly communicate all thought processes leading to the making of the final product.
- Direct copying of an image or design that is not the learner's own will be penalised. This is plagiarism and is unacceptable. The utmost stress is put on the process of **transformation** of the source material.
- The workbook/sourcebook must open easily and have pages that turn easily and should be made of light material, to facilitate transport, where applicable.
- All process/preparatory work for the design must be shown in a sourcebook/workbook (A3 size suggested). This will involve:
  - The process of conceptualisation through to realisation
  - Evidence of research, generative ideas/developmental concepts (e.g. thumb-nail sketches, mood boards)
  - Evidence of planning that is relevant to the design brief (could be storyboards, sketches, thumbnails, conceptual drawings, tonal drawings, scamps, maquettes OR prototypes related to the final concept)
  - Evidence of experimentation with reference to the design brief
  - Evidence of planning the final exhibition layout, where applicable
- The workbook should reflect individuality and creativity.
- Ensure that the workbook is presented professionally.

**SECTION B: PRODUCT (Topic 2) [50]**

- All work for Topic 1 must be completed before the commencement of the Topic 2 examination work. Learners must use the Topic 1 sourcebook as a point of reference during their Topic 2 examination. Both Topic 1 and Topic 2 examination work must be submitted to the examination officer/teacher immediately after the Topic 2 examination is completed. The submission date will be stipulated by each province in an official letter.
- THE TEACHER MAY **NOT ASSIST** THE CANDIDATE **IN ANY WAY** DURING THE FINAL PRODUCTION OF THE DESIGN (Topic 2).
- Topic 2 must be done at the learner's examination centre or registered art and design centre, under supervision. Topic 2 work may NOT be done at home and may NOT leave the examination venue.
- Although it is recommended that a two-dimensional design should NOT be larger than A2 in size, learners' work is **not restricted regarding size**.
- The size of a two- or three-dimensional design 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 for exhibition/marketing purposes in some provinces.
- It should be a substantial body of work representing at least 12 hours and no more than 24 hours.
- **NOTE:** 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.
- Any form of direct copying/plagiarism or work not produced by the learner will be strictly penalised.
- A declaration of authenticity must be completed by each candidate (ADDENDUM A). Work must be done on a continuous basis during contact time, during four consecutive days of 6 hours each or at the school's discretion.
- Attach ADDENDUM A to both Topic 1 and Topic 2 work.
- Each province will determine the process involved in the marking of Topic 1 (sourcebook/process) and Topic 2 (final product). Schools will be notified by the provinces concerning date, time and venue for the submission of works to the examination centres, where applicable.
- The examination work of Topic 1 should be professionally presented in a workbook/sourcebook (A3 format suggested).
- Topic 1 and Topic 2 must be neatly and clearly labelled.
- Do NOT confuse or mix up examination Topic 1 and Topic 2 with PATs 1, 2 and the trial examination practical (year work).
- Please adhere to the mark allocation when marking.

**ASSESSMENT CRITERIA****SECTION A: SOURCEBOOK/WORKBOOK**

<b>CRITERIA</b>	
Expression of intention and rationale	10
Evidence of research, experimentation and reflection	10
Evidence of detailed planning and presentation related to the final concept	30
<b>TOTAL</b>	<b>50</b>

**SECTION B: THE PRODUCT/PRACTICAL**

<b>CRITERIA</b>	
Creativity/Originality/Interpretation in terms of the concept and solutions that are relevant to the brief	10
Evidence of design involvement: The appropriate use of design elements and principles	10
Technique/Craftsmanship/Method	10
The design solution must show evidence of at least 12 hours' work under controlled circumstances	10
Professional presentation and functionality of the final design solution	10
<b>TOTAL</b>	<b>50</b>
<b>GRAND TOTAL</b>	<b>100</b>

**ASSESSMENT CRITERIA FOR PRACTICAL WORK**

<b>Outstanding</b>	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: <b><u>outstanding and original presentation.</u></b>
<b>Excellent</b>	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: <b><u>some minor flaws evident.</u></b>
<b>Very good</b>	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: <b><u>some obvious inconsistencies/flaws evident.</u></b>
<b>Good</b>	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: <b><u>distracting/obvious inconsistencies.</u></b>
<b>Average</b>	50–59	Adequate, feels mechanical, derivative or copied, little insight, unimaginative, some visual references not always clearly identified, fair presentation: <b><u>many distracting inconsistencies.</u></b>
<b>Below average</b>	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: <b><u>in need of support/motivation to pass.</u></b>
<b>Weak</b>	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: <b><u>in need of support/motivation to pass.</u></b>
<b>Very weak: Fail</b>	20–29	Very little information, jumbled, not easy to view with <b><u>little or irrelevant work/visual information.</u></b> No effort made to present work in an acceptable manner. General lack of commitment/cooperation.
<b>Unacceptable: Fail</b>	00–19	Incoherent, <b><u>irrelevant, very little or no work,</u></b> lack of even limited skills being applied. No commitment/cooperation.

**2.4 Cognitive levels**

<b>Cognitive Level</b>	<b>Percentage</b>
Lower order: knowledge and comprehension	30
Middle order: application	40
Higher order: analysis, evaluation and synthesis	30

<b>KNOWLEDGE</b>	<b>COMPREHENSION</b>	<b>APPLICATION</b>
remember, recall, tell, list, write, find, name, locate, etc.	explain, describe, discuss, distinguish, outline, etc.	implement, infer, solve, show, illustrate, classify, construct, examine, etc.
<b>ANALYSIS</b>	<b>SYNTHESIS</b>	<b>EVALUATION</b>
analyse, compare, interpret, investigate, categorise, explain, etc.	create, invent, plan, predict, design, propose, formulate, etc.	judge, decide, justify, debate, reflect, prioritise, argue, etc.

**CHAPTER 3: ELABORATION OF THE CONTENT FOR GRADE 12 (CAPS)****GRADE 12 – OVERVIEW OF TOPICS****Topic 1: Design process and influencing factors****Process**

Demonstrate a sound understanding of the interrelated nature of the planning, action and reflection cycle, which informs the design process:

- Work from a brief or identify a need, a problem or an opportunity.
- Investigate the context.
- Generate ideas and investigate different approaches and methods.
- Investigate the use of appropriate materials and production techniques.
- Produce samples, prototypes or maquettes (French word for scale models).
- Evaluate the ideas generated and select the best solution.
- Gain knowledge and appreciation of design as a powerful instrument of change to add value to life.

**Influencing factors**

- Knowledge and appreciation of aesthetics and functionality, trends and markets.
- Knowledge of the difference between designing for a need and designing for an audience within a context.
- Knowledge and appreciation of responsible design practice.
- Continued development of **drawing skills**.

**Design in a business context: Research**

- One award-winning South African designer, design agency or company.
- A basic understanding of marketing design products in terms of target market, packaging and advertising (using mass media, community radio stations, readily available facilities for market exposure and advertising purposes).
- An understanding of responsible design by considering human rights and environmental issues throughout the process.
- An understanding of copyright law in relation to the protection of designs and artworks.
- Field trips to investigate career and tertiary opportunities in design.
- Career opportunities within the design discipline: range, scope, training needed and training availability.

**Topic 2: Design production, time management and safe practice****Design production – making and presenting the product**

- Apply and provide evidence of the design process. (The final product/solution should show clear evidence of the design process and relevance to the brief/problem)
- Demonstrate proficiency in materials and techniques chosen to create design solutions.
- Present and effectively communicate a design solution.
- Interpret, use and explain the choice of design elements, principles and materials in the final product, service or environment.

**Time management**

- Self-discipline.
- Plan, organise and manage own work.
- Keep to the time schedules or deadlines.

**Safe practice**

- Safe working practices at all times in the use of materials and equipment.
- Understand and apply the health and environmental implications related to the use of materials.



**Topic 3: Design theory:**

- **History and literacy**
- **Design in a socio-cultural/environmental and sustainable context**

**Design Literacy**

- Apply the theory and the terminology that underpins and describes design in both theory and practice with confidence.

**History of design**

- Sound knowledge of the historical development, characteristics and influences of styles in design.
- **Revise design movements learnt in Grades 10 and 11** (Greek, Roman, Gothic, Renaissance, Baroque, Rococo, Neo-classical, Victorian, the Industrial Age, Arts and Crafts, Art Nouveau, Bauhaus, Art Deco, Modernism and Scandinavian): must know examples from different categories (e.g. visual communication/information design, surface design, product design and environmental design) so that a wide range of categories are covered. [TERM 1]
- **Pop Age and Post-modernism** (focusing on ONE design category): must be able to refer to an example of at least ONE designer and design for each movement. [TERM 1]
- Understand the influence of one or both of the above two movements (Pop Age and Post-modernism) on ONE AWARD-WINNING CONTEMPORARY INTERNATIONAL DESIGNER. [TERM 1].
- A brief overview of architecture and an ability to compare classical architecture with contemporary architecture in order to point out influences, similarities and differences. [TERM 3]

**Design in a socio-cultural/environmental and sustainable context**

- Understand and interpret signs and symbols, stereotyping, bias and prejudice in design.
- Demonstrate an understanding of the designer's responsibilities in relation to environmental issues and sustainable design.
- Study THREE two- and/or three-dimensional South African and/or African craft designers, past and present (could include craft centres and community projects) and demonstrate an understanding of the ways in which these designs can be used to reinforce or challenge social, cultural, environmental and ethical issues. ONE of these designers or design groups must clearly address SOCIAL AND/OR CULTURAL issues and ONE must clearly address ENVIRONMENTAL issues. [TERM 2]
- Study THREE AWARD-WINNING international designers. ONE must clearly address SOCIAL AND/OR CULTURAL issues and ONE must clearly address ENVIRONMENTAL issues. [TERM 3] THESE THREE DESIGNERS ARE STUDIED IN ADDITION TO THE INTERNATIONAL ONE STUDIED IN TERM ONE IN CONJUNCTION WITH POP AND POST-MODERNISM.

## CHAPTER 4: GENERAL SUBJECT INFORMATION

### 4.1 Terminology

Learners are expected to have an extensive design vocabulary at their disposal by the end of Grade 12 and teachers are encouraged to hand out a glossary and to ensure that learners know and understand these terms. Design terms that are related to the Design History movements and that are used in contemporary design magazines must become part of the vocabulary that they use when writing about designs and when discussing their own designs. This terminology must also be used in the setting of tests and examinations.

### 4.2 Resources

- Regular, continuous visits to and discussions of contemporary exhibitions are strongly recommended.
- Where visits are impossible (e.g. schools in rural areas), newspaper reviews, the Internet, large prints of designs, CDs, TV, etc. as well as invited designers should be regularly consulted.
- Learners will be expected to be familiar with **at least ONE** recent local exhibition.
- **NOTE:** Teachers should develop and use their own collection of class notes, reference books, catalogues and magazines, photographs, slides, videos, etc. to provide valuable teaching and learning support material for the theory content and practical skills required by the Design curriculum.
- All teachers are encouraged to share and develop resources in groups or clusters, enabling a sharing of workload and information.

#### 4.2.1 LTSM

- Textbooks approved by the DBE.
- Links should be made between international and South African design regarding influences and similarities in, for example, style, technique, approach, content and context to understand global design and trends.
- The emphasis on Design Literacy makes this a dynamic and interactive subject. Learners must be guided to participate actively through questioning, discussions, debates, games and other interactive activities. Use Design Literacy to enforce learners' practical work.
- The emphasis should be on visual images to show the interaction between design and society. The showing of visual images in the form of slides, PowerPoint presentations, photocopies, DVDs, video clips, etc. is essential, and learners must engage with these images in class.
- Give learners many opportunities to write about design, to develop their writing skills and to use design terminology. This writing need not take the form of long research essays, but can involve shorter, more frequent tasks (e.g. writing about designs seen at an exhibition, an analysis of an unseen example(s), learners' own examples, worksheets, flash cards).

- Encourage learners to visit formal and informal design exhibitions, to read and collect reviews of exhibitions, to read and look through design magazines, catalogues and books and to do research on the Internet.

#### 4.2.2 LTSM (subject to availability)

- Any design magazine, e.g. *House and Leisure*, *World of Interiors*, *Visi*, *Elle Deco*
- Articles from Internet websites, e.g. [www.designmagazine.co.za](http://www.designmagazine.co.za) and <http://www.designmagazine.co.za/designed.shp>
- Textbooks approved of by the DBE
- Woolworths' *Making the Difference through Design Daily* resource book

### CHAPTER 5: GENERAL GUIDELINES FOR ANSWERING TOPIC 3

- The learner should read the question paper carefully and underline/circle key instructions in questions before answering.
- It is important that arguments and statements are well reasoned and qualified.
- Information and design works discussed in one answer must NOT be repeated in other answers.
- Learners must name the designer and title of each design work mentioned where applicable AND THESE MUST EITHER BE PLACED IN INVERTED COMMAS OR UNDERLINED.
- Learners must answer all the questions in FULL SENTENCES or PARAGRAPHS, where applicable. Answers in point form cannot receive full marks.

SUGGESTED ANSWERING TIMES FOR EACH QUESTION	
QUESTION	TIME (minutes)
1	20
2	20
3	20
4	45
5	30
6	30
Reading of questions	15
	<b>TOTAL: 180 (3 hours)</b>

**CHAPTER 6: CONCLUSION**

It is envisaged that this Examination Guidelines document will serve as an instrument to strengthen and empower teachers to set valid and reliable assessment items in all their classroom activities.

This Examination Guidelines document is meant to articulate the assessment aspirations espoused in the CAPS document. It is therefore not a substitute for the CAPS document which teachers should teach to.

Qualitative curriculum coverage as enunciated in the CAPS cannot be over-emphasised.