

G12 ECZ ART & DESIGN P1 2014 STUDIO GUIDE

Grade 12 ECZ Art and Design Paper 1, 2014 (6010/1) -- Drawing or Painting from Still Life

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

mark is earned by the finished artwork, and there is no single correct picture. This PDF gives the studio method and subject-specific observation

EXAMINATIONS COUNCIL OF ZAMBIA

**Joint Examination for the School Certificate
and General Certificate of Education Ordinary Level**

ART AND DESIGN

PAPER 1

6010/1

MARKS: 50

Thursday

30 OCTOBER 2014

TIME: 2 hours 30 minutes

INSTRUCTIONS TO SUPERVISORS

This paper must be given to the Teachers of Art and Design in charge **five (5) working days** before the examination day to enable them collect and prepare Still Life.

Attention is directed to the Art and Design Secondary School Syllabus and the General Standing Orders/Regulations.

The Supervisor should ensure that the **candidate's name, examination number in full, name of the school, centre number and the question number**, in that order, are written clearly in the top right-hand corner of the front surface of the script.

Candidates must use A3 drawing paper only.

Candidates **must** answer **one** of the alternatives overleaf.

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DRAWING OR PAINTING FROM STILL LIFE

The immediate background lying behind the subject matter should be considered as part of the arrangement.

CANDIDATES SHOULD DRAW OR PAINT ONE OF THE FOLLOWING:

1 An old piece of metal and a hammer arranged on a low table.

Or

2 Make an arrangement of three (3) assorted fruits.



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Question THIS PAPER'S SUBJECTS -- Still Life (choose ONE). 1. An old piece of metal and a hammer arranged on a low table. OR 2. An arrangement of three (3) assorted fruits.

Answer: SUBJECT 1 (old metal and hammer): this is a **TEXTURE** and **TONE** subject. The reward is in contrasting the pitted, rusted, matt surface of the old metal against the smooth shaft and hard polished head of the hammer. Observe how the metal's rust breaks up the reflected light into patches, while the hammer head shows sharp, concentrated highlights. Draw the hammer as a cylinder (shaft) joined to a box/cylinder (head) before adding detail, and get the hammer's proportion right -- the head is heavier and shorter than most candidates draw it. The low table gives a strong horizontal to compose against.

Answer: SUBJECT 2 (three assorted fruits): this is a **FORM** and **COLOUR** subject. Choose fruits of clearly different size, shape and surface (e.g. a banana, an orange and an apple) so the study is not repetitive. Overlap them and let one sit slightly behind. Each fruit is essentially a sphere, cylinder or curved cone -- model it with a light source, core shadow, reflected light and cast shadow. The commonest error is drawing all three the same size and in a row; the second commonest is flat local colour with no tonal modelling.

Answer: For either subject, remember the printed instruction that the immediate background is part of the arrangement -- include the table top, the shadows cast on it, and the wall or cloth behind.

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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