

### 3.0 PART ONE: ANALYSIS OF DIFFICULT QUESTIONS

#### 3.1 ART AND DESIGN (442)

##### GENERAL COMMENTS

Art and Design in the KCSE Examination is tested in **three** papers as follows;

**Paper 1 (442/1)** - Theory paper marked out of 60%;

**Paper 2 (442/2)** - Practical paper marked out of 100%;

**Paper 3 (442/3)** - Project paper (*School Based Assessment*) marked out of 40%.

##### 3.1.1 CANDIDATES' PERFORMANCE

The Table below summarises the overall candidates' performance in Art and Design (442) examination for the years: 2017, 2018, 2019, 2020 and 2021.

*Table 7: Candidates overall performance in the years 2017, 2018, 2019, 2020 and 2021*

Year	Paper	Candidature	Maximum Score	Mean Score	Standard Deviation
2021	1	1,949	60	30.81	10.22
	2		100	64.25	10.33
	3		40	20.47	4.86
	<b>Overall</b>		<b>200</b>	<b>114.22</b>	<b>25.37</b>
2020	1	1,649	60	24.88	8.27
	2		100	64.84	10.83
	3		40	16.53	4.86
	<b>Overall</b>		<b>200</b>	<b>105.73</b>	<b>21.85</b>
2019	1	1,520	60	31.00	8.498
	2		100	64.00	12.115
	3		40	20.00	4.761
	<b>Overall</b>		<b>200</b>	<b>115.00</b>	<b>25.374</b>
2018	1	1,314	60	31.61	9.02
	2		100	55.17	12.63
	3		40	21.16	5.13
	<b>Overall</b>		<b>200</b>	<b>107.86</b>	<b>22.74</b>
2017	1	1,136	60	29.49	8.49
	2		100	63.31	11.46
	3		40	19.69	5.02
	<b>Overall</b>		<b>200</b>	<b>112.31</b>	<b>21.65</b>

The following can be deduced from **Table 7** above:

- i) There was an increase in candidature from **1,657** in **2020** to **1,949** in the year **2021**. There has been an increase in percentage mean from **24.88** in **2020** to **30.81** in **2021** for Paper **442/1**, but a slight drop in percentage mean in Paper **442/2** from **64.84** in **2020** to **64.25** in **2021** further improvement noted in paper **442/3** from **16.53** in **2020** to **20.47** in **2021**.



Generally, there was significant improvement in performance in the year 2021. In Paper 442/3 which is a school based assessment project paper; candidates displayed detailed and appropriate skills, evolving out of a process of experimentation on idea development. The logical development of ideas in the candidates' portfolios also improved however some still presented incomplete work or lacked portfolios. Several centres had candidates submit portfolios that lacked development and final art works.

Teachers should aim at improving the quality of research and lay emphasis on materials, tools, equipment, techniques and processes applicable in Art and design as they facilitate learning.

The report below highlights questions in both the theory and practical examination papers in which the candidate's performance was below expectation. These questions have been analysed by stating the requirements, expected responses, highlighting weaknesses and advice to teachers on how these mistakes can be improved upon or eliminated.

### 3.1.1 Art and Design Paper 1 – Theory (442/1)

This theory paper consisted of **fourteen questions** presented in **three** sections;

- i) **Section A** consisted of a set of **ten compulsory short-answer questions** that were allocated a maximum of **2** marks each.
- ii) **Section B** comprised **five compulsory structured questions** each marked out of **5** and
- iii) **Section C** had **three essay questions** from which candidates had to answer one, marked out of **15**.

#### SECTION A

##### Question 1 (b)

- (a) **Requirement(s);**  
The question required candidates to *explain how pattern is used to create rhythm in a work of art.*
- (b) **Expected response;**
  - By alternating the different shapes or elements,
  - Inserting spaces between elements,
  - Repetition of different patterns.
- (c) **Weaknesses;**  
Majority of the candidates were unable to relate pattern to rhythm and movement in art.
- (d) **Advice to teachers;**  
Teachers should expose students to the principles of Art and Design specifically on techniques of creating rhythm in works of art.



**Question 1 (e)****(a) Requirement(s)**

The question required candidates to *complete a table by filling in missing medium and binding substances of painting media.*

**(b) Expected response;**

	Medium	Binder
1	TEMPERA ( ½ mark)	Egg yolk
2	Water colour	GUM ARABIC/ SYNTHETIC GLUE ( ½ mark)
3	Acrylic paint	SYNTHETIC BINDER ( 1 mark)

**(c) Weaknesses;**

Most of the candidates were not able to match the right painting medium with the correct binder.

**(d) Advice to teachers;**

Teachers should expose students to the different painting medium and the appropriate binders.

**Question 1 (f)****(a) Requirement(s)**

The question required candidates to identify *two uses of line in graphic design.*

**(b) Expected response;**

- Constructing letters
- Add style
- Enhance comprehension
- Create forms
- Divide space by using a border around other design elements.

**(c) Weaknesses;**

Majority of the candidates were not able to identify the uses of line in graphic design

**(d) Advice to teachers;**

Teachers should expose learners to practical applications of line in graphic design.

**Question 1 (g)****(a) Requirement(s)**

The question required candidates to *highlight one reason why paraffin wax and beeswax are mixed during batik process*

**(b) Expected response;**

To regulate the cracks achieved since beeswax is soft, pliable and blocks completely (no cracks),

Paraffin wax is more brittle and lets dye penetrate wherever cracks form.



**(c) Weaknesses;**

Majority of the candidates were not able to state the reason for mixing paraffin wax and beeswax in a batik process.

**(d) Advice to teachers;**

Teachers should expose learners to all the materials and tools used in batik processes, and more so expose the learners to practical's this will make the learners familiarise with most if not all of the materials and tools applicable in the art processes

**Question 1 (h)****(a) Requirement(s)**

The question required candidates to *distinguish between monochromatic colour scheme and analogous colour scheme*

**(b) Expected response;**

Monochromatic colour scheme	Analogous colour scheme
Uses variations in lightness and saturation of a single colour	Uses colour that are adjacent to one another on the colour wheel.

**(c) Weaknesses;**

Majority of the candidates were not able to distinguish between monochromatic colour scheme and analogous colour scheme.

**(d) Advice to teachers;**

Teachers should expose learners to the colour triad and all colour schemes applicable in art processes.

**Question 1 (i)****(a) Requirement(s)**

The question required candidates to *analyse an illustration and label the parts marked X and Y on the given illustration;*

**(b) Expected response;**

- X is the highlight
- Y is the core shadow or shadow edge

**(c) Weaknesses;**

Majority of the candidates were not able to label the parts marked X and Y.

**(d) Advice to teachers;**

Teachers should expose learners to drawing and shading techniques with emphasis on terminologies applicable.



## SECTION B

## Question 2 (b)

## (a) Requirement(s);

The question required candidates to *state two reasons why grog is added to clay*

## (b) Expected response;

- Reduces shrinkage,
- Reduces plasticity,
- Strengthens the clay,
- Improves texture,
- Aids in drying.

## (c) Weaknesses;

Majority of the candidates failed to state the reasons for addition of grog in clay.

## (d) Advice to teachers

Teachers should expose learners to clay preparation processes, including applicable bodies and ingredients.

## Question 2(c)

## (a) Requirement(s);

The candidates were required to; *explain term assemblage as used in sculpture*

## (b) Expected response;

Sculpture making that involves use of non-art materials, often found objects that are assembled through various techniques such as welding, gluing, soldering, riveting etc.

## (c) Weaknesses;

Most of the candidates used the term “assembly” to explain assemblage in sculpture

## (d) Advice to teachers;

Teachers should expose learners to terminologies used in sculpture making.

## Question 3 (b)

## (a) Requirement(s)

The candidates were required to explain *two characteristics of the weave structure;*

## (b) Expected response

- The offset of each row form a diagonal pattern
- The right and wrong side of the weave structure appear identical.

## (c) Weaknesses

It could be deduced from the answers that majority of the candidates were not able to explain the characteristics of the weave structure.



(d) **Advice to teachers**

Teachers should expose students to characteristics of different weaving techniques.

**Question 4 (a)**

(a) **Requirement(s)**

The candidates were required to *study an artwork and identify the type of artwork shown*;

(b) **Expected response;**

Type of artwork is **graffiti**

(c) **Weaknesses;**

Majority of the candidate's failed to identify the type of artwork.

(d) **Advice to teachers;**

Teachers should expose students to contemporary artworks.

**Question 4 (b)**

(a) **Requirement(s)**

The candidates were required to *state two tools used in execution of the artwork mentioned in (a)*

(b) **Expected response;**

- Air brush
- Spray cans
- Etching tools

(c) **Weaknesses;**

Majority of the candidate's not able to state two tools used to execute the artwork

(d) **Advice to teachers;**

Teachers should expose students to the materials', tools and equipment used in making different art forms.



### Question 5

(a) Requirement(s)

The candidates were required to *outline and discuss five states of clay in the pottery making process*;

(b) Expected response;

	STATE OF CLAY	DISCUSSION
1.	Dry clay stage	Made up of fine particles formed from volcanic ash, e.g. Ball clay, kaolin, china clay, red clay, fire clay, etc.
2.	Slip clay stage	Created by adding water to clay. It is used to hold the clay together when attaching handles, hand building, decorating clay wares and for moulds.
3.	Green ware / Plastic stage	This is clay that is flexible or malleable and is able to create an article either by hand building or using a wheel.
4.	Leather hard stage	This is clay that is hardened a little and articles can still be trimmed, handles added and alterations made
5.	Bone dry stage	This when the moisture is out of the clay and its dry enough
6.	Bisque ware stage	Is when the clay is fired in a kiln between cone 08 (973°) and cone 4 (1060°) to remove chemically bonded water and impurities.

(c) Weaknesses;

Majority of the candidate's failed to identify the different states of clay in pottery making process

(d) Advice to teachers;

Teachers should use a practical approach in teaching pottery this will expose the learners to different states of clay during pottery making.

### Question 6

(a) Requirement(s)

The candidates were required to *construct the word "design" in calligraphy indicating ½ - X height and X-height*;

(b) Expected response;

Word written showing the ½ - X height and X-height;

(c) Weaknesses;

Majority of the candidates were not able to label to label the ½ - X height and X-height after *constructing the word "design"*.

(d) Advice to teachers;

Teachers should expose students to the anatomy of letters, lowercase calligraphy lettering.



## SECTION C

## Question 7(a)

## (a) Requirement(s)

The candidates were required to *outline two uses of display panels and props during an art exhibition.*

## (b) Expected response;

- Holding 3D artworks during exhibitions,
- Pinning up 2D artworks.

## (c) Weaknesses;

Majority of the candidates who attempted this question failed to outline two uses of display panels and props in an art exhibition.

## (d) Advice to teachers;

Teachers should expose learners to practical presentation, display and exhibition of different types of artworks.

## Question 7 (b)

## (a) Requirement(s)

The candidates were required to outline *three factors to consider when displaying artworks at an exhibition:*

## (b) Expected response;

- (i) Spacing,
- (ii) Lighting,
- (iii) Flow of artifacts (similar subjects should be displayed together),
- (iv) Mounting/ framing of the artworks,
- (v) Labeling of the artworks (theme, artists name, date etc),
- (vi) Flow or route ways for the viewers to avoid congestion.

## (c) Weaknesses;

Most of the candidate's failed to identify the factors to consider when displaying artworks.

## (d) Advice to teachers;

Teachers should expose students to presentation, display and exhibition of artworks.



**Question 7 (c)****(a) Requirement(s)**

The candidates were required to *state the process of drawing a townscape from observation using a view finder:*

**(b) Expected response;**

**Step 1:** Choose the view/ townscape <sup>1m</sup>

**Step 2:** Size the drawing <sup>1m</sup> to have the same ratio as that of the view finder picture plane

**Step 3:** Hold the viewfinder at arm's length, <sup>1m</sup> and look through the hole at the subject

**Step 4:** Pick out the best view<sup>1m</sup> by moving the view finder frame in different directions, (*up, down, sideways nearer or further*) to focus on the area to be drawn<sup>1m</sup>. (*Horizontally or vertically*)

**Step 5:** Decide on how much of the subject should be included in the drawing <sup>1m</sup>

**Step 6:** Make a sketch<sup>1m</sup> of the drawing viewed through the hole of the view finder.

**Step 7:** Divide the drawing into quarters, <sup>2m</sup> to make it easier to capture the layout of the landscape using the principles of 2D art as balance, perspective, movement etc.

**Step 8:** Start drawing from the bottom right quarter <sup>1m</sup>

**(c) Weaknesses;**

Most of the candidates who attempted this question failed to outline and explain clearly the process of using a viewfinder in drawing a townscape.

**(d) Advice to teachers;**

Teachers should expose students to practical drawing from observation using a viewfinder.

**Question 9 (b)****(a) Requirement(s);**

The question required the learners to *point out two functions of using a fixative in pencil drawings,*

**(b) Expected response;**

- Prevent smudging,
- To allow addition of layers in shading,
- To preserve finished artwork from dust,
- To stabilize the graphite.

**(c) Weaknesses;**

Most of the candidates who attempted the question were not able to point out two functions of using a fixative in pencil drawings/ or did not know uses of fixative/ what a fixative is.

**(d) Advice to teachers;**

Teachers should expose learners to materials and tools used in drawing, using pencil and other media their importance/ and why they are used.



### 3.1.2 Art and Design Paper 2 – Practical (442/2)

This paper comprised of **four** questions in two alternatives; **Drawing or Painting** - 2 questions and **Graphic design** - 2 questions. Candidates were required to choose only **one** question which was marked out of **100%**.

#### ALTERNATIVE A: DRAWING OR PAINTING

##### Question 1

(a) **Requirement(s)**

The candidates' were to *come up with a close up composition of a crocodile pouncing on its catch. The drawing was to be in pencil, biro pen or ink. The composition was to be within a working area of 35 cm by 42 cm.*

(b) **Expectation;**

*Drawing comprising of a close up of a crocodile in its rightful habitat e.g. water body, rocky ground, some vegetation; attacking or snatching or seizing or ambushing or grabbing an animal form, or human form.*

(c) **Weaknesses;**

- i) Wrong interpretation of the question, most candidates were not able to show the crocodile attacking its catch instead they depicted human forms fighting the crocodile,
- ii) Forms were not well defined, *challenges noted with definition of forms, proportion of the forms, posture, etc,*
- iii) Some of the candidates' were not competent in using the media they had chosen, had challenges in shading to create 3D,
- iv) Lack of dominance/focus on the centre of interest i.e. crocodile and its catch,
- v) The forms were not placed appropriately within the composition, lack of balance and poor portrayal of mood was vivid in most of the artworks,
- vi) Some candidates' did not use the correct dimensions as specified i.e. 35 cm by 45 cm, instead used the whole paper whereas some used  $\frac{1}{4}$  of the work surface.

(d) **Advice to teachers**

Teachers should expose learners to;

- i) Different stages of drawing,
- ii) More practise on drawing animal forms, close up studies and shade using varied media to depict value,
- iii) bringing out proportions of subjects correctly by applying the elements and principles of art and design in drawing,
- iv) timed practical's, this will help them manage their time well in examinations.



## Question 2

### (a) Requirement(s)

The candidates' were to paint a *composition to depict freedom. The composition was to be within a working area of 35 cm by 42 cm.*

### (b) Expectation(s)

- (i) *The freedom aspect could have varied interpretations not limited to animal forms, human forms, insects or any other,*
- (ii) *A composition in an area measuring 35cm by 42cm; either in vertical or horizontal format, depending on the placement of the forms,*
- (iii) *Use wet media, water colour paints.*

### (c) Weaknesses

**Several weaknesses were noted:**

- i) Most candidates did not interpret the theme correctly; instead they used text to depict freedom.,
- ii) Most candidates were not able to mix paint appropriately, had challenges in toning the forms,
- iii) Some candidates used pencils or biro pens to outline the forms instead of using wet media (paint) to depict three dimension in the painting.

### (d) Advice to teachers

- i) Expose learners to drawing/painting imaginative compositions,
- ii) Discourage learners from using mixed media in painting exercises
- iii) Emphasize on the basics of rendering form and value in painting,
- iv) Expose the learners to varied painting techniques to enable them define different textures using varies brush sizes,
- v) Discourage learners from outlining forms using pen and ink or biro pen.

## GRAPHIC DESIGN

### Question 3

#### (a) Requirement(s);

The candidates' were to *design a poster titled "Mazingira run" to be held on World Environmental Day at Mazingira grounds on 5<sup>th</sup> June, 2022 at 8 00am to 12 p.m. on 5<sup>th</sup> June, 2022.*

*The poster was to;*

- *Be in not more than four colours,*
- *include a catchy slogan and appropriate illustration to advertise the event,*
- *Measure 25 cm x 37 cm.*

#### (b) Expectation(s);

- i) *Poster titled " Mazingira Run",*
- ii) *Date: 5<sup>th</sup> June, 2022 on World Environment Day,*
- iii) *Time: 8:00 am to 12:00 pm,*



- iv) Charges: Kshs. 1,000,
- v) Catchy slogan,
- vi) Appropriate illustration,
- vii) Use not more than **four** colours.

(c) **Weaknesses;**

- i) Wrong interpretation of the poster i.e. Mazingira run versus world Environment Day,
- ii) Wrong dimensions,
- iii) Poor colour choice and application, most were not able to use flat colours,
- iv) Some candidates did not come up with a slogan ,
- v) Inappropriate format; horizontal,
- vi) Illustrations not related to the theme,
- vii) Candidates gave little or no consideration to typography these were also not well executed,
- viii) Lack of graphic design execution skills and processes was quite evident,
- ix) Inappropriate layout and poor use of space in both text and illustrations,
- x) Use of wrong media,
- xi) Most of the artworks lacked precision.

(d) **Advice to teachers**

- i) Expose students to graphic design practical exercises, application of different lettering styles, spacing between letters, words and sentences, proportion of letters and illustrations,
- ii) Encourage use of geometrical instruments for precision,
- iii) Discourage splashing /splattering of paint on work surfaces but instead advice the candidates to use flat colours,
- iv) Final graphic design work should be devoid of pencil marks,
- v) Teach on colour application/illustrations applicable in graphic design, focus on types of layout, the graphic potential of colour and typography.

**Question 4**

(a) **Requirement(s);**

The candidates were to *design a trademark for a new phone application app called "Sober" measuring 8 cm × 10 cm in three colours with a background theme for the app in not more than four colours measuring 20 cm × 30 cm.*

(b) **Expectation(s);**

- i) Design of a trademark in **three** colours, measuring 8 cm × 10 cm for the phone app,
- ii) Suitable illustration,
- iii) Background theme for the app,
- iv) Appropriate layout and flow,
- v) Appropriate graphic(s), text to include name "Sober".

(c) **Weaknesses;**

- i) Wrong question interpretation, lacked basics in designing a trademark and background theme for the phone app, most candidates did not understand what an "app" is,
- ii) Use of wrong media, most candidates used pencil,
- iii) Some candidates laid emphasis on the name of the organisation as opposed to message to be communicated,
- iv) Some used overly simplistic abstract illustrations while others lacked illustrations,



- v) Lack of distinctive use of colour,
- vi) Typography – typefaces used lacked spacing between words, letters and sentences,
- vii) Use of incorrect dimensions for both the trademark and background theme for the app.

**(d) Advice to teachers adopted:**

- i) Expose the learners to systematic practical approaches of problem solving in graphic design,
- ii) Expose learners to different graphic design publications, corporate identities, symbols and icons,
- iii) Expose students to types of trademarks such as word and design; standard character trademarks; special form trademarks etc,
- iv) Expose students to use of appropriate colours since they are powerful identifiers that contribute significantly to how trademarks can stand out,
- v) Teach on how to make choices of font and style in branding,
- vi) Expose students to practical's using the appropriate tools, materials and techniques in graphic design.

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