

# **G12 ECZ ART & DESIGN P2 2014 STUDIO GUIDE**

**Grade 12 ECZ Art and Design Paper 2, 2014 (6010/2) -- Drawing or Painting from Observation**

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 6010/2

PAPER 2

MARKS: 50

Monday

3 NOVEMBER 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 OBSERVATION**

Candidates are required to make a study or studies using only one side of a sheet of paper from **one** of the following alternatives. Studies may be larger than life size and magnifying lenses may be used.

**EITHER: (A) NATURAL OR MAN MADE OBJECTS**

- 1** A study of a half cob of maize.
- 2** A close study of a chicken drum stick bone.
- 3** A worn out shoe leaning against a rough stone.

**OR (B) SUBJECT FOR WORKING OUT OF DOORS  
(from a sheltered position)**

- 4** A flower garden.
- 5** A spider's web.



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**Question THIS PAPER'S SUBJECTS -- Observation (choose ONE). (A) NATURAL OR MAN MADE OBJECTS: 1. A study of a half cob of maize. 2. A close study of a chicken drum stick bone. 3. A worn out shoe leaning against a rough stone. OR (B) OUT OF DOORS (from a sheltered position): 4. A flower garden. 5. A spider's web.**

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**Answer:** This paper rewards CLOSE, SUSTAINED OBSERVATION of one thing, not a broad general picture. The rubric explicitly allows the study to be LARGER THAN LIFE SIZE and permits magnifying lenses -- take that invitation: enlarging a small object forces you to see and record detail you would otherwise generalise. Use one side of the sheet only, as instructed.

**Answer: 1 (half cob of maize):** the reward is in the ordered but irregular grid of kernels -- observe how the rows curve around the cylindrical form and diminish towards the edges, and how each kernel is a small rounded form with its own highlight and shadow. Do not draw a mechanical grid of identical circles. The torn/cut end shows the pale, fibrous core, a completely different texture.

**Answer: 2 (chicken drumstick bone):** an excellent magnification subject. Observe the subtle swelling at each end, the shaft's slight curve and taper, the dry porous surface, and any residual sinew. The bone is essentially white, so it must be modelled almost entirely with reflected light and delicate mid-tones against a darker background -- a real test of tonal control.

**Answer: 3 (worn out shoe against a rough stone):** a strong TEXTURE CONTRAST subject -- creased, softened, broken-down leather against hard, angular, granular stone. Observe how the shoe has collapsed and lost its original geometry, where the sole has separated, and how the stone's facets catch light. The two objects must touch and overlap so they read as one composition.

**Answer: 4 (flower garden):** the risk here is a vague general impression. Choose a limited view, establish a clear foreground/middle-ground/background, and let a few foreground plants be drawn in real detail while the rest is suggested more loosely. Do not draw every plant with equal emphasis.

**Answer: 5 (spider's web):** the challenge is that the web is nearly invisible line-work suspended in space. Observe the radial threads and the spiral, note that the spacing is regular but not mechanical, and consider working light-on-dark (or leaving the web as untouched paper against a worked background) so the threads read. The web's anchoring points and any debris caught in it give it context and scale.

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

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**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.

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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.

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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.**

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**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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