



## 15.0 ART AND DESIGN (442)

The year 2007 KCSE Art and Design examination tested the application of knowledge, skills, concepts and attitudes fundamental to Art and Design activities. The subject was tested in three papers:

- Paper 1 (442/1) - Theory
- Paper 2 (442/2) - Practical
- Paper 3 (442/3) - Project

### 15.1 GENERAL CANDIDATES' PERFORMANCE

The table below shows the overall candidates' performance in the Art and Design (442) examination in the years 2007 and 2006.

**Table 18: Candidates' Overall Performance in Art & Design (442) for the Years 2006 & 2007**

Year	Paper	Candidature	Maximum Score	Mean Score	Standard Deviation
2006	1		50	29.86	7.26
	2		100	59.62	14.41
	3		50	34.17	5.05
	<b>Overall</b>	<b>1,120</b>	<b>200</b>	<b>123.52</b>	<b>21.00</b>
2007	1		50	25.67	8.82
	2		100	62.04	14.58
	3		50	29.72	6.68
	<b>Overall</b>	<b>999</b>	<b>100</b>	<b>117.24</b>	<b>23.00</b>

The following observations can be made from the table above:-

- 15.1.1 There was a drop in candidature from *1,120* in the year 2006 to *999* in the year 2007, a decrease of *121* candidates.
- 15.1.2 Performance of candidates in *paper 2 (442/2)* improved in the year 2007 when compared to that of the year 2006. However, there was a considerable drop in performance for *paper 1(442/1)* and *3 (442/3)* in the year 2007 as attested by the mean scores of *25.67* and *29.72* respectively, when compared to those of the year 2006 which were *29.86* and *34.17* respectively.
- 15.1.3 Overall performance was better in the year 2006 as compared to the year 2007 as evidenced by the mean scores of *123.52* and *117.24* respectively.

The discussion below is based on a sample of randomly selected candidates' scripts for the year 2007 KCSE Art and Design examination. Analysis of performance for each question was carried out to determine the questions that were poorly done. We shall therefore, discuss the questions in which the candidates performed poorly.

### 15.2 PAPER 1 (442/1)

#### Question 1(a)

Distinguish between tone and shape as elements of Art and Design.

The candidates were required to differentiate between tone and shape as elements of Art and Design. The item was examining candidates' knowledge on the elements of organization.

#### **Weaknesses**

Most candidates were familiar with the elements but lacked the appropriate language to distinguish the two elements of Art and Design. Their responses showed poor exposure to terms and concepts in Art and Design.

#### **Expected Responses**

The term "*tone*" refers to the relative lightness or darkness on a surface by the amount of light reflected from it while "*shape*" is a 2-dimensional area enclosed by an outline. Shape is created by lines, colour, texture or contrasting tones.

#### **Question 1(c)**

Name and explain the method in fabric decoration in which stitching is used as a resist.

This question tested candidates' knowledge on tie and dye as a resist method of fabric decoration. The candidates were therefore, required to name and explain a tie and dye technique in which stitching is used to resist the dye.

#### **Weaknesses**

Those candidates who were conversant with the tie and dye technique answered the question well. Many candidates were however, not familiar with tritik method of fabric decoration and hence performed poorly. Lack of knowledge of technical terms was evident in some candidates' responses.

#### **Expected Response**

The method in fabric decoration in which stitching is used as a resist is known as "*Tritik*". A strong yarn, thread or string is stitched into the fabric around defining the design, pictures or pattern. The thread is pulled tight to draw the fabric together, knotted and fabric dipped into the dye. The string resists the dye.

#### **Question 1(d)**

Name the technique of fixing cut out shapes onto a ceramic form.

This question was examining candidates' knowledge on techniques of decorating ceramic forms. Candidates were required to name the method used when fixing cut out shapes onto ceramic forms.

#### **Weaknesses**

Majority of the candidates did not appear conversant with the technique and resorted to guesswork and hence gave wrong responses.

#### **Expected Responses**

The techniques of fixing cut out shapes on to a ceramic form is referred to as *inlaying* or *embedding*. Cut out forms are set and fixed firmly on the clay using slip.

### Question 1(e)

Distinguish between the materials for making a picture in mosaic from those of a wall hanging in collage.

This question required the candidates to differentiate the materials used in creating a mosaic from those of a collage.

#### Weaknesses

The responses to this question indicated that some candidates confused the materials used in making a mosaic and collage hence they failed to answer the question correctly.

#### Expected Responses

*Mosaic, collage* and *montage* are picture making techniques which are related in that pasting/sticking is a common aspect in all. The candidates should however, be made to know that collage uses mixed media while mosaic uses only one type of a material on a surface. Therefore, mosaic is a picture created by pasting or sticking small pieces of the same material on a surface while in collage different types of materials of varied textures are stuck on the surface to create the picture.

### Question 1(h)

Explain the term "shed" as used in weaving technique.

The question was testing candidates' knowledge on the weaving technique. Candidates were required to explain the term "*shed*" as applied in weaving.

#### Weaknesses

A considerable number of candidates were not familiar with the term "*shed*" and didn't know how it is applied in the weaving technique. Most of the candidates gave wrong or irrelevant responses.

#### Expected Responses

A "*shed*" is an opening between the warp threads on a loom and allows the shuttle carrying the weft thread to pass through in the process of weaving.

### Question 1(j)



Identify the most outstanding element portrayed in the illustration above.

The question examined the candidates understanding of the principles of Art and Design. Candidates were required to state the principle of design in which forms are organized to achieve a quality of singleness.

### Weaknesses

Most of the candidates misinterpreted the question while others resulted to guess work hence stating the incorrect responses.

### Expected Responses

Unity is the arrangement of elements and principles with media to create a feeling of oneness / completeness or coherent wholeness.

### Question 2

- (a) Define the term 'slip' as used in pottery.
- (b) State two functions of slip in pottery work.

The task tested candidates' basic knowledge on pottery. The question was based on clay, a valuable material for modeling and which is readily available in our environment. Particularly, the candidates were required to define the term "*slip*" and its functions in pottery work.

### Weaknesses

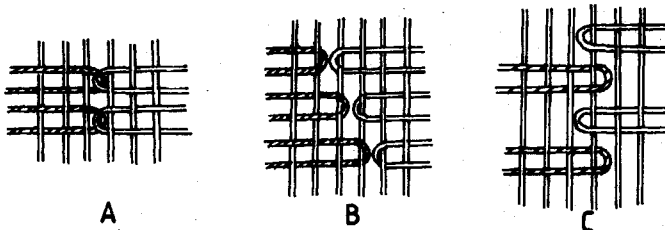
Some of the candidates had no knowledge of the term "*slip*" and hence could not define it nor state its functions.

### Expected Response

- (a) "*Slip*" refers to the creamy mixture of clay and water used to cement two pieces of clay such as a handle and a cup.
- (b)
  - Slip can be used to make attractive decorative patterns. Slip trailing is one of the common techniques used for decorating ceramic ware. The slip is trailed from a rubber or clay container with nozzle attachments of a varying size to limit the flow of slip.
  - Slip is used for casting with a mould. To cast is to copy a solid object by pouring a liquid such as melted metal, clay or plaster into a mould. A cast or copy is left when the mould is removed.
  - Slip is also used for cementing or joining parts of clay work together.

### Question 4

The illustrations A, B and C below represent a process in a technique of Art and Design.



- (a) Identify the technique.

- (b) Name the illustrations A, B and C.
- (c) State their function.

This item was based on the topic "*weaving joints*". The candidates were required to identify, name and state the functions of the weaving joints shown in illustrations A, B and C.

#### Weaknesses

According to the candidates' responses, majority were not conversant with the weaving joints illustrated. Most of them gave vague or irrelevant responses to the question.

#### Expected Responses

The technique represented by the illustrations A, B and C was *weaving* or *tapestry*. The illustrations show weaving joints namely; *interlocking wefts*, *slits* and *dovetailing* respectively. The joints are used to create patterns when using different colored wefts in the process of weaving.

#### Question 6

The illustration below represents a block ready for a design transfer.



In upper case transfer the name "abigail" onto the block for scooping and printing.

The item was testing candidates' knowledge on printmaking and candidates were therefore expected to have been exposed to the block printing technique. The candidates were required to transfer in uppercase the name "*abigail*" into the block shown in readiness for scooping and printing.

#### Weaknesses

According to candidates responses, some did not present the name in upper case but managed to invert it while others presented the name in uppercase but failed to invert it, hence scoring poorly.

#### Expected Responses



#### Question 7

- (a) State and define the **three** types of relief sculpture.
- (b) Explain the process of producing a relief sculpture using clay.

The question was examining candidates' knowledge on the types of sculptures. The item required candidates to state and define three types of sculptures. They were further required to explain the process of producing a relief sculpture using clay.

## Weaknesses

According to the candidates' responses, candidates appeared familiar with the topic sculpture and some performed extremely well. However, some of them mixed up or confused the terms and definitions hence giving incorrect responses. Others failed to state and define the types of relief sculptures and instead approached it by stating the methods of sculpture which was wrong.

## Expected Responses

The three types of relief sculptures are:

- (i) **Low/bas relief:** forms are carved shallow and very close to the background.
- (ii) **High relief:** forms/images clearly stand out from the background.
- (iii) **Intaglio/inverse bas/pierced relief:** the forms are carved below the surface of the material (sunken). Holes may be pierced or drilled right through the material to become part of the design.

The process of producing relief sculpture using clay is as follows:-

- Select the appropriate tools for the work and prepare the clay.
- Sketch/prepare the design indicating positive and negative areas.
- Prepare the slab to the desired size.
- Transfer the design onto the slab and map it out.
- Cut/scoop/carve/pierce/drill/model the forms as planned.
- Add details and texture the forms to give them individual character.
- Apply appropriate finish, for example: smoothing.
- Dry evenly under room temperature or shade.
- Fire the work for durability and aesthetics.

## Question 9

A poster with a caption "Stop Corruption" measuring 10 cm length by 6 cm width is to be mounted on a board.

With the help of an illustration, explain how the poster is to be mounted on the board.

The question was based on mounting of a poster on a board. The candidates were required to illustrate and explain how the poster with a caption "*Stop Corruption*" measuring 10cm by 6cm would be mounted on the board.

## Weaknesses

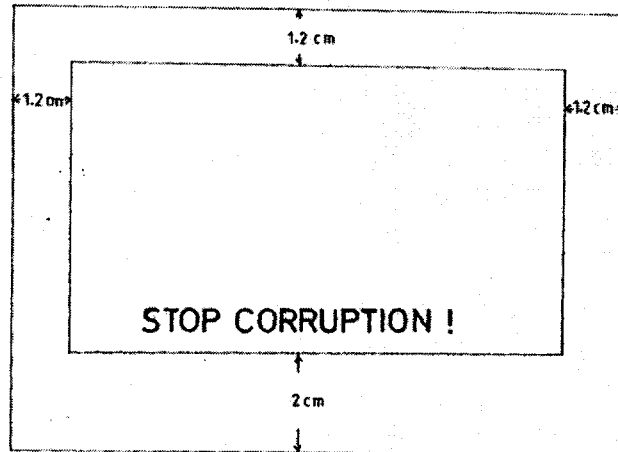
Some of the candidates misinterpreted the question and explained the process of making a poster. Others explained how to construct the board and did not understand the specifications of mounting the work.

## Expected Responses

Frames always improve the appearance of artwork and make displays attractive. The simplest kind of frame is a mount. It is made by putting a small dab of paste at each corner of an artwork. The artwork is then placed on the centre of a cardboard. However, the boarder may be slightly narrower at the top and sides and slightly wider at the bottom for a well balanced appearance. The procedure of mounting artwork on a cardboard is as follows:

- Determining the size of the mounting board.
- Select a board that is bigger than the poster.
- Take measurements of the work to be mounted.
- Measure and mark the size of the poster on the mounting board ensuring that the top and side margins are equal but narrower than the bottom.
- Fix the poster in position within the marked area.

The following illustration shows how a picture is mounted on a board



### 15.3 PAPER 2 (442/2)

#### 15.3.1 ALTERNATIVE A: DRAWING OR PAINTING

##### Question 1 and 2

*You are instructed that the use of rulers and other mechanical devices is forbidden in this alternative.*

##### **EITHER**

1. In pencil, charcoal, biro or pen and ink, depict a pictorial composition based on the theme "Assisting Victims of Disaster". The composition should be within an area of 45 cm by 35 cm.

##### **OR**

2. A childrens' hospital or clinic requires contemporary pictures for soothing the patients' feelings and emotions. Produce a pictorial composition in colour for this purpose. The size of the composition should measure 50 cm by 35 cm.

In question 1, the candidates were required to create a pictorial composition "Assisting Victims of Disaster" using either a pencil, ball point or pen and ink.

Question 2, the other optional task required the candidates to produce a pictorial composition in color for soothing patients feelings and emotions in a children's hospital.

## Weaknesses

According to the candidates' work the use of media, practical application of the elements and principles of organization were not well attained. Candidates' work showed literal interpretation rather than creativity. However, some of the compositions based on the theme "*Assisting Victims of Disaster*" were fairly good although the detailed features of forms were not properly executed. The candidates work also showed distorted forms, unproportional human figures and flat images.

The compositions for soothing patients' feelings and emotions in a children's hospital were not well executed by most of those candidates who opted for this question. Some of the candidates' work showed flat figures that were distorted. The forms and figures in the composition were rather poor. Most candidates' work lacked creativity and most of them had difficulties rendering perspective or depth which is necessary in picture making. Some candidates selected colors that were not appropriate to sooth the patients' feelings and emotions. However, some tried to use warm colors but their compositions were inappropriate due to unsuitable forms.

## Advice to Teachers

Teachers are advised to emphasize on the elements and principles of organization in a composition., encourage practical scenery drawings from observation and highlight the importance of imagination and creativity. Candidates should practice more on perspective/depth.

### 15.3.2 ALTERNATIVE B: GRAPHICS

#### Question 3 and 4

*You are instructed that the use of rulers and other mechanical devices as well as tracing paper is allowed.*

*The colour of the working surface (paper) will not be considered as one of the colours required in any question.*

#### **EITHER**

3. "Coping With Environmental Challenges" is your school's 2007 agenda. In three colours produce a pictorial poster to create awareness on this issue. The work should measure 35 cm by 50 cm.

#### **OR**

4. A company "Babie" dealing in baby products that include foods, clothing and toys require a logo, business card and an illustration for a carrier bag that represent their goods.

Design:

- (a) A logo measuring 15 cm by 15 cm in three colours.
- (b) A business card in three colours incorporating the logo and measuring 15 cm by 8 cm.
- (c) An illustration reflecting the goods for the carrier bag within an area of 30 cm by 20 cm.

All the work should be done on the same working surface.

The questions in this alternative were based on Graphics. In question 3, the candidates were required to design and produce a poster entitled "*Coping with Environmental Challenges*".



Question 4, the other alternative item required the candidates to design a logo, business card and an illustration for a carrier bag for a company "*Babie*" dealing in baby products.

### Weaknesses

For those candidates who opted to produce the poster, their performance was poor due to inadequate knowledge of graphic design processes. Their work showed poor layout and poor organization of the forms (illustrations). Poor lettering and spacing was evident in most of the candidates work presented for marking. Untidy work, poor presentation and finish of the posters were the other notable weaknesses.

For those candidates who attempted to design the logo, business card and illustration for a carrier bag, most of them had difficulties executing the tasks. A considerable number of the candidates had little use of creativity and imagination. Their work depicted poor choice and application of color. Lack of finesse in precision and poor graphic presentation of the logos and business cards were evident.

### Advice to Teachers

Teachers are advised to emphasize and teach more comprehensively Graphic Design processes to their candidates. They should expose candidates to emerging issues in society, visual symbols, typographic illustrations including, lettering, wide variety of layouts, presentation/finish, simplicity and clarity in Graphic Design.

## 15.4 PAPER 3 (442/3 - PROJECT PAPER)

### 15.4.1 SECTION A: TWO DIMENSIONAL PROJECTS (2D)

#### Question 1 and 2

- 1 In a combination of weaving and beadwork and using natural materials from the environment, create a pictorial composition based on the theme "*The long journey of life*."  
The work should measure 60 cm by 75 cm.
- 2 A new aviation company "*Spidspa*" requires curtains for their front office reflecting their activities.  
Using the screen printing technique design and produce a three-colour curtain measuring 60 cm by 90 cm for the company.

Question 1 required the candidates to create a pictorial composition "*The long journey of life*" in a combination of weaving and beadwork using natural materials from the environment.

The other optional question required the candidates to produce a three color curtain for an aviation company "*Spidspa*" to be used at their front office.

### Weaknesses

For those candidates who opted to produce the composition "*The long journey of life*", their main challenge was combining of the weaving and beadwork techniques. Poor interpretation of the natural materials from the environment was evident. Those candidates who produced the curtain for the aviation company "*Spidspa*", were weak in designing the logo. Some of the candidates' curtains were poor in terms of the color choice and application in relation to the theme of the aviation company. Lack of knowledge of silkscreen printing technique and poor precision in printing was evident in the candidates work.

### Advice to Teachers

Teachers should teach weaving thoroughly and techniques of beadwork as decorative modes of Art should be practiced thoroughly. Candidates should also be exposed to all areas of Graphic Design solutions and all aspects of printmaking.

#### 15.4.2 SECTION B: THREE DIMENSIONAL PROJECTS (3D)

##### Question 3 and 4

- 3 Using paper maché and wire, produce a miniature fountain to be placed inside the assembly hall of the school. The fountain referred to as "Fountain of Knowledge" should reflect the aspirations of the school. The fountain should measure 15 cm in length by 25 cm in height.
- 4 An African fashion design company "Mrembo" requires accessories and souvenirs in form of vessels, clocks and watches for advertising their products.  
In clay, stone or wood, produce a suitable souvenir or accessory reflecting the company's products.  
The work should measure 15 cm in diameter and 25 cm in height.

Under the 3 dimensional projects, the candidates were required to produce a miniature fountain using papier mache and wire.

In the other optional task question 4, the candidates were required to design and produce in clay, stone or wood a suitable souvenir for the African fashion design company "Mrembo".

### Weaknesses

According to the candidates work, weaknesses were notable in the overall design of the fountain to suit placing inside the assembly hall of the school. Uncreative interpretation of the theme "*Fountain of Knowledge*" and poor execution of the forms was depicted by the candidates work.

Candidates who opted to produce the souvenirs in clay, stone or wood also faced challenges and scored poorly. Candidates produced stereotype souvenirs devoid of creativity and imagination. Some of the candidates failed to bring out in their work the general physical features of the souvenirs. Poor finish and presentation of the souvenirs were the other weaknesses noticed in the candidates work.

### Advice to Teachers

Teachers are urged to introduce to the learners a wide variety of sculptural techniques in relation to materials and forms. The roles of sculpture in society, placement and themes suited to sculpture should be emphasized.