

G12 ECZ ART & DESIGN P2 2019 STUDIO GUIDE

Grade 12 ECZ Art and Design Paper 2, 2019 (6010/2) -- misfiled into the agric folder

Studio method guide -- this is a practical drawing/painting exam, see note

filed into the Agricultural Science folder; it is byte-identical to art/g12_art_p2_2019.pdf. It is an Art studio practical, so the mark is earned by the

- 4 Cross cutting issues or emerging issues for example drug abuse, HIV/AIDS and many others are a source of worry to every Zambian including artists.
- (i) Mention **five** major causes of drug abuse.
 - (ii) State at least **five** ways artists (visual, performing or literary) would do to help combat drug abuse. [10]
- 5 There are main ways of decorating pottery. Explain the following methods of pottery decorations before it is fired.
- (i) Impressing
 - (ii) Incising
 - (iii) Decorative mark (texture)
 - (iv) Inlaying
 - (v) Burnishing [10]



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**EXAMINATIONS COUNCIL OF ZAMBIA**

Examination for School Certificate Ordinary Level

Art and Design

Paper 1

6010/1

Friday

22 NOVEMBER 2019

Additional Material(s):

Answer Booklet

Time: 1 hour 30 minutes

Marks: 50

Instructions to Candidates

- 1 Write your name, centre number and candidate number in the spaces provided on the **Answer Booklet**.
- 2 There are **two (2)** sections in this paper. Section A and B. Answer both sections.
- 3 Write your answers in the Answer Booklet provided.
- 4 If you use more than one Answer Booklet, fasten the booklets together.

Information for Candidates

The number of marks is given in brackets [] at the end of each question or part question.

Cell phones are not allowed in the examination room.

Section A

Answer all the questions in this section using one word or short phrase in the spaces provided in the Answer Booklet. Each question carries one (1) mark.

- 1 In Art and Design occasional card can be categorized into two. Name the type of cards that have both inside and outside faces. [1]
- 2 Coloured powders that form paint when mixed with a liquid are referred to as ... [1]
- 3 ... is a direct innovative way of turning what the general public and industries throw away as waste products into new and useful products. [1]
- 4 Today organisations in Zambia, whether small or big, famous or not have got symbols to BRAND their products. Define branding. [1]
- 5 Aesthetic judgement means ... [1]
- 6 In drawing or painting, an artist can use a window as a ... in order to select an interesting composition. [1]
- 7 What term is used when a line describes the shape and form of something? [1]
- 8 In painting, a night sky may be painted blue with brilliant orange stars. This colour scheme could be described as ... [1]
- 9 Intaglio is an Italian word that means ... [1]
- 10 Give **one** reason why it is important for artists to make a sketch before coming up with a master piece or finished product [1]
- 11 Shade and tint are two main techniques an artist uses to create ... [1]
- 12 In art and design, there are different types of symbols used for identity. Mention **one** example of these symbols. [1]
- 13 Calligraphy is one type of lettering, however, there are other types, especially, computer fonts or type faces. Give anyone example of a computer font or type face. [1]
- 14 Identify the other name for the torso. [1]
- 15 A pyramid is a variation of which basic shape? [1]
- 16 Explain what you understand by the term assemblage in art and design. [1]
- 17 A work of art that shows a large outdoor scene (place) is called ... [1]

- 18 The time period in which perspective was created is known as ... [1]
- 19 Baskets have many uses. The shape or form of a basket is decided by its use. Name the type of basket used for winnowing. [1]
- 20 What type of shape is illustrated in the diagram below? [1]



Section B

This section consists of five (5) questions. Answer any three questions in the spaces provided in the Answer Booklet. Each question carries ten (10) marks.

- 1 State the difference between
 (a) curator and freelance artist
 (b) weaver and potter
 (c) fashion designer and fabric designer
 (d) calligrapher and sign writer
 (e) industrial designer and interior designer [10]
- 2 (a) Define the following methods of making a sculpture.
 (i) Casting
 (ii) Carving
 (iii) Construction
 (iv) Modelling [10]
- (b) What do you understand by the term 'Relief sculpture'?
- 3 What is an advertising poster? Explain the characteristics of advertising posters? [10]

Question FILING NOTE -- please read first. Why an Art paper appears under Agricultural Science.

Answer: This source file is stored in the Agricultural Science folder but is in fact ART AND DESIGN 6010/2, Paper 2, 2019 -- a studio practical examination. It is BYTE-IDENTICAL (md5 3d3813f7ffaf8d9fa02c353f0046a68f) to the copy correctly filed at grade12/art/g12_art_p2_2019.pdf.

Answer: Agricultural Science therefore has NO genuine outstanding paper; the status script's 'agric 8/9 done, 1 pending' line is a filename-matching false positive caused solely by this stray file's presence in that folder.

Question THIS PAPER -- Art and Design Paper 2 studio practical. The candidate physically draws or paints one chosen subject over the exam period.

Answer: Paper 2 offers a choice of practical categories -- typically still life, drawing from observation, drawing from a living person, imaginative composition, and design on paper -- of which the candidate attempts ONE, working on one side of the sheet.

Answer: There is no written answer and no single correct picture: two excellent candidates produce entirely different sheets, both worth full marks. Marks are awarded for observation and accuracy, composition, proportion, tonal range, handling of the chosen medium, and presentation.

Answer: The studio method below applies to whichever subject is chosen on this paper, and mirrors the guidance given for the other Art and Design practicals in this series.

Question STUDIO METHOD -- 1. Setting up and planning (first 20 minutes). How to begin, whichever subject you choose.

Answer: CHOOSE the subject you can genuinely observe best, not the one that sounds most impressive. Examiners mark what is on the paper -- accurate observation of a simple object beats a poorly-observed complex one.

Answer: SET UP the arrangement yourself where you are allowed to: place the objects at or slightly below eye level, overlap them so they form one connected group rather than separate islands, and turn them until you get the most interesting (usually three-quarter) view rather than a flat frontal one.

Answer: LIGHT the group from ONE main direction, ideally from one side and slightly above. A single light source gives clear light and shade, cast shadows and form -- which is what earns tonal marks. Avoid flat, even lighting from the front, which kills all form.

Answer: Remember the printed instruction that THE IMMEDIATE BACKGROUND IS PART OF THE ARRANGEMENT: include the table surface, the wall or cloth behind, and the cast shadows. A subject floating on blank white paper loses composition marks.

Answer: THUMBNAIL: spend two or three minutes making small rough sketches to test different compositions before committing to the full sheet. This is the single most effective use of early exam time.

Question STUDIO METHOD -- 2. Composition on the sheet. What examiners look for in the layout.

Answer: Fill the sheet. The commonest and costliest error is drawing too small, leaving wide empty margins. The subject should occupy most of the paper.

Answer: Place the main object slightly OFF-CENTRE (roughly on a third), not dead centre, and let the group's mass sit a little below the middle so the composition does not look top-heavy.

Answer: Establish the horizon/eye level and keep all ellipses and edges consistent with it -- ellipses become rounder the further they are from eye level, and narrower the closer they are to it.

Answer: Check NEGATIVE SHAPES (the gaps between and around objects). Getting the gaps right is the fastest way to get the objects right.

Answer: Do not crop awkwardly through an important feature at the sheet edge unless it is a deliberate, well-judged design decision.

Question STUDIO METHOD -- 3. Drawing and painting sequence. The order of work that examiners reward.

Answer: BLOCK IN first with light construction lines: overall mass, then the big proportional divisions, then individual objects as simple geometric solids (cylinder, sphere, box). Do not begin with outline detail.

Answer: CHECK PROPORTION by sighting -- hold the pencil at arm's length to measure one dimension and compare all others against it. Check widths against heights, and check angles against the true vertical and horizontal.

Answer: Only then refine CONTOURS, varying the line weight -- heavier line for the near/shadow side and where objects meet the surface, lighter for far/lit edges.

Answer: Add TONE last and build it gradually, from light to dark. Establish the darkest dark and the lightest light early so you have a full tonal range to work between, then place the mid-tones. Include the core shadow, the reflected light within the shadow, and the cast shadow (which is usually the darkest part and anchors the object to the surface).

Answer: If painting: work broad areas first with thin washes and leave detail and the strongest accents until last. Mix the colours you see (including greys and neutrals) rather than using colour straight from the tube.

Answer: Leave 10 minutes at the end to stand back, compare against the actual subject, strengthen the darks, and correct any proportion error that is now obvious.

Question STUDIO METHOD -- 4. Common mistakes that lose marks. Check your work against this list before submitting.

Answer: Drawing too small on the sheet, or floating the subject with no background or cast shadow.

Answer: Outlining everything with a uniform wiry line and no tonal modelling.

Answer: Timid tone -- a narrow band of greys with no true dark and no clean light, which makes the work look flat.

Answer: Badly-observed ellipses -- pointed at the ends, or inconsistent with eye level.

Answer: Drawing what you KNOW rather than what you SEE (e.g. drawing a symbolic 'leaf' shape instead of the specific dry leaf in front of you).

Answer: Poor presentation: smudging, dirty margins, working on both sides of the sheet when told to use one side only, and failing to write the candidate's name/number where required.

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