

# **G12 ECZ ART & DESIGN P1 2015 STUDIO GUIDE**

**Grade 12 ECZ Art and Design Paper 1, 2015 (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**

Examination for School Certificate Ordinary Level

**Art and Design**

**6010/1**

PAPER 1

Wednesday

28 OCTOBER 2015

**TIME:** 2 hours 30 minutes

**Marks:**50

**Instructions to the supervisor**

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 materials required.

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:

Either

**1** A heap of **six (6)** Irish Potatoes on a well folded tea towel is placed on a low table.

Or

A lady's purse and **two (2)** bottles of cosmetics are arranged on a low table.



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**Question THIS PAPER'S SUBJECTS -- Still Life (choose ONE). 1. A heap of six (6) Irish potatoes on a well folded tea towel placed on a low table. OR 2. A lady's purse and two (2) bottles of cosmetics arranged on a low table.**

**Answer: SUBJECT 1 (six potatoes on a folded tea towel):** the challenge is that six similar objects must NOT look repetitive. Observe how each potato differs in size, silhouette and the direction of its eyes/blemishes. Because they are heaped, the group reads as ONE mass -- draw the outline of the whole heap first, then divide it into individual potatoes. The folded tea towel is as important as the potatoes: the folds create a rhythm of light and shadow that leads the eye, and the fabric's soft, absorbent surface contrasts with the potatoes' matt, earthy skin. Do not draw the towel as a flat rectangle.

**Answer: SUBJECT 2 (lady's purse and two cosmetic bottles):** this is a subject about MATERIAL CONTRAST -- soft leather or fabric purse against hard glass or plastic bottles. The bottles are the harder problem: they are symmetrical cylinders, so the ellipses at the top, shoulder and base must all be consistent with eye level, and glass shows sharp highlights, transmitted light and a distorted view of what is behind it. Set the two bottles at different heights and overlap the purse in front of one of them so the group is not a flat row.

**Answer:** For either subject the low table gives a strong horizontal; include it, the cast shadows on it, and the background 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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