

G12 ECZ ART & DESIGN P2 2017 STUDIO GUIDE

Grade 12 ECZ Art and Design Paper 2, 2017 (6010/2) -- Practical (five options)

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

6010/2

Paper 2 Practical

Monday

27 NOVEMBER 2017

Time: 2 hour 30 minutes

Marks: 50

Instructions to Supervisor

This paper must be given to the Teacher 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, centre number and the name of the school, 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** question only from the five alternatives given.

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1 DRAWING AND / OR PAINTING FROM STILL LIFE

A half pan of buns arranged on a low table.

2 DRAWING AND / OR PAINTING FROM OBSERVATION

A school tuck shop.

3 DRAWING AND / OR PAINTING FROM A LIVING PERSON

A person seated on a traditional stool.

4 DRAWING AND / OR PAINTING FROM IMAGINATIVE COMPOSITION

Waiting room.

5 DESIGN ON PAPER

Design a repeated pattern for a wrapping paper suitable for a kitchen party.



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Question THIS PAPER'S SUBJECTS -- five categories (choose ONE). 1. STILL LIFE: a half pan of buns arranged on a low table. **2. OBSERVATION:** a school tuck shop. **3. LIVING PERSON:** a person seated on a traditional stool. **4. IMAGINATIVE COMPOSITION:** Waiting room. **5. DESIGN ON PAPER:** design a repeated pattern for wrapping paper suitable for a kitchen party.

Answer: 1 (half pan of buns on a low table): the pan is a shallow cylinder -- get its ellipse right and consistent with eye level. The buns are a cluster of soft, rounded, slightly irregular domes; observe how they press against each other and how their glazed tops catch a broad soft highlight while the pan's metal rim catches a sharp one. Do not draw identical circles in a grid.

Answer: 2 (a school tuck shop): an observed scene combining architecture, objects and possibly figures. Establish the structure and eye level first, then the counter and displayed goods, then people. Choose a viewpoint that gives depth (a three-quarter view of the counter rather than a flat frontal one) and let the clutter of goods be a texture that is suggested in places rather than itemised everywhere.

Answer: 3 (person seated on a traditional stool): a figure subject with a strong local character. Block in the gesture and the big masses first; a seated figure's proportions foreshorten, so measure the thigh and lower leg against the torso rather than assuming. The low traditional stool sets the pose -- knees higher, back inclined -- and is itself a good carved-form and wood-texture subject. Get the contact points (buttocks on seat, feet on ground) firmly resolved or the figure will look as if it is floating.

Answer: 4 (imaginative composition, 'Waiting room'): judged on composition and invention. Establish the room in perspective, place a row or cluster of seated waiting figures at varying distances, overlap them, and vary the poses -- someone leaning, someone asleep, someone standing. A single consistent light source (a window or a ceiling light) will unify the whole composition. Keep heads of same-floor figures near a common eye-level line.

Answer: 5 (repeated pattern for wrapping paper, kitchen party): a DESIGN problem judged on the repeat, not on a single drawing. Work out ONE tile (motif unit) that tiles seamlessly -- anything running off one edge must re-enter at the opposite edge exactly. Choose motifs appropriate to a kitchen party (kitchenware, food, chitenge-style motifs), keep the drawing simple and flat, use a limited harmonious colour scheme, and then show the repeat by drawing the tile several times across the sheet so the examiner can see the pattern working.

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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