

NID DAT Drawing

Sample Paper – 8

Duration: 135 Minutes | Maximum Marks: 70

Instructions

- This paper contains **4 Drawing Tasks (subjective)**, modelled on Part B of the NID DAT (Design Aptitude Test) Prelims.
- This is **Paper – 8**.
- Read each question carefully before you begin drawing.
- Marks are indicated at the start of each question. Allocate time proportionally.
- Use pencil for all tasks unless a question specifies otherwise.
- Neatness, clarity, proportion, and creativity are all assessed.
- Do not spend too long on any single question; move on if stuck.
- Label all parts of your drawing wherever required.
- Rough sketches may be made in the margins but only the answer in the designated drawing space will be evaluated.
- Use of scale, compass, or geometry box is permitted where appropriate.

Question 1 Human Figure Drawing — Dynamic Action Pose

[15 Marks | Medium: Pencil | Suggested time: 25 min]

Draw a KALARIPAYATTU warrior in MID-LEAP. Kalaripayattu is a classical Indian martial art from Kerala involving acrobatic jumps, kicks, and weapon-play.

The figure is airborne — both feet are off the ground. Describe the pose as follows:

- The body is twisted in the air: the torso faces roughly left, the lower body faces forward.
- The right leg is extended forward in a kick (parallel to the ground or slightly upward).
- The left leg is bent backward at the knee (a mid-air split).
- The right arm is raised overhead holding a thin curved staff (urumi) — show the staff as a flexible whip-like arc extending from the raised fist.
- The left arm is spread to the side for balance.



- Traditional costume: a white mundu (dhoti-like wrap) around the lower body, bare torso, and a fabric waistband.

Focus on: the sense of weightlessness and rotation in mid-air, the tension in the muscles of the extended leg, the folds of the mundu whipping upward from the speed of the jump, and the sweep of the urumi arc.

Additionally, add a very loose **environment suggestion** (not a detailed background): a practice arena with a simple ground shadow beneath the airborne figure showing it is in the air; two or three vertical wooden pillars in the deep background as context.

Drawing Space



Question 2 Storyboarding and Narrative Drawing — 6 Frames

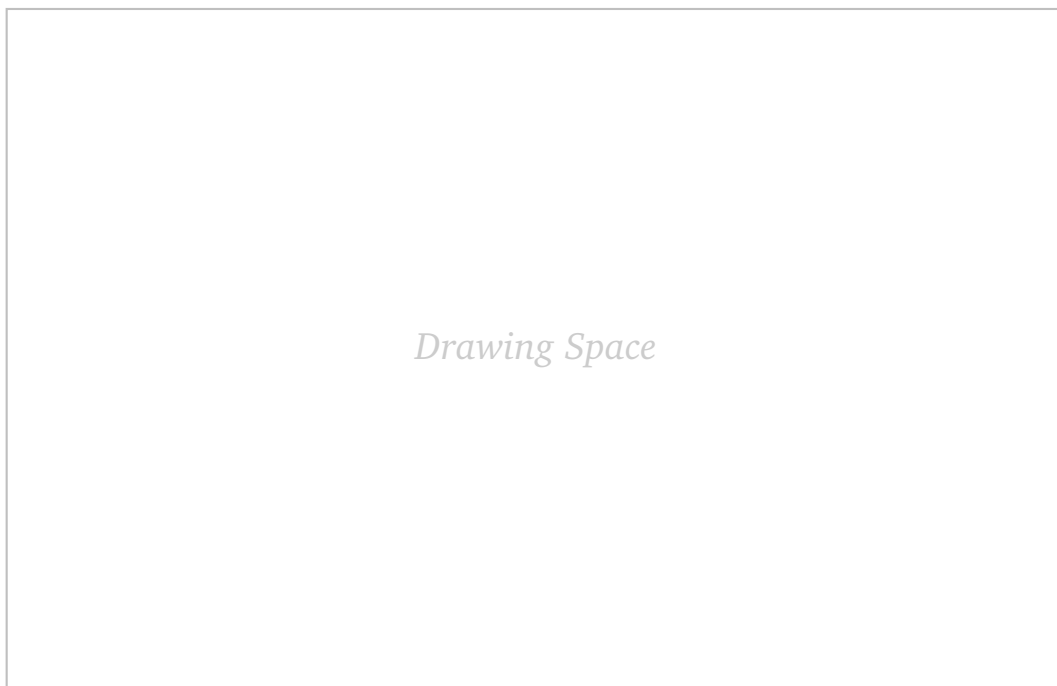
[20 Marks | Medium: Pencil | Suggested time: 35 min]

Create a **6-frame storyboard (3×2 grid)** titled **“Thread of Life”** — the complete journey of a hand-woven saree:

- **Frame 1 — Cotton Field:** Wide shot of a sunlit cotton field at harvest time. A farmer picks white cotton bolls from waist-high plants. Two baskets of harvested cotton beside him. Title: *“Field, dawn”*.
- **Frame 2 — Spinning:** Close-up of a woman’s hands at a wooden charkha (spinning wheel). Cotton roving feeds in from the left; fine spun yarn wraps around the bobbin. The woman’s face is visible over the wheel, calm and focused. Title: *“The thread begins”*.
- **Frame 3 — Weaving:** A male weaver seated at a large floor loom. His feet work the treadles below the frame; his hands hold the shuttle. The partially woven fabric shows the pattern emerging — a geometric border design. Title: *“Pattern by pattern”*.
- **Frame 4 — Dyeing:** Two workers lift a saree length out of a large vat of dye. The fabric billows and drips. A rack of already-dyed sarees hangs in the background, their colours implying the rich palette. Title: *“Colour comes alive”*.
- **Frame 5 — Marketplace:** A textile market — stacked bolts of sarees on shelves; a shopkeeper unrolls a saree in front of a seated woman customer; another woman holds a corner of the fabric up to the light. Title: *“Market day”*.
- **Frame 6 — Worn:** A woman in a celebration setting (a wedding or festival) wearing the finished saree. She is dancing — the saree’s pallu (the decorative end) billows behind her. Title: *“Worn with pride”*.

Each frame must show: clear action, environmental cues, and a consistent visual “feel” (this is a respectful, warm, documentary-style storyboard — not dramatic or comedic).





Question 3 Environmental and Architectural Imagination

[15 Marks | Medium: Pencil + Colour optional | Suggested time: 25 min]

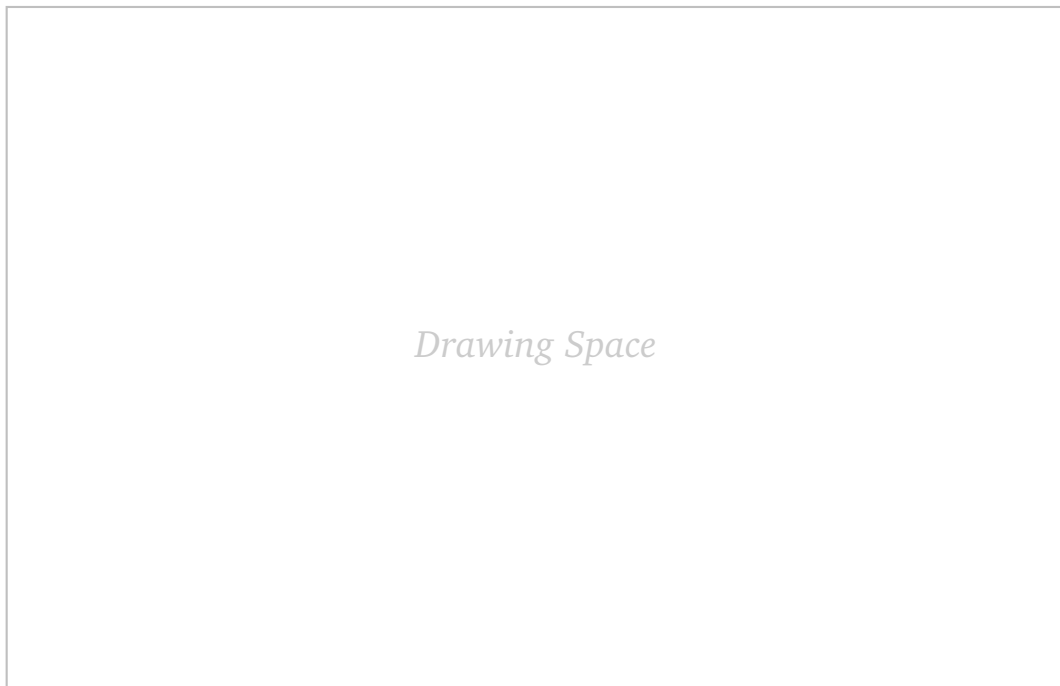
Design and draw an **imaginary treehouse village** built in a large old banyan forest. Use an **isometric view** (30°/60° parallel projection — NOT one-point perspective).

The scene must include:

- At least **4 treehouses** at different heights in different trees, each with a distinct architectural character:
 - **Treehouse A:** A round hut platform with a conical thatched roof, accessed by a rope ladder.
 - **Treehouse B:** A rectangular box with a pitched tin roof, connected by a suspension bridge to Treehouse C.
 - **Treehouse C:** A multi-level treehouse — ground platform + upper loft with a rope pulley system.
 - **Treehouse D:** A platform without walls, used as a community meeting/observatory deck.
- Rope bridges connecting at least 3 of the 4 treehouses.
- A spiral staircase wrapping around one of the banyan trunks.
- Ground-level details: a small fire pit, water barrels, a garden plot.
- The banyan roots and trunks shown with correct organic, irregular structure (not geometric cylinders).

Show depth through: overlapping of tree canopies, diminishing detail of background trees, and varying line weights (foreground heavy, background light).





Question 4 Object Transformation — 5-Stage Metamorphosis

[20 Marks | Medium: Pencil | Suggested time: 35 min]

Starting object: a simple CHAIR

Design a **5-stage horizontal transformation sequence**:

- **Stage 1 — Chair:** Realistic chair — a simple four-legged wooden chair with a back rail. Draw in isometric view. Show wood grain detail on the seat.
- **Stage 2 — Swing:** The legs dissolve; two ropes hang from above from a horizontal bar; the seat hangs freely. Show the ropes in tension and the seat slightly tilted as if in motion.
- **Stage 3 — Hammock:** The ropes extend further and spread into a net-like hammock slung between two trees (just the tree trunks visible at each edge). A sleeping figure is visible as a gentle mound in the hammock.
- **Stage 4 — Cradle:** The net weave tightens; the form becomes a smaller enclosed vessel rocking shape; two curved rockers appear at the bottom; a tiny swaddled infant shape is visible inside.
- **Stage 5 — Rocking Horse:** The curved rockers of the cradle become the rocking base; the cradle shell morphs into the body of a horse; the head (neck + head + mane) emerges from one end; a tail from the other; a handle appears where the infant was.

Connect each stage with **flowing morphing lines**. Place all 5 stages in a single **horizontal composition** with brief labels under each stage. Ensure each stage is clearly distinct yet logically derived from the previous one.

Drawing Space



Sample Approaches & Evaluation Guide

Sample Approach & Evaluation Criteria

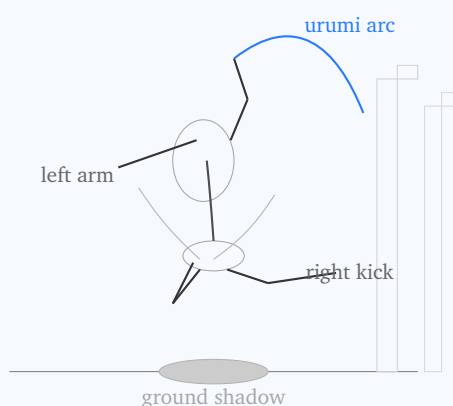
Question 1 — Kalaripayattu Warrior in Mid-Leap

Topic: Dynamic figure drawing, foreshortening, costume.

Compositional Approach:

- Establish the ground plane first: a simple horizontal line at the lower quarter of the page; a cast shadow (dark ellipse) directly beneath the figure to confirm it is airborne.
- Torso: use a simplified mannequin armature — ribcage oval slightly tilted left, pelvis oval tilted the other way; the spine between them curves (axial twist).
- Right leg extended forward in kick: the full leg length is shown, but the thigh foreshortens slightly (the thigh appears shorter than the lower leg because it angles toward the viewer). The foot is flexed in a kick position.
- Left leg bent backward: the lower leg bends back at the knee, the foot rising toward the back; this creates the dynamic split silhouette.
- Right arm raised: show the upper arm, forearm, and closed fist; the urumi (flexible whip-sword) curves above and behind the fist as a thick Bezier arc that narrows at the tip.
- Mundu folds: the cloth wraps around the lower body and billows outward, especially at the side and back — drawn as several long curved drapery lines suggesting upward motion and air resistance.
- Background pillars: very lightly drawn vertical rectangles receding to the right; pillar capitals as simple squares on top.

Compositional Diagram:



Marks Breakdown:

Criterion	Marks
Airborne quality and correct pose geometry	5
Foreshortening and anatomical tension	4
Costume details (mundu folds, waistband, bare torso musculature)	3
Urumi arc and background arena	3
Total	15

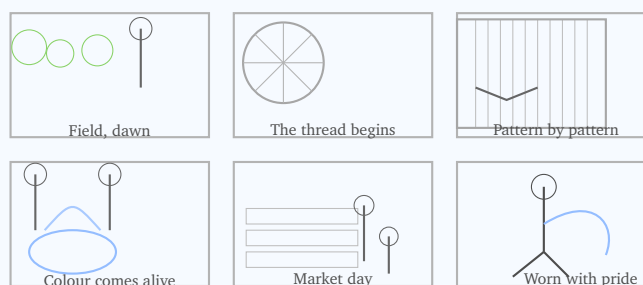
Sample Approach & Evaluation Criteria**Question 2 — “Thread of Life” 6-Frame Storyboard**

Topic: 6-frame saree journey storyboard — documentary style, process continuity.

Compositional Approach:

- 3×2 grid layout (3 frames per row). Each frame bordered and labelled at the bottom.
- **Frame 1 (cotton field):** horizontal composition — sky upper third, field lower two-thirds; cotton plants as round-headed bushes with oval boll shapes; farmer figure at approximately 5–6 heads tall, both baskets at knee height beside him; morning sun low on the horizon.
- **Frame 2 (charkha):** close-up — charkha wheel fills most of the frame; the drive wheel as a large circle with spokes; the spindle extending to the right; hands drawn in accurate anatomical close-up; the woman’s face is a secondary element, visible in the gap above the wheel.
- **Frame 3 (loom):** the loom as a large wooden frame; the warp threads shown as vertical parallel lines running through the frame; shuttle as a small elongated teardrop in mid-motion; feet/treadles visible at the bottom; geometric border design on the emerging fabric shown as a simple repeat pattern.
- **Frame 4 (dyeing):** two figures in foreground holding up a large S-shaped drape of fabric (the saree) above the vat; the vat shown as a large circle seen from slightly above; background rack of hanging fabric in different tonal values.
- **Frame 5 (market):** interior — shelving with stacked bolts of fabric (banded rectangles); main scene: shopkeeper unrolling a long fabric swathe in the foreground; customer seated; secondary customer at right holding up a corner.
- **Frame 6 (worn):** single figure, full body, in motion; saree pallu caught mid-billow behind her; festival context (flower garlands, a blurred crowd in background); expressive face.



Compositional Diagram (3×2 Grid with Frame Icons):**Marks Breakdown:**

Criterion	Marks
Process accuracy and visual documentation of each stage	6
Compositional variety across 6 frames	5
Character consistency and emotional warmth	5
Labels and 3×2 grid layout	4
Total	20

Sample Approach & Evaluation Criteria**Question 3 — Isometric Treehouse Village in Banyan Forest**

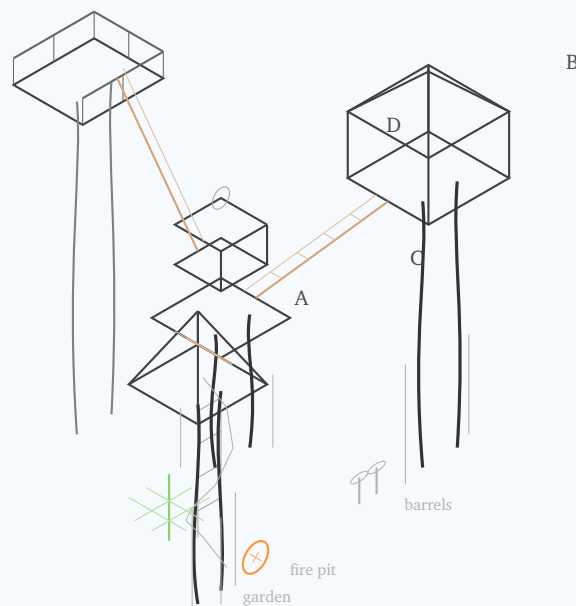
Topic: Isometric treehouse village — spatial imagination, architectural variety, organic form.

Compositional Approach:

- **Isometric grid:** use a 30°/60° grid as the underlying structure; horizontal lines tilt at 30° from horizontal; vertical elements remain truly vertical (perpendicular to the page bottom).
- **Treehouse A (round hut):** shown as a cylinder + cone; the rope ladder as a vertical pair of lines with horizontal rungs.
- **Treehouse B & C (connected by bridge):** bridge = two parallel cables with short vertical planks between them; the planks tilt at the same angle as the bridge trajectory in isometric space.
- **Treehouse C multi-level:** lower platform shown as an isometric rectangle; upper loft as a smaller rectangle above it offset slightly; pulley as a small wheel at the edge.
- **Treehouse D (open deck):** a flat rectangle with a low railing on three sides.

- **Banyan trunks:** irregular organic shapes — not cylinders; draw the trunk outline as two wavy parallel curves with organic variations; show hanging aerial roots as multiple thin descending curves.
- **Rope bridges:** at least 3 bridges linking 3 of the 4 treehouses at varying heights.
- **Ground details:** fire pit (circle with cross-hatching), water barrels (cylinders), garden plot (rectangle with radial segments).
- **Depth:** foreground trunks in heavy line; background trees with thinner, lighter lines; canopy overlapping.

Compositional Diagram (Isometric Wireframe):



Marks Breakdown:

Criterion	Marks
Isometric projection accuracy	5
Variety and architectural character of each treehouse	4
Organic banyan trunk and aerial root drawing	3
Bridges, ground details, and depth	3
Total	15



Sample Approach & Evaluation Criteria

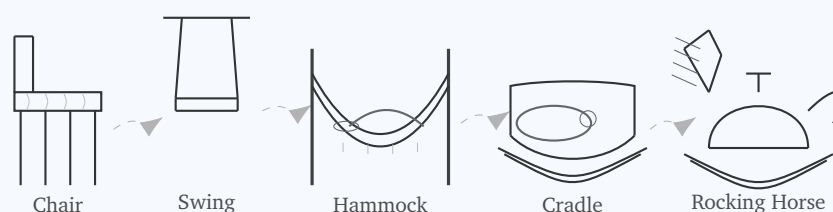
Question 4 — Chair → Swing → Hammock → Cradle → Rocking Horse

Topic: 5-stage object metamorphosis — transformation logic, drawing quality, transitions.

Compositional Approach:

- Horizontal strip divided into 5 roughly equal zones; flowing morphing lines connect adjacent stages.
- **Stage 1 (Chair):** isometric view — 4 legs, seat, back rail; wood grain on seat as thin parallel curves.
- **Stage 2 (Swing):** legs gone; ropes hang from a horizontal bar above frame; seat hangs freely; ropes shown with slight diagonal to imply motion; the horizontal bar is shown at the top edge of the frame.
- **Stage 3 (Hammock):** ropes multiply and spread; the seat becomes a wide net; tree trunks visible at each edge; a sleeping figure as a soft mound in the centre of the net; the net sags naturally (a shallow catenary curve).
- **Stage 4 (Cradle):** net-weave tightens and the form shrinks and curves into a boat-shaped cradle; two curved wooden rockers appear at the bottom; a tiny swaddled form inside (just an oval with a small head visible).
- **Stage 5 (Rocking Horse):** the rockers of the cradle extend and become the rocking base; the cradle shell elongates and forms the horse's body; the head (a stylized horse head with mane lines) projects from the front; a rope tail from the rear; a simple handle bar from the top of the body.
- **Morphing lines:** show one or two “transition” strokes between each pair of stages — semi-transparent-looking dashed curves tracing the path of a key structural element as it transforms (e.g. the chair leg → swing rope → hammock rope → cradle rocker → rocking horse base).

Compositional Diagram (5-Stage Horizontal Strip):



Marks Breakdown:



Criterion	Marks
Visual logic and originality of each transformation stage	6
Drawing quality and detail per stage	6
Flowing morphing transition lines	4
Labels and overall horizontal composition	4
Total	20



Evaluation Criteria Summary

Q.	Task	Marks	Primary Focus
1	Dynamic Figure Drawing	15	Action pose, foreshortening, costume detail
2	6-Frame Storyboarding	20	Process documentation, variety, emotional warmth
3	Isometric Environment Design	15	Isometric accuracy, architectural variety, organic form
4	Object Transformation	20	Transformation logic, drawing quality, transitions
Total		70	

