

G12 ECZ ART & DESIGN P2 2015 STUDIO GUIDE

Grade 12 ECZ Art and Design Paper 2, 2015 (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



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 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 woven reed or grass basket.
- 2** A study of shifting spanner.
- 3** A study of a bisected paw paw.

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

- 4** Waiting in an enclosure or room.
- 5** A tree with its broken branch.



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Question THIS PAPER'S SUBJECTS -- Observation (choose ONE). (A) NATURAL OR MAN MADE OBJECTS: 1. A study of a woven reed or grass basket. 2. A study of a shifting spanner. 3. A study of a bisected paw paw. OR (B) OUT OF DOORS (from a sheltered position): 4. Waiting in an enclosure or room. 5. A tree with its broken branch.

Answer: The rubric again allows work **LARGER THAN LIFE SIZE** and the use of magnifying lenses; use one side of the sheet only.

Answer: 1 (woven reed or grass basket): the reward is in the **WEAVE** -- observe how the over-and-under pattern wraps around a curved form, so the weave units compress and change angle towards the sides, and how the rim and base are constructed differently from the body. Draw the basket's overall form and its ellipses first, then lay the weave onto that form; never draw a flat pattern and then try to bend it.

Answer: 2 (shifting spanner): a precision, man-made subject that tests accurate proportion and mechanical understanding. Observe the parallel jaws, the knurled adjusting screw, the flat and rounded faces of the handle, and the sharp, hard highlights of machined metal. Measure carefully -- an inaccurate spanner is immediately obvious in a way an inaccurate leaf is not.

Answer: 3 (bisected paw paw): an outstanding subject for colour and internal structure. Observe the difference between the thin outer skin, the thick dense flesh and the glistening cluster of black seeds in the central cavity, and note how the cut surface is wet and reflective while the outer skin is matt. The seed mass is the focal point -- draw its overall shape first, then the individual seeds within it.

Answer: 4 (waiting in an enclosure or room): a figure/interior composition subject. Establish the space first (floor, walls, eye level, perspective of any benches or doorways), then place the waiting figures within it. Vary the poses and overlap the figures for depth. Keep heads roughly on a common eye-level line for figures standing on the same floor -- this single convention makes an interior look convincing.

Answer: 5 (tree with its broken branch): observe the specific structure of **THIS** tree -- how branches divide, thin and change direction at each fork -- and make the broken branch the focal point, with its splintered, fibrous fracture contrasting against the intact bark. Draw the trunk and main limbs as tapering cylinders with real thickness, not as flat lines.

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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