



# education

Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**DESIGN P1**

**(THEORY)**

**FEBRUARY/MARCH 2010**

**MEMORANDUM**

**MARKS: 150**

**This memorandum consists of 25 pages.**

**SECTION A****QUESTION 1 [20 marks]****AS1: Make value judgments informed by a clear understanding of design.****AS2: Understand design theory and use design terminology correctly.****1.1 [10 marks]****Credit must be given to any valid and reasonable answer.****1.1.1 (6 marks)****Allocate 2 marks for each of the three discussed terms/phrases.**

- **Plane (element)** ☑ – 'Planar' shape –these are the 2-dimensional planes on the interior surface. E.g. small circles and rectangular strips. ☑ In the bowl there is a central 2-dimensional circle joined to the circumference of the bowl by two rectangular planes. ☑ An organic leaf or plane is found on one side of the bowl. ☑
- **Dot/line (element)** ☑ – Small circles of glaze (dots) are superimposed on both darker circles and on darker diamonds, on one side of the bowl. ☑ A row (line) of dots borders the inner circle as well. ☑ Light lines border the two sides of the rectangle, and a line also divides the organic leaf shape in two. ☑ A dark line acts as a rim on the outer circumference e.g. outline. ☑
- **Symmetry (principle)** ☑ – The circular shape of the bowl is divided into two through the centre but is asymmetrical (the two halves are not identical as there are many circles on one side and a leaf on the other) ☑.
- **Contrast (principle)** ☑ – An extremely dark circle and light dots/lines are contrasted against a middle toned background. ☑ A light background is maximally contrasted against a very dark leaf shape.
- **Similarity (Universal principle - Gestalt)** ☑ – elements that are similar are perceived to be more related than elements that are dissimilar. ☑ The repetition of dots on the surface of the bowls creates similarity/unity. ☑
- **'Aesthetic-usability' effect (Universal principle)** ☑ – beautiful (aesthetic) designs are perceived to be easier to use than less aesthetic designs. ☑ A bowl needs to be concave in order to hold a liquid (e.g. a sauce). This will in fact cover up the design. However, when people buy (choose) this design, they will choose it for its beauty, and may not even use it for its function as a container. ☑

**1.1.2 (4 marks)****Allocate 1 mark for each of the discussed ways.**

This design shows an 'African aesthetic'. Discuss FOUR ways in which this has been achieved.

- The simple, uncomplicated use of geometry (rectangle and circle) are considered African. ☒
- The shapes are bold and striking, in that they contrast maximally with each other – considered African. ☒ Subtle colours and tones are not often used.
- The use of a stylized organic (leaf) shape is considered typical of Africa. E.g. use the natural surroundings as an influence. ☒
- The emphasis on repetition of shapes (pattern) is considered typically African. ☒
- The use of 'non-perfect' symmetry is also commonly found in Africa (e.g. an Ndebele mural). ☒

**Credit must be given to any valid and reasonable answer.**

<b>Q1.1 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING %</b>	<b>QUESTIONS</b>	<b>MARKS 10</b>
Lower order	Recall of elements and principles	30%	1.1.1	3
Middle order	Application of elements & principles	30%	1.1.1 + 1.1.2	3
Higher order	Evaluation	40%	1.1.2	4

**1.2****1.2.1 (Allocate 8 marks)**

**Credit must be given to any valid and reasonable answer.**

- **Functionality** – The strength of this design is that a shirt would not slip off the hanger as the bristles would increase the friction. ☒ The cylindrical form of the bottlebrush would allow air to circulate and therefore prevent any musty damp smell and mould from forming. ☒ The weakness is that the hanger looks bulky and may take up excessive closet space. ☒
- **Reliability and cost effectiveness** – the strength is that galvanized wire is cheap (a much used industrial material) but is long-lasting as the zinc plating prevents the steel inner core from rusting. ☒ The nylon bristles retain their stiffness even after washing and years of use. They too are cheap as most brush products make use of them. ☒ The colour is an integral part of the nylon and will not rub off on the clothing. ☒ The weakness is that the overall price of the design can be high as it is a sought after 'collector's piece'. ☒
- **Usability and ergonomics** - the strength is that this hanger is easy to use and to clean ☒ The shape of the hanger imitates the slope and size of the human shoulders. This ensures that it will keep the shape of shirts. ☒ The weakness is that a 'one size' hanger would not necessarily suit all people. It would need to be offered in different sizes. ☒
- **Originality and creativity** – the strength is that although it seems an obvious and simple design, it is a much better solution than a conventional hanger, which gives it a higher perceived value – more creative. ☒ The principle of Ockham's Razor explains that it is often the simplest solution that is the most prized – it seems to remove visual 'impurities' from the design leaving a cleaner, purer result. ☒ The weakness is that people who don't understand design, initially react badly to the industrial look of this design. They see it as an object for cleaning dirt – it seems to have little aesthetic value – they miss the parody/irony. ☒

**1.2.2 (Allocate 2 marks)**

- **Texture** – the stiff nylon bristles are bound up in the twisted wire so that they project outwards from the wire and create a 'bottlebrush' effect. This would be a physical / actual texture and would feel prickly. ☒
- **Form** – the bristles spiralling around the twisted wire create a cylindrical 3-dimensional 'see through' form. ☒

<b>Q1.2 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING %</b>	<b>QUESTIONS</b>	<b>MARKS 10</b>
Lower order	Recall	30%	1.2.1	3
Middle order	Application	40%	1.2.1 + 1.2.2	4
Higher order	Evaluation	30%	1.2.2	3

**QUESTION 2 [10 marks]**

**AS3: Discuss, explain and demonstrate the context and purpose of the products, images, signs and symbols used in design to convey overt and hidden messages that reinforce or challenge stereotypes, biases and prejudices, past and present.**

**AS2: Understand design theory and use design terminology correctly.**

**Credit must be given to any valid and reasonable answer.**

**2.1 (Allocate 4 marks)**

**FIGURE A:** The male model can be linked to the name of the perfume – 'LE MALE' - advertised in A. ☒ The male model also reflects or mirrors the packaging of the product, the 'male' bottle. ☒ The sailor hat being worn by the model can be linked to the sailor vest on the bottle to further the masculine, robust image of the product, as personified in the name. The visual content therefore contributes to the masculine, 'male' product image. ☒

**FIGURE B:** The emphasised, piercing eyes of the model can be linked to the name of the product 'hypnôse' as she has a very hypnotic look – the viewer can not ignore her eyes. ☒ The model conveys a seductive, alluring image which also refers to the name of the product. ☒ A very hypnotic image is therefore being portrayed by the visual content in this advertisement, her hand covers the bottle, 'hypnôse' she is hypnotised by the perfume, she can not break away from it.

**2.2 (Allocate 6 marks)**

Learners will offer different viewpoints to the question. Opinions must be based on appropriate design language. Learners must be able to identify the existence of stereotypes and discuss how these advertisements challenge or reinforce embedded stereotypes.

**Viewpoint 1:** Learners answering yes might argue that these advertisements reinforce prejudice as they discriminate against other races, communicating that only the race represented in the advertisements may wear the perfume or will be able to afford it. ☒ They might also feel that the advertisements are misleading; implying that the perfume in FIGURE A will change anyone into a macho male and the perfume in FIGURE B will make anyone have a hypnotic effect on other people. ☒ They might reason that these advertisements imply that only beautiful or good-looking people may use the product, therefore discriminating against other people. ☒ Another statement could be that the advertisements are promoting bias as they imply that only people similar to the models in FIGURES A and B can smell good. ☒ Some learners might argue that the imagery is not appropriate for the South African society as it is not representative of our society. ☒ The product might also be too expensive and therefore not affordable to all of the South African society. ☒

**Viewpoint 2:** On the other hand learners may argue that the models in advertisements A and B do represent the average person using perfume. ☒ A further argument could be that people buying perfumes would rather be attracted to the shape of the bottle or the name of the perfume or the actual smell and that the images used in the advertisements are irrelevant. ☒ Learners might also reason that the advertisements are aimed at making people feel positive about themselves, that if they use the perfume they will feel better about their physical appearance or interaction with other people. ☒ Learners might feel that the advertisements are aimed at a certain target market, those people who would buy their products. ☒ Other learners might feel that these advertisements are appropriate as the visual images were chosen by one person/company only to represent his/her/their product. ☒ Furthermore learners might argue that the advertisements are not aimed at the broader South African society and therefore does not have to be appropriate. ☒

<b>Q2 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTIONS</b>	<b>MARKS 10</b>
Lower order	Observation; Recall; Comprehension	30%	2.1 + 2.2	3
Middle order	Application	40%	2.1 + 2. 2	4
Higher order	Analysis; Synthesis Evaluation Deduction	30%	2. 2	3

**QUESTION 3 [20 marks]**

**AS4: Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of design.**

**3.1.1 (Allocate 6 marks)**

<b>FIGURE A:</b> Lihopa Lichaba's recycled tin container	<b>FIGURE B:</b> Angelica Masuka's traditional woven basket
Both are containers <input checked="" type="checkbox"/>	
Both are hand-made <input checked="" type="checkbox"/>	
Made of unnatural/man-made recycled waste materials (tin) <input checked="" type="checkbox"/>	Made of natural ilala Palm <input checked="" type="checkbox"/>
Abstract/non-figurative use of different colours for decoration <input checked="" type="checkbox"/>	Figurative/relates to human figures pictures for decoration <input checked="" type="checkbox"/>
Wire-frame metal structure <input checked="" type="checkbox"/>	Self-supporting woven ilala structure <input checked="" type="checkbox"/>
Modern materials used <input checked="" type="checkbox"/>	Traditional materials used <input checked="" type="checkbox"/>

**3.1.2 (Allocate 4 marks)**

<b>FIGURES A and B</b>	<b>FIGURE C</b>
<b>Involvement of the designer</b>	
Once-off/each one looks different: only one of a kind. <input checked="" type="checkbox"/>	One prototype: thousands are mass-produced and all look exactly the same. <input checked="" type="checkbox"/>
Personal involvement/man-made. <input checked="" type="checkbox"/>	Minimal personal involvement/machine-made. <input checked="" type="checkbox"/>
<b>Aesthetics</b>	
Catering for specific tastes/specific target market e.g. collectors of unique hand-made designs. <input checked="" type="checkbox"/>	Catering for people across the board – it is very functional/target market – everyday household use. <input checked="" type="checkbox"/>
A artist's personal touch is much sought after. <input checked="" type="checkbox"/>	No imperfections/absence of the personal touch. Precision-made. <input checked="" type="checkbox"/>

<b>Q3.1 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTIONS</b>	<b>Marks 10</b>
Lower order	Observation	40%	3.1.1	4
Middle order	Application	30%	3.1.2	3
Higher order	Evaluation	30%	3.1.2	3

**3.2 (Allocate 10 marks)**

NOTE: A learner may choose to use any example as provided in the LPG, PAT or any documented other source.

Allocate marks as follows:

- Name of the designer/studio/agency (1)
- Name of one design/product (1)
- Local/global influence/s (3)
- Characteristic style of the designs (2)
- Discussion of design/product (3)

POSSIBLE EXAMPLE (from Environmental Design):

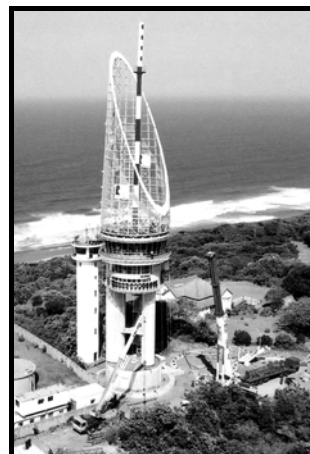
Designer: Don Albert ☒

Name of a design: One of his projects is The Millennium Tower ☒ in Durban, built as a port control tower.

**Influences:** Albert works interactively with nature. ☒ His work is characterised by futuristic elements, a futurism that anticipates decay or a dream that will never be fully lived. ☒ Some global influences on his work are, for example, ☒ Japanese architecture (the using of screens) and its influence on modernism. ☒ Albert was also influenced by his exposure to a long lineage of modern architecture while doing an internship in the USA, in the offices of Barton Myers, who had worked under Louis Khan, who had worked under Mies van der Rohe, who had worked under Gropius – always searching for new forms of architecture. ☒ Another influence includes local plants (e.g. sugar cane) and nature (e.g. winds), represented in the Millennium Tower. ☒

**Characteristics:** The building was inspired by local plant forms and a variety of nautical and maritime objects found around the harbour of Durban, for example tug boats, cranes, scaffolding etc. ☒ It is not a static building but moves and changes all the time as it responds to the wind and the tides. ☒ The idea of moving buildings is also topical in contemporary architecture. ☒

**Discussion of the design:** The tower consists of three parts. The fourth, the sunscreen, was removed after a while. ☒ The steel reinforced concrete was used for the tower base, ☒ an aluminium mesh structure, cut obliquely, was used for the cowl and wind vane ☒ and the tall mast on top became the spire and tidal Indicator. ☒



The Millennium Tower, Durban, South Africa

<b>Q3.2 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>Marks 10</b>
Lower order	Recall Names	30%	3
Middle order	Application	40%	4
Higher order	Analysis Synthesis Evaluation	30%	3

**QUESTION 4 [30 marks]**

**AS4: Investigate, reflect on and interpret information from a variety of sources that show global influences shaping the development of design.**

**AS5: Analyse, interpret and critically reflect on examples and relate them to their cultural, historical and contemporary contexts.**

**4.1 Allocate 20 marks in total. It is not necessary to allocate exactly 10 marks per movement/style.**

The application of critical thinking skills and how the learner is able to make reference to the statement by referring to relevant examples is to be considered in the overall assessment of this question. Credit must also be awarded to any other reasonable observations.

**EXAMPLE: Art Deco 'Popular Modernism' (1925 – 1939)**

Name a designer and a design. (Allocate 2 marks)

William van Alen, ☒ e.g. Chrysler Building (1928 – 1930), ☒ or any other.

Influences

- Influenced by the arts of ancient Egypt (Egyptian columns), shimmering gold, vibrant blues and reds of Egyptian painting. ☒
- The elevator doors of the building echo the Egyptian elements of the Lotus flower. ☒
- The eagle headed aluminium gargoyles protruding from the building, not only call to mind the ornaments found on cars, but also the gargoyles found on Gothic cathedrals. ☒
- The Chrysler building with its glittering surface and sculptural ornament is a reference to the large cars produced by the Chrysler Corporation. ☒

Discuss the characteristics

- The stylish interior decoration with its elegant stylized geometric architecture is typically characteristic of Art Deco. ☒
- Art Deco was characterised by the lavish use of metallic colour and extravagant use of materials such as the gold embellishment. ☒
- Art Deco was fascinated with speed. Planes and cars had been invented during this time, trains were faster and the whole pace of life had accelerated. This was celebrated in the gracious aerodynamic curves of buildings. ☒
- This fascination of speed was also realised through the motif representing the zigzag lightning bolts and rolling waves. ☒



- The design of the building is streamlined and sleek making it typically Art Deco in character. Interior volumes are large (emphasized).☑
- The architectural form of the building is characterised by faceted, crystalline forms and stylised entrances, lobbies, lighting fixtures and most visibly in the crowning features of the building. ☑
- The spire on the top of the Chrysler Building has a base to imitate the shape of the hubcap of the Chrysler motor. This ornamental frieze also includes the mudguards and accents of the winged radiator caps. The spire of the building has a stepped back appearance or a 'ziggurat' (elevated platform/stepped effect) shape. Many Art Deco buildings had a 'ziggurat' shape because they were subject to zoning laws to allow for light at street level. ☑
- The building has a glittering surface, rich and extravagant in design. The façade of the building utilises nirosta metal, its white gleaming surfaces resembling platinum, a material selected by Walter Chrysler for its attractive and dignified colour.☑
- The sumptuous wood panelled foyer of the building has associations to the Chrysler cars of this period which had wood veneer on the dashboard and wood trim on the doors. Most Art Deco buildings were thematic ( i.e. here parts of the building refer to parts of the Chrysler cars). ☑

### AND

#### **EXAMPLE: The Bauhaus movement – 'The machine aesthetic' (1900 – 1930)**

The application of critical thinking skills and how the learner is able to make reference to the statement by referring to relevant examples is to be considered in the overall assessment of this question. Credit must also be awarded to any other reasonable observations.

Name a designer and a design. (Allocate 2 marks)

Marcel Breuer, ☑ e.g. 'Wassily' Chair 1925 ☑ OR Gerrit Rietveld, ☑ e.g. 'Red-Blue Chair' 1917 ☑ OR any other.

#### Influences

- Traditional craft methods and processes. Architects had to learn all aspects of building. E.g. brick-making; interior design etc. ☑
- Standardisation of mass-production ergonomics. E.g. doors are of a set size. ☑
- Angular, geometric motifs of Cubism – the use of straight lines and basic forms/planes. ☑
- Russian Constructivism – dynamic movement suggested with basic forms. ☑

#### Discuss the characteristics.

- The use of simplified, straight, rectilinear lines – reflective of the machine age, e.g. the Wassily chair.☑
- Designs focused on the idea of 'learning from scratch' because in industry everything was made from basic units that had to be standardised and interchangeable, e.g. screens to divide interior office spaces.☑
- The Bauhaus philosophy held a firm belief that, in order to revolutionise and improve the way things were designed, it was necessary to develop a single design aesthetic (visual approach). 'Form follows function'. ☑

- Functionalism was a Bauhaus concept in which the design of an object or building had to suit the purpose for which it was designed. (Developed into 'less is more') This was achieved by unifying the design principles (balance, unity, contrast/emphasis, rhythm and movement). ✓
- It promoted the idea of 'truth to materials', where materials were left unadorned so that the beauty of the material from which the object was made became obvious. ✓
- They aimed to bridge the gap between craft and industry by educating students in the principles of basic design and workshop practice. Therefore the designer is also a crafter. ✓
- The school wanted to unite the various branches of the arts, painting, sculpture, architecture and the industrial arts, to educate creative people in such a way that they would be able to carry out large collaborative projects, where they do everything, e.g. make a chair; print textiles; upholster the chair. ✓

**Credit must also be awarded to any other reasonable observations.**

<b>Q4.1 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING%</b>	<b>MARKS 20</b>
Lower order	Recall of facts	30%	6
Middle order	Application	40%	8
Higher order	Critique	30%	6

#### 4.2 (10 marks)

<b>FIGURE A: The 'Coldspot Super Six' refrigerator from 1935. Consumerism and style – Age of streamlining. (1935 – 1955) (5 marks)</b>	<b>FIGURE B: The 'Blow Chair' (a blow-up lounge chair) from 1967. Age of affluence – Pop Culture (1955 – 1975) (5 marks)</b>
<b>Influences:</b> Design had become so pervasive that all people could now afford 'designer' objects like a refrigerator. People became 'style-conscious'. ✓  There was an exploration of new materials and technologies, such as chrome detailing on the fridge door. ✓  The successful everyday man/woman became the consumer. ✓  Objects were made to be long-lasting. ✓	<b>Influences:</b> This was an 'age of affluence' – products were easily dispensable. ✓  Emphasis on developing everyday objects, e.g. plastic for chairs, soup cans as artworks etc ✓  The teenager became one of the most important consumers. ✓  A 'throw away' culture

<p><b>Characteristics:</b> Aerodynamic form became popular – 'streamlining'. ☑</p> <p>The fridge has vertical detailing on the door and four legs, which makes it seem almost 'rocket'-like. ☑</p> <p>Kitchen styling was futuristic and pro-technology. Space-age appliances like fridges became very popular. ☑</p> <p>Intensive time and motion studies resulted in better appliances and machines. Quality was important. ☑</p>	<p><b>Characteristics:</b> The concept of the 'throw-away' resulted from a reaction to tradition and durability. This Blow chair was cheap and could be discarded once popped. ☑</p> <p>It parodied (made fun of) the idea of a solid, durable armchair by using see-through plastic. ☑</p> <p>'Techno-chic' made sculptural use of plastics. The chair is composed of simple inflated cylinders of PVC. This was used by the teen culture. ☑</p> <p>Product were mass produced Quality was not important, but quantity. ☑</p>
<p><b>Other designers and designs: (only 2 marks)</b></p> <ul style="list-style-type: none"> <li>• Teague and his giant cash register on top of the National Cash register company building. ☑</li> <li>• Alvo Aalto (Artek) and their moulded plywood reclining chair. ☑</li> </ul>	<p><b>Other designers and designs: (only 2 marks)</b></p> <ul style="list-style-type: none"> <li>• Terence Conran and his 'Habitat' shop in the UK. ☑</li> <li>• Charles Eames and his plastic moulded stacking chairs. ☑</li> </ul>

**Credit any other examples of influences, characteristics, designers and designs. They should be relevant to the question.**

<b>Q4.2 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>MARKS 10</b>
Lower order	Recall of facts	30%	3
Middle order	Application	40%	4
Higher order	Critique	30%	3

**TOTAL SECTION A: 80**

**SECTION B****QUESTION 5: Social emphasis [20 marks]**

**AS7: Demonstrate an understanding of the ways in which design can be used to reinforce or challenge social, cultural, environmental and ethical issues.**

**5.1 Social issue (international)  
(Allocate 10 marks in total)**

**5.1.1 (Allocate 4 marks)**

- The figure of Barbie emphasises the 'norm' of very thin, tall blonde women – a stereotype as everybody is not thin, tall or blonde. The social implication is that this could cause anybody who doesn't fit into this so-called norm to have problems with their self-image. ☒
- Barbie does not have human proportions – not even with the aid of plastic surgery. ☒ It could be argued that she is a fantasy (mythological) figure and was never designed to be 'real' ☒ or it could be argued that she encourages imaginative play among children. They could believe that they are Barbie – a most beautiful escape from everyday poverty/problems etc. ☒
- Barbie has these high-powered roles in society such as Unicef ambassador; princess; model etc., which can't apply to the majority of people in the world. It could be argued that attempts to follow this role model can set high goals for girls ☒, or it could be argued that it would cause depression as it seems so unattainable. ☒
- The designers and manufacturers of Barbie ensure that she comes with commendable attitudes and values. These are disseminated through DVDs, CDs and story books. E.g. 'look after the needy – especially needy children'. ☒ However, other adverse values such as excessive consumerism is also passed on – all the accessories to be bought for girls playing with Barbie. ☒
- The artificial presentation of this Barbie only represent one possible culture and class. ☒
- The facial features are not related to normal human anatomy. ☒

**Credit any other relevant and discussed ideas.**

**5.1.2 (Allocate 6 marks)**

NOTE: A learner may choose to use any example as provided in the LPG, PAT or any other documented source.

Possible example: LOOM Studio – architectural firm (Berkeley, California) ☒ (1 mark only) E.g. 'Women Suffrage Memorial Wall in Minnesota USA. ☒ (1 mark only)

Discussion – (allocate the remaining 4 marks)

This is a trellis-like wall which functions both as a landscape sculpture (beautiful to look at) and an educational experience (makes the viewer aware of past history by walking through it). ☒ It is both a physical experience and a cultural artefact. ☒

An environmental timeline, the wall threads together vertical posts marking successive years of the suffrage movement. ☒ This is combined with undulating horizontal bars that celebrate the lives of 25 different suffragists. ☒

The design questions the dominant neo-classical 'timeless' nature of traditional memorials by proposing something radically different in its interactive quality. The viewer becomes involved in the sequencing of time. ☑ This monument is dedicated to those individuals who affected monumental changes in the political landscape – the suffragettes. ☑ The viewer experiences the glacial landform changes (immense geological time span), flower and grass plantings (seasonal time span), metal trellis with text tablets (political time span). ☑ It reveals processes of change in annual (as the seasons change) and daily human life (as people walk to and from work). ☑ Text tables along the horizontals inform and educate while people walk on their daily business ☑

**Credit any other relevant and discussed ideas.**

<b>Q5.1 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING</b>	<b>QUESTIONS</b>	<b>MARKS 10</b>
Lower order	Observation/Recall Visual comprehension	40%	5.1.1 + 5.1.2	4
Middle order	Application	40%	5.1.1 + 5.1.2	4
Higher order	Analysis Synthesis Evaluation	20%	5.1.2	2

## **5.2 Social issue (local)**

### **5.2.1 (Allocate 2 marks)**

**Credit must be given to any valid and reasonable answer.**

**Realistic:** Learners could argue that realistic implies 'photo realism' and that this style of imagery has not been used here. ☑

**Stylised:** Learners may argue that the imagery has been stylised as the images are influenced by San art. ☑ The distorted multi headed, multiple legged 'creature' has been reduced to a simple plane that does not resemble reality. ☑

**Abstract:** The geometric shapes in the background could refer to abstract triangles rather than (possible) mountains. ☑

### **5.2.2 (Allocate 2 marks)**

**Appropriate:** The imagery is influenced by San Art, an indigenous culture and therefore African in appeal and identity. ☑ The fonts are informal, hand-made and unique which further enhances the natural African Aesthetic. ☑

**Inappropriate:** Some learners may argue that the fonts and imagery are not very clear, easy to interpret or read, thus making the poster inappropriate. ☑ The fonts are haphazard (placed loosely on the diagonal) and do not easily communicate the main message of the poster. ☑ The content of the imagery is difficult to associate with, e.g the six legs and heads on one person. ☑ These images (such as the 5-legged men) seem irrelevant to an exhibition of images in South Africa. ☑

**5.2.3 (6 marks)**

NOTE: A learner may choose to use any example as provided in the LPG, PAT or any other documented source.

**ONE POSSIBLE EXAMPLE:**  
(Allocate 6 marks)



Designer name: ART UNIT 01 ☒ from South Africa makes the world a slightly better place in a very simple way. (1 mark)  
Design name: *What comes around, goes around: GIVE IT BAG* ☒ (1 mark)

Discussion: (Allocate the other 4 marks)  
With GIVE IT BAG - a bag produced according to fair principles - buyers support needy people and a social project in South Africa. ☒ Every bag has its own number, under which each person can enter their good deeds online as the designers and makers of GIVE IT BAG; ART UNIT 01 demonstrates how easy it is to shoulder some responsibility. ☒ To support the country's economy, everything is produced locally. ☒

A handcrafted GIVE IT BAG is made from recycled bags originally used to transport rice, coffee, tea, salt, sugar. Their diverse origin and function in spite a wide variety of designs. ☒

Each bag is selected, cleaned, cut and locally sewn. ☒ This ensures that each GIVE IT BAG is unique and each has its own, individual number. ☒

The shape is similar to a regular shopping bag and comes in two sizes. ☒

Not just the makers but every person that owns a GIVE IT BAG helps to make the world a slightly better place and to spread a bit of happiness among people. ☒

By listing their contributions at [www.give-it-bag.com](http://www.give-it-bag.com) they have the opportunity to attach their GOOD DEED to their own bag number. This good deed could be a case of not using disposable plastic bags again, or helping the single mother next door to wash her car, or sponsoring a child. In so doing, every small personal action can contribute to big, positive change. ☒

**Credit must be given to any valid and reasonable answer.**

Q5.2. LEVEL	COGNITIVE SKILLS	WEIGHTING	QUESTIONS	MARKS 10
Lower order	Observation/Recall Comprehension	30%	5.2.1+5.2.2+5.2.3	3
Middle order	Application	40%	5.2.1 + 5.2.2	4
Higher order	Analysis Synthesis Evaluation	30%	5.2.3	3

**QUESTION 6 [20 marks]****6.1 Local Designer (Allocate 10 marks in total)****6.1.1 (Allocate 2 marks)**

The use of sandbags will limit the use of electricity and electrical machinery often needed when building, as the sandbags are filled by hand – women can also manage this.☑ This limits the use of electricity for all related industries as the process is labour intensive and thus sustainable. This will impact positively on our overburdened electricity supply. ☑

**Credit must be given to any valid and reasonable answer.**

**6.1.2 (Allocate 2 marks)**

The building's thermal stability will result in limited use of electricity that will contribute toward a sustainable environment, as heaters will not be needed in winter.☑ The use of sand that is often in abundance will add to sustaining the environment. This is cost effective as it is sourced locally, and not bought.☑ In addition to this the use of sand will also limit the use of resources like cement which impact more on the environment, e.g. mining of limestone to make cement. ☑

**6.1.3 (Allocate 6 marks)**

NOTE: A learner may choose to use any example as provided in the LPG, PAT or any other documented source.

Example of a local designer

Designer: Nesta Nala ☑

Example of her work: Ukhamba pots. ☑

Nesta Nala gets her clay, a red and a dark grey, from the local river in the Thukela Valley. This is sustainable as the river fills in the holes left by the 'mining'. ☑ Before firing the pot and while it is still leather hard, she will burnish it by hand using a river pebble. ☑ Nala fires her pots in a shallow pit using aloes as fuel. The aloe leaves used by Nala are the dry leaves at the bottom of the aloe, which are a seasonal feature. These dried leaves are a fire hazard (veld fires) if left on the plant. However some people argue that the function of the dried leaves is to protect the stem from burning. ☑ Glazes do not have to be bought – Nala is completely self sufficient. The pots are rubbed with fat to give it a sheen and make it watertight – again without glazes or high firing to stoneware temperatures which is expensive on electricity. ☑



<b>Q6.1 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>Percentage</b>	<b>Questions</b>	<b>Marks 10</b>
Lower order	Observation/Recall Comprehension	30%	6.1.1 + 6.1.3	3
Middle order	Application	40%	6.1.2 + 6.1.3	4
Higher order	Analysis Synthesis Evaluation	30%	6.1.1 + 6.1.2	3

**AND**

## **6.2 International**

### **6.2.1 (Allocate 4 marks)**

**Credit any other relevant observations.**

- Old sardine tins would have to be collected. These would then not be dumped in landfill sites. The designer exploits the tradition of 'found objects' in an amusing manner. The fishy labels are at complete odds with the function of this cabinet which could be used for something small and delicate like jewellery. RE-USE ☒
- Fibreboard is used which is not wood. It is made from any recycled fibre e.g. cardboard or rags. ☒ RE-CYCLE
- There is a less aggressive use of raw materials – here seen in the use of wing nuts which are industrial components which are freely available in a hardware store. Also visible are small pieces of plastic hose pipe. These two components create a unique handle. ☒ REDUCE
- Less aggressive use of energy (electricity). This unit could be made using hand tools (punch, saw, hammer and nails). ☒ REDUCE

### **6.2.2 (Allocate 6 marks)**

**Credit any other relevant ideas.**

NOTE: A learner may choose to use any example as provided in the LPG, PAT or any other documented source.

International Designer: RURAL Studio at Auburn University, Alabama USA (Coker and Mockbee) ☒ (1 mark only)

Design: E.g. Bryant House, Hale County, Alabama ☒ (1 mark only)

### Discussion – (allocate the remaining 4 marks)

Rural Studios' intention is that students become acquainted with a family from one of the poorest regions in the States. They then construct a homestead for them, using disposable and re-claimed materials. ☒ One wall of the house features a concrete shard wall (broken pieces of old concrete). ☒ Light comes in through this wall as it is inset with re-cycled transparent glass bottles of varying sizes. ☒

It has a curved roof of exposed recycled signs. ☒ The door is constructed from re-claimed sheets of galvanized steel which are pop-riveted together. Some of the sheets are left rusted as a decorative feature. ☒



Q6.2 LEVEL	COGNITIVE SKILLS	WEIGHTING %	QUESTIONS	MARKS 10
Lower order	Recall/knowledge	30	6.2.1; 6.2.2	3
Middle order	Application	40	6.2.2	4
Higher order	Evaluation	30	6.2.1.; 6.2.2	3

OR

**6.3 NOTE: A learner may choose to use any example as provided in the LPG, PAT or any other documented source.**

**Allocate 20 marks in total. It is not necessary to allocate exactly 10 marks per designer/design.**

***At least TWO designers (and their designs) should be used for this essay. These could be LOCAL and/or INTERNATIONAL or any combination.***

***Only 1 mark should be awarded for the name of the designer and 1 mark for each design. Designs should be discussed and not simply named/listed.***

**POSSIBLE EXAMPLES:**

First designer: Ryan Frank (International – but born in South Africa). ☑

Design 1: Hackney Shelf.☑



Here's an ingenious idea that blurs the boundaries between furniture design, graffiti and conceptual fine art.☑ London designer Ryan Frank strategically places white boards at various points in east London and waits for illicit decoration ('graffiti') to begin.☑

Frank leaves boards out for weeks until they have sufficiently "matured" into colorful pieces of street art. ☑ This process is the conceptual 'art' underpinning.

Once the boards have matured, they are removed and transformed into these colorful mobile (on wheels) shelving units - putting street art together with interior environment.☑ For the collectors out there: every piece is a completely unique slice of "recycled" Hackney street art.☑ Rather than using the exotic hardwoods featured in traditional shelving designs, Strawboard - a sustainable, material made entirely from compressed straw is used.☑

Strawboard is a durable material that offers a sustainable alternative to plasterboard.☑ The design is a typical example of how design can create success through collaboration between the consumer / the designer / the material producer. ☑

Design 2: Inkuku (IsiZulu for "chicken") chair. ☑



Ryan Frank's Inkuku (IsiZulu for "chicken") chair capitalizes on an aspect of contemporary urban culture (the traditional restaurant chair) to create a unique piece of furniture that recalls the rural life. ☑

Frank put a modern spin on a traditional African craft technique (plastic tufted chickens) ✓ by choosing to use plastic shopping bags and recycled aluminium (for the frame) as the materials for his piece. ✓ He limits industrial technology by relying on a hand-made, labour intensive process. This reduces the use of machinery and electricity. ✓ The result is a heavily textured, brightly coloured (red) chair ✓ that would probably offer plenty of comfort with so many layers of thin plastic and trapped pockets of air. ✓ It's also an interesting commentary on re-use and recycling. Old ugly plastic can be changed into an aesthetically pleasing chair. ✓

### AND/OR

Second designer: ✓ Boris Bally (International) (1 mark)

Bally 'reclaims' found industrial objects to create container-like designs. He also collects objects e.g. bottle tops from family and friends so that these bowls become symbols of his friends and family. ✓ His reclamation of traffic signs turns something authoritarian into something that is amusing and friendly. ✓ He 're-animates' objects that are no longer appreciated and re-contextualises them into designer objects of value. ✓

Design: 'Defiance of Direction' bowl ✓ - recycled traffic signage and brass rivets. ✓

This is integrated with industrial production methods – here the lathe-turning (hand-spinning) of aluminium or stainless steel bowls (by EH Schwab). ✓

He also makes use of hydraulic pressing and press-die forming – the forcing of metal signage over metal formers under high pressure. ✓ He then integrates these processes with the craftsmanship of a metalsmith (his training). ✓

Using techniques such as planishing ✓ (explain – shaping metal into a 'former'- a concave metal form – with a special hammer ✓), riveting (explain – drilling holes, inserting copper or brass pin, and then mushrooming these pins on an anvil with a hammer), he layers the interiors and rims of the bowl. ✓

He uses a contrast of matte colour (red, orange, black, white) against the shiny, silvery turned metal. ✓

### AND/OR

Designer: Rueben Ndwandwe (Local) ✓

Designs: Ukhamba baskets

Ndwandwe uses ilala palm leaves that are indigenous to Kwa-Zulu Natal (limiting the impact of imported materials). ✓ These palm leaves are very durable and can be easily grown again (after cutting down) due to the nature of the plant (plant is able to regenerate and no harm is caused to the environment). ✓ The use of these ilala palm leaves is able to contribute to a sustainable use of the environment. ✓ The colours seen on the basket is achieved through natural processes example: Ndwandwe uses recycled chains and metals that are boiled in a large pot together with the ilala palm leaves to achieve natural tones ✓). This ilala is woven around cords of ukhasi grass (a grass that is easily re-grown once harvested) which is readily available and does not threaten the local environment. The use of sustainable grasses and ilala palm shows a sensitivity for the environment. ✓ In addition to all of the above, these baskets are hand made which reduces the need for industrial technologies that impact on natural resources. ✓ These baskets also contribute toward a sustainable economic environment as rural communities are able to make a living from the sale of these baskets. ✓.

Ndwandwe is one of the few men who have chosen to work in what is seen as a women's domain. His designs are often based on complex variations of a diamond shape – inspired by the Zulu shield. ☒ Baskets are woven in a subtle variety of diamonds and triangles that reflect his African heritage.☒

**Credit must be given to any valid and reasonable answer. Allocate 20 marks.**

<b>Q6.3 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>Percentage</b>	<b>Marks 20</b>
Lower order	Observation/Recall	30%	6
Middle order	Application	40%	8
Higher order	Analysis Synthesis Evaluation	30%	6

**TOTAL SECTION B: 40**

## **SECTION C**

### **QUESTION 7 [30 marks]**

**AS 9: Demonstrate a basic understanding of marketing design products in terms of target market, packaging and advertising.**

**AS10: Demonstrate an understanding of responsible design by taking into consideration human rights and environmental issues throughout the process.**

**AS11: Explore career opportunities within the design discipline.**

**Answer EITHER 7.1 OR 7.2.**

#### **7.1.1 (Allocate 5 marks)**

**Credit must be given to any valid and reasonable answer.**

**The ways in which you will protect the rights of your employees.**

- Make sure that employees are remunerated fairly in comparison to the prices at which the products are sold. ☒
- Ensure just remuneration for skills (preventing exploitation). Research minimum wages and compare salaries in other sectors. ☒
- Do not exploit employees by failing to give credit to individual designers. ☒
- Ensure that basic copyright laws are understood. ☒
- Provide a worker friendly environment that protects the safety of employees at all times. ☒
- Provide a stress free environment which allows for employee cohesion. ☒
- Create a good, conducive working environment. Consider the studio set- up (e.g. cleanliness; music etc.). ☒
- Develop a transparent and effective system for communication e.g. complaints. ☒
- Foster a friendly, understanding working environment that takes the needs of all workers into consideration. ☒ e.g. gender mainstreaming could become important, as well as religious needs (e.g. separate ablution facilities might be needed for some faiths.) ☒
- Recognise the need to upgrade the skills of workers (skills development plans). ☒
- Register workers with the relevant labour authorities. E.g. UIF ☒

- Develop a reliable retirement solution. E.g. optional contributions to a retirement annuity. ☒

### 7.1.2 (Allocate 5 marks)

**Credit must be given to any valid and reasonable answer.**

#### **Career path possibilities.**

A list of tertiary institutions that offer training in specialised areas should be identified. Informal courses can also be highlighted.

The learner must identify and discuss career opportunities that are available to their 'employees'.

Example of some of the career options available for graphic designers:

- Desk Top Operator (D.T.P) – sets up conceptual solutions to client specification. Works closely with the art directors to render conceptual ideas into realised, finished products. ☒
- Webpage designer – sets up websites for clients. Needs to be proficient in Information Technology and as well as Design software e.g. Dreamweaver. ☒
- Animation designer for movie production house. Needs experience in animation software, e.g. Maya. ☒
- Illustrator – illustrations are usually done by hand initially, and this requires high drawing skills. Often highly developed observational skills are necessary as well. E.g. illustration for botanical or other scientific purposes. Graphic novel illustration requires a very fertile imagination. ☒
- Communication specialist for a corporate company. In-house design requires good team skills when working with the marketing and product development departments. ☒

### 7.1.3 (Allocate 20 marks in total).

The learners will use the guidelines provided to plan the essay. It is not essential that each guideline should have the same number of allocated marks. E.g. essay could have 6+6+8 OR 7+10+3 OR any other combination.

Some points which could be discussed are as follows:

#### **Reasons why your company should be selected to represent S.A:**

- Suitability of your qualifications if applicable. (Educational information e.g. beginning with the most recent qualifications or achievement such as a post-graduate diploma in export marketing). ☒
- Awards and competitions won. Also mentions in magazines etc. Provide copies. ☒
- Strengths of your products. E.g. it will provide employment for a group of rural women who have been trained to make this product (paper gift boxes). It will also help eradicate invader trees by using their pulp. ☒
- Experience of the workers. (Work experience, e.g. most recent job – perhaps working for Joseph Diliza) ☒
- Enrichment courses recently attended – perhaps a course in an African language to help communication with the workers. ☒
- Computer skills that may be relevant to administration. Pastel Accounting /Quick Books ☒
- References and testimonials, e.g. from previous employers. Contact details should be included. ☒

**Explain why your product is typically South African.**

E.g. Paper giftware

- Identify indigenous wildlife and plants for materials. Have information available for advertising purposes. E.g. Rhino dung; pulped reeds; ☒
- Identify invader plants for materials. Have information available for advertising purposes. E.g. wattle; Port Jackson willow; ☒
- Emphasize the sterilisation technology – no danger of infection or escape of seeds. ☒
- Identify 'African' colour ways. E.g. natural beiges and khakis with vibrant colour contrasts (orange and red). ☒
- Identify 'African' patterns and images. E.g. geometric prints and stylized animals (gecko; strelitzia; protea; elephant; rhino; seaweeds;) ☒

**Packaging the product:****Some characteristics:-**

- **Attractiveness**

Packaging needs to be attractive so that the customer's attention can be captured quickly and interest held. ☒ E.g. the paper giftware is itself 'packaging' so it has earthy 'enviro' colours such as stone and sand. Printed graphics (such as geckos) are printed on the range are typically South African. ☒

- **Meeting needs**

Packaging needs to meet the wants of the customer. E.g. without age restrictions. ☒ The lifestyle of today is generally fast paced and on-the-go. E.g. the paper giftware is not only made from waste materials, but it is easily re-cycled. This fits in with our 'throw-away' culture. ☒ They can also be quickly re-used with new cards. ☒

- **In line with current trends**

- Packaging needs to be in line with current trends. Current trends include health, nutrition and environmentally-friendly attitudes. E.g. this range fits in with the environmentally-friendly attitude, as it is made from invader plants. ☒
- Although the current trend/s for modern life are simple, functional, environmentally friendly and so on, the desire for luxury and opulence still exists. ☒ E.g. this range attracts all cultures and most income groups. ☒
- Because the influence of packaging is so evident and important to the designer, he/she must always be looking and experimenting with new ways to attract the customer. Some new existing ideas are personalising packaging and bringing in the sense of smell. E.g. this range offers personalised tags ('with love from Lindi') and is fragranced with natural rose geranium leaves. ☒

**Visual merchandising:**

The giftware is displayed on its unique rough-hewn wooden stand with printed information explaining the giftware's origins. ☒

This has the result of:

- educating the customer about the product in an effective and creative way. i.e. What it is made from (e.g. wattle or Port Jackson willow); who benefits from the range – e.g. rural unemployed women ☒
- establishing a creative means of presenting merchandise in any retail outlet so that it creates a long-lasting impact and enables customers to remember what they have seen and where. Trendy textures such as rough hewn wood could be important here. ☒
- creating and showing a link between current trends (eco-awareness), products and marketing by placing the product in prime focus, both physically (on entering the store) and psychologically (working with attitudes and values about the environment) ☒
- attracting the customer, assisting him/her to make a decision and to then make a purchase. ☒
- demonstrations or videos of processes are often very attractive to customers. ☒

**Advertising**

- Pamphlets for the stand at the fair ☒
- Business cards in a display stand ☒
- Website developed BEFORE the fair – address visible on both stand and in the card/pamphlet. ☒
- Logo-printed clothing for the staff manning the stand. (Also part of visual merchandising) ☒

**Credit must be given to any valid and reasonable answer or relevant points. 20 marks should be allocated across all possibilities.**

<b>Q7.1 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>WEIGHTING %</b>	<b>QUESTION</b>	<b>MARKS 30</b>
Lower order	Recall/knowledge	30%	7.1.1	9
Middle order	Application	40%	7.1.1	12
Higher order	Analysis Synthesis Evaluation	30%	7.1.1	9

**OR**

**7.2 Design in a Business context****7.2.1 (Allocate 4 marks)**

<b>FIGURE A</b>	<b>FIGURE B</b>
Upmarket, trendy, sexy, young up-and-coming professional woman, e.g. with more informal clothes. <input checked="" type="checkbox"/>	More conservative established professional woman, e.g. must wear formal clothes. <input checked="" type="checkbox"/>
The more informal woman, going for a feminine look <input checked="" type="checkbox"/> – body-revealing clothes with funky accessories. <input checked="" type="checkbox"/>	The more formal woman, going for a tailored look <input checked="" type="checkbox"/> - not revealing, classical suit, scarf and hat. <input checked="" type="checkbox"/>

**7.2.2 (Allocate 6 marks)****Credit must be given to any valid and reasonable answer or relevant points.**

To determine and establish a target market for my designs I will:

- Visit a number of retail outlets and record the types of styles related to my designs that are available. I will provide samples to retail outlets to decide whether the design/product is liable and profitable. ☒
- Make a 'SWOT' analyses: look at strengths, weaknesses, opportunities, threats to the design / product. Analyse the product's strengths and weaknesses, search for areas of opportunity and threat, e.g. there is a need for typical South African produced ceramics with original patterns or decoration. ☒
- Make a 'PESTLE' analyses by looking at the economic, social, technological, legal and environmental issues. I will set goals and objectives, e.g. there is a need for producing my designs (that are environmentally friendly) and provide employment I will meet with government to establish possibilities and look for funding. ☒
- Have a resource plan: vision, mission and value statement (client's view; whether my design/product is creative, reliable and of good quality). In case there is a need, I will be able to provide. ☒
- Interview and show samples to members of the public as well as shop owners to establish the needs and tastes of the target market namely the South African public of all ages – it is important to know the customers psychology. ☒
- Keep up-to-date with what the opposition is doing and try to avoid a price war. ☒
- Create a strong brand name/logo that people (The South African public of any age) will identify with and will recognise easily. ☒
- Do market research on pricing at other retailers or shops etc. and will make my brand a much sought after product. I will look at input and output effort to see who will be my main clients. ☒

**7.2.3 (Allocate 10 marks)****Credit must be given to any valid and reasonable answer or relevant points.**

<b>INFORMAL</b>	<b>FORMAL</b>
Informal: Mobile / can move around and target different areas of demand all the time. You go to the people. <input checked="" type="checkbox"/>	Formal: Stationary / dependant on foot traffic, position and popularity of venue. The people must come to you. <input checked="" type="checkbox"/>
Informal: No need to pay rental or other running costs. <input checked="" type="checkbox"/>	Formal: Need to pay rental, other running costs like electricity and water, as well as maintenance. <input checked="" type="checkbox"/>
Informal: Trading hours can be flexible and self-determined. <input checked="" type="checkbox"/>	Formal: Trading hours are not flexible and will have to match the nearby trading places. <input checked="" type="checkbox"/>
Informal: Profit – no taxes paid although SARS is addressing the problem presently. <input checked="" type="checkbox"/>	Formal: Taxable. <input checked="" type="checkbox"/>
Informal: If the public would want to return or recommend the trade, they will not be able to do so. <input checked="" type="checkbox"/>	Formal: Once established, the public will know where to find the shop. <input checked="" type="checkbox"/>

Informal: Will have to pack up, transport and store goods every day after hours. <input checked="" type="checkbox"/>	Formal: Can lock up and go after hours. <input checked="" type="checkbox"/>
Informal: Can do very limited advertising because of mobile nature of informal trading. <input checked="" type="checkbox"/>	Formal: Can do more efficient and extensive advertising through brochures, flyers and window displays. <input checked="" type="checkbox"/>
Informal: Not always safe to trade informally – no protection. <input checked="" type="checkbox"/>	Formal: Safe way of trading – protected. <input checked="" type="checkbox"/>
Informal: No infrastructure, ablution facilities or protection against the weather. <input checked="" type="checkbox"/>	Formal: Established infrastructure, ablution facilities, protection against the weather. <input checked="" type="checkbox"/>

**7.2.4(a) (Allocate 5 marks)****Give credit for any other relevant advice.**

Examples:

I will make sure that I:

- Arrive on time. ☒
- Dress appropriately. ☒
- Be professional – get rid of chewing gum, turn cell phone off. ☒
- Take along stationery and take notes. ☒
- Take along a portfolio or CD of my work. ☒
- Answer questions truthfully and openly. ☒
- Do not complain or try to be 'clever'. ☒
- Greet and leave professionally. ☒

**7.2.4(b) (Allocate 5 marks)****Credit must be given to any valid and reasonable answer or relevant points.**

Examples:

I would include the following questions:

- What qualifications do you have? (Educational information e.g. beginning with the most recent qualifications or achievement etc.) ☒
- What experience do you have? (Work experience, e.g. most recent job, etc.) ☒
- Have you attended any enrichment courses recently? ☒
- What interests do you have? ☒
- Do you have any computer skills? If so, name the programmes you are familiar with. ☒
- Do you work well in a group with other people? And individually? ☒
- Can you work under pressure and meet deadlines? ☒
- Do you have any references and testimonials, e.g. from previous employers? ☒



<b>7.2 LEVEL</b>	<b>COGNITIVE SKILLS</b>	<b>PERCENTAGE</b>	<b>QUESTIONS</b>	<b>MARKS</b>
Lower order	Observation/Recall Comprehension	30%	7.2.1 + 7.2.2+7.2.3	9
Middle order	Application	40%	7.2.1 + 7.2.3 + 7.2.3	12
Higher order	Analysis Synthesis Evaluation	30%	7.2.1 + 7.2.2 + 7.2.3	9

**TOTAL SECTION C: 30****GRAND TOTAL: 150**