

3.0 PART ONE: ANALYSIS OF 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: 2018, 2019, 2020, 2021 and 2022.

Table 10: Candidates overall performance in the years 2018, 2019, 2020, 2021 and 2022

Year	Paper	Candidature	Maximum Score	Mean Score	Standard Deviation
2022	1		60	30.58	10.01
	2		100	66.74	10.59
	3		40	20.37	5.81
	Overall	1,969	200	117.58	23.03
2021	1		60	30.81	10.22
	2		100	64.25	10.33
	3		40	20.47	4.86
	Overall	1,949	200	114.22	25.37
2020	1		60	24.88	8.27
	2		100	64.84	10.83
	3		40	16.53	4.86
	Overall	1,649	200	105.73	21.85
2019	1		60	31.00	8.498
	2		100	64.00	12.115
	3		40	20.00	4.761
	Overall	1,520	200	115.00	25.374
2018	1		60	31.61	9.02
	2		100	55.17	12.63
	3		40	21.16	5.13
	Overall	1,314	200	107.86	22.74

The following can be deduced from **table 10** above:

- i) There was a slight increase in candidature from **1,949** in **2021** to **1,969** in the year **2022**. There has been a slight drop in percentage mean from **30.81** in **2021** to **30.58** in **2022** for Paper **442/1**, but a slight increase in percentage mean in Paper **442/2** from **64.25** in **2021** to **66.74** in **2022** further improvement noted in paper **442/3** from **20.47** in **2021** to **23.03**.

Generally, there was significant improvement in performance in the year **2022**. 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 report below highlights questions in both the theory and practical examination papers in which some candidate's performance was at meeting expectation however a percentage were still at approaching or below expectation for the level. These questions have been analysed by stating the requirements, expected responses, highlighting weaknesses and advice to teachers on how these areas can be improved upon.

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 two 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 (d)

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

The question required candidates to *state the function of sizing as a step in oil painting*

(b) **Expected response;**

- Keeps the oil paint from coming in direct contact with the fibres that make up the support,
- Prevents the oil from destroying the fabric fibres,
- Reduces absorbency of the support.

(c) **Weaknesses;**

Majority of the candidates were unable to state the function of sizing

(d) **Advice to teachers;**

Teachers should expose students to the terminologies applicable in painting and preparation of surfaces for painting.

Question 1 (h)

(a) **Requirement(s)**

The question required candidates to outline the *importance of an anvil in metal ornamentation.*

(b) **Expected response;**

Provide a hard or tough surface where metal can be hammered and shaped.

(c) **Weaknesses;**

Most of the candidates were not able to relate the term anvil to ornamentation

(d) **Advice to teachers;**

Teachers should expose students to the practical activities in ornament making to enable them use the tools and familiarise with the same.

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

The question required candidates to *differentiate between applied and structured design in fabric decoration.*

(b) Expected response;

- Applied-done on top e.g. printing
- Structured-done at formation stage e.g. weaving

(c) Weaknesses;

Majority of the candidates were not able to give a distinction between the two designs as applied in fabric decoration.

(d) Advice to teachers;

Teachers should expose learners to practical applications in fabric decoration processes.

SECTION B**Question 2 (b)****(a) Requirement(s);**

The question required candidates to *give meaning of plastic art and explain “modelling form” using stippling technique.*

(b) Expected response;

Meaning of plastic art; Art forms which involves physical manipulation of plastic medium by moulding or modelling such as sculpture or pottery.

“Modelling form” using stippling technique refers to use of **light and dark value variations of dots** to emphasize or create form in 3D.

(c) Weaknesses;

Majority of the candidates failed to state meaning of plastic art and explain what modelling form entails when using stippling shading technique

(d) Advice to teachers;

Teachers should expose learners to terminologies applied in art and design processes

Question 3**(a) Requirement(s)**

The candidates were required to explain *five steps of marbling technique in tie and dye using a t-shirt in one colour.*

(b) Expected response;

Step 1 Crumple the t-shirt, starting at the center, below the neckline, crimping the t-shirt in sections, until its entire body and sleeves are tightly bunched together. ^{1m}

Step 2: Secure the gathered t-shirt by binding its edges, one side at a time, with rubber bands/ sisal twine/manila twine.

Step 3: Place the t-shirt on sheet of newspaper/ polythene, which will help absorb excess dye during the dyeing process. ^{1m}

Step 4: Prepare dye, pour in a bottle, squeeze bottle or sprinkle to **wet/soak/drench the surface of the t-shirt**. When one side is completely covered, flip the t-shirt over gently, and cover the other side with the remaining dye. ^{1m}

Step 5: Leave the t-shirt to **dry, without unbinding** the rubber bands, let it stand for a while before unraveling/untying. ^{1m}

Step 6: Wash the dried t-shirt. Untie the t-shirt and rinse until water is clear ensure all the excess dye has been removed. ^{1m} **Leave it to dry.**

(c) Weaknesses;

It could be deduced from the answers that majority of the candidates were not able to explain the five steps of marbling sequentially.

(d) Advice to teachers;

Teachers should expose students to practical's

Question 5**(a) Requirement(s);**

The candidates were required to *outline five guidelines observed when drawing in linear perspective.*

(b) Expected response;

- Forms nearest the viewer are made larger, clearer and more detailed, but decrease in size further away
- Objects are larger the closer they are and decrease in size proportionally the further away they get.
- All receding horizontal lines converge to a vanishing point on the horizon.
- All vertical lines are perpendicular to the eye level/horizon.
- The horizon is at the viewers' eye level.

(c) Weaknesses;

Most of the candidate's failed to state the guidelines that should be observed when drawing in linear perspective.

(d) Advice to teachers;

Teachers should use a practical approach in guiding students when drawing in perspective to help them master the skill by ensuring adequate practise on finding the horizon line/eye level, vanishing points, and vanishing lines, thinking about objects as shape etc

SECTION C

Question 9 (c)

(a) Requirement(s);

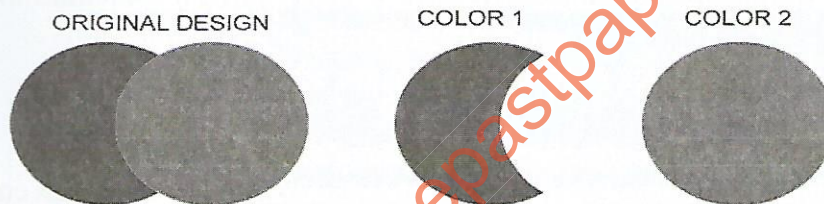
The question required the learners to *Explain colour separation in reference to printmaking using two colours.*

(b) Expected response;

Explanation of the term colour separation in reference to printmaking using two colours;

This refers to breaking down the design to the individual colour components/ the process of isolating each colour/ separating a picture by colours in order to make negatives and plates for colour printing.

SCREEN PRINTING COLOR SEPARATION SAMPLE

**Illustrations of colour separation as used in printmaking;**

All areas with the green colour on the design are separated, traced put in one stencil and cut or traced on a screen and all other areas blocked with either varnish, shellac or photo emulsion.

All areas with orange colour are also separated, traced in a second stencil, cut or traced on a screen and negative areas blocked with either shellac, varnish or photo emulsion.

Printing can then commence.

(c) Weaknesses;

Most of the candidates who attempted the question failed to use appropriate illustrations to explain colour separation in reference to print making; some did not understand the concept on colour separation.

(d) Advice to teachers;

Teachers should expose learners to materials and tools used in printmaking, the steps followed and terminologies related to each technique.

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 *draw a close up imaginative composition themed "tailor at work"* *The drawing was to be in pencil. 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 tailor, which may have included any of the following tailoring components: sewing machine, fabric in process of being sewn, cutting, measuring, ironing etc. The tailor was expected to have been the centre of focus hence reason for close up, engaged in an activity related to tailoring, question was open for candidates to create own scenario.

(c) **Weaknesses;**

- i) *Challenges with definition of forms, proportion of the forms, posture, etc.*
- ii) *Some candidates' did not use the correct dimensions as specified i.e. 35 cm by 42 cm, instead used the whole paper whereas some used $\frac{3}{4}$ of the work surface.*
- iii) *Most of the candidates were not able to render the texture correctly,*
- iv) *Wrong capture of the mood of the question.*

(d) **Advice to teachers;**

Teachers should expose learners to;

- i) *different categories of drawing,*
- ii) *more practise on drawing, 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 *still life arrangement from memory comprising of a woven basket, ripe pineapple, water melon cut into half placed on a plate, knife, two ripe bananas, and an apple. The composition was to be within a working area of 35 cm by 42 cm.*

(b) Expectation(s);

Mental set up of the composition, with overlapping forms depicting things that are "still" and don't move.

- (i) A composition in an area measuring 35 cm by 42 cm; either in vertical or horizontal format, depending on the placement of the forms,*
- (ii) Use wet media, water colour paints.*
- (iii) Use at least $\frac{3}{4}$ of the A2 sheet of paper provided*

(c) Weaknesses;

- i)** Some candidates did not interpret the theme correctly; instead they included landscapes and forms such as hills, trees etc
- ii)** Some scattered the forms in a chart like format instead of having an arrangement of a composite unit by overlapping the forms
- iii)** Some candidates were not able to mix paint appropriately, had challenges in toning the forms
- iv)** Some candidates used pencils or biro pens to outline the forms instead of using wet media (paint) to depict three dimension in the painting
- v)** Poor proportions
- vi)** Use of mixed media i.e. pencils and paints

(d) Advice to teachers;

Expose learners to,

- i)** practice watercolour painting from direct observation by creating studies of still-life arrangements.
- ii)** use various watercolour techniques such *transparent medium, wet-on-wet, dry brush, splatter, layering of paint, overlapping of colour*
- iii)** use painting techniques to successfully depict the illusion of three-dimensional form and space.
- iv)** emphasize on the basics of rendering form and value in painting, and proper use of space
- v)** varied painting techniques to enable them define different textures using varied brush sizes
- vi)** discourage learners from using mixed media in painting exercises and outlining forms using pen and ink or biro pen.
- vii)** research and analysing art works from various artists using art vocabulary.
- viii)** reflecting and assessing their work and the work of others

GRAPHIC DESIGN**Question 3****(a) Requirement(s);**

The candidates' were to *design a banner for an NGO to enlighten citizens on the dangers of destroying the environment.*

The banner was to

- *be in not more than four colours*
- *include a catchy slogan and appropriate illustration to advertise the event*
- *Measure 30 cm x 48 cm.*

(b) Expectation(s);

- i) NGO name
- ii) Date: 5th 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 related to dangers of destroying the environment/after effects of environmental degradation.
- vii) Use of colours related to the theme, i.e "earth" colours
- viii) Landscape format

(c) Weaknesses;

- i) Wrong interpretation of the poster i.e. NGO name stood out vis-à-vis the World Environment Day event
- 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) little or no consideration to typography that were not legible,
- viii) Lack of graphic design execution skills.
- ix) Inappropriate layout and poor use of space in both text and illustrations,

(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.
- vi) Take the students through the graphic design processes,

Question 4**(a) Requirement(s);**

The candidates' were to *design an advert in black and white silhouette for a shoe craft company dealing with trendy shoes for its social media platform.*

(b) Expectation(s);

- i) Advertisement poster in black and white colours, measuring 28 cm × 40 cm
- ii) Suitable illustration for a shoe craft company,
- iii) Appropriate slogan
- iv) Appropriate graphic(s), text to include name "trendy shoes".

(c) Weaknesses;

- i) Wrong question interpretation, lacked basics in designing an advertisement poster,
- ii) Use of wrong media, most candidates used pencil,
- iii) Wrong interpretation of the question, 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:

Expose the students to

- i) systematic practical approaches of problem solving in graphic design,
- ii) different graphic design illustrations,
- iii) types of posters,
- iv) choices of font and style in advertising,
- v) practical's using the appropriate tools, materials and techniques in graphic design.