

16.0 ART AND DESIGN (442)



The year 2010 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

16.1 GENERAL CANDIDATES' PERFORMANCE

The table below shows overall candidates' performance in Art and Design (442) examination in the years: 2007, 2008, 2009 and 2010.

Table 19: Candidates' Overall Performance in Art and Design (442) for the last Four years: 2007, 2008, 2009 and 2010.

Year	Paper	Candidature	Maximum Score	Mean Score	Standard Deviation
2007	1	999	50	25.67	8.82
	2		100	62.04	14.58
	3		50	29.72	6.68
	Overall		200	117.24	23.00
2008	1	1072	60	35.92	7.67
	2		100	62.15	13.52
	3		40	33.27	5.15
	Overall		200	132.35	19.71
2009	1	1076	60	34.21	9.12
	2		100	60.34	15.97
	3		40	22.85	5.03
	Overall		200	116.84	25.71
2010	1	1076	60	38.10	11.06
	2		100	57.49	14.36
	3		40	24.55	5.44
	Overall		200	114.01	26.46

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

- 16.1.1 The candidature of 1076 in the year 2009 remain the same in the year 2010.
- 16.1.2 Performance of the subject has been declining as shown by the mean scores of 132.35 in 2008, 116.84 in 2009 and 114.01 in 2010.
- 16.1.3 Overall performance in the year 2008 remains the best as evidenced by the high mean score of 132.35 as compared to mean score of 116.84 in the year 2009 and 114.01 in the year 2010.

The discussion below is based on a sample of randomly selected candidates' scripts for the year 2010 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.

16.1 PAPER 1 (442/1)

Question 1 (a)

Study the drawing below.



Identify the **two** facial expressions conveyed by the drawing.

(2 marks)

The question was testing candidates' knowledge on visual perception in a work of art. They were required to study the drawing shown above and identify two facial expressions conveyed by the drawing.

Weaknesses

The candidates were unable to analyze the drawing and identify the two facial expressions. Majority of the candidates had diverse perceptions but based on the theme such as flamboyant, elated somber mood, pensive mood etc which was wrong. Therefore, most of the candidates misinterpreted the question and hence gave the wrong answers.

Expected Response

Art, depends primarily on visual perception that is, the process by which we interpret the work we see. When you first look at the drawing, you may see a young woman turning away from you so that only her cheek line, the top of her nose and her eyelashes are visible. Or you may see an old woman with a large warty nose, whose chin is buried in a dark collar.

Question 1(c)

- (c) Explain why pink and maroon are considered a tint and shade respectively.

(2 marks)

The question was based on the elements of Art and Design. The candidates were required to explain why pink and maroon are considered a tint and shade respectively.

Weaknesses

Most of the candidates were familiar with the pink and maroon colours however, they were unable to distinguish the colours. They lacked the appropriate language to respond to the question correctly. The responses showed poor exposure to terms and concepts in Art and Design.

Expected Responses

Both pink and maroon are obtained from red. By adding white to red to get pink and black to red to get maroon.

Tinting refers to the process of lightening a medium by adding white while shading involves darkening a colour using black.

Question 1(d)

- (d) Explain how tonal, textural and decorative effects are achieved in a mosaic design.

(3 marks)

This item was examining the candidates' knowledge on the mosaic technique. The technique involves pasting or sticking one type of a material to create a picture. The candidates were particularly required to explain how tonal, textural and decorative effects are achieved in this technique.

Weaknesses

According to the responses, most candidates misunderstood the question and gave responses in reference to collage and montage-picture making techniques.

Expected Responses

Tonal values in a mosaic are achieved by variation of colour of the same material used.

Texture effect are created by the spaces or interstices between the tesserae pieces, The type and arrangement of tesserae also creates textural effects.

The various shapes of the tesserae and the varying colours of the mosaic creates an overall decorative or aesthetic effect. The type of material may be used to enhance an overall decorative or aesthetic effect.

Question 1(e)

The poster displayed below is for an eye glass company.



Describe **three** outstanding features in the illustration which make the message clear and effective. (3 marks)

The question was examining candidates' knowledge on poster design.

They were required to study the illustration above and describe features which make the message clear and effective.

Weaknesses

Some of the candidates misunderstood the question and gave inappropriate answers. Others mentioned the features and failed to describe them.

Expected Responses

- (i) The illustration of wide peering eyes, bold precise eye glasses and universal face enhances clarity and effectiveness of the message.
- (ii) Bold, clear and attractive type of lettering also make the message clear and effective.
- (iii) Sharp contrast between black and white layout tend to emphasis the idea of vision.

Question 1(g)

- (g) Identify **one** distinctive characteristic of a twill weave. (1 mark)

The question was testing candidate's knowledge on the weaving technique. They were required to identify one distinctive characteristic of a twill weave.

Weaknesses

Many candidates were not conversant with the twill weave structures and performed extremely poorly.

Expected Responses

Twill weave structures create diagonal lines or staircase pattern. A line of more than one strand of wefts alternative between warp strands. A twill weave has also a front and backside.

Question 1(h)

- (h) Study the composition below.



Give **two** reasons why the leading horse rider in the composition is the centre of interest.

(2 marks)

The item was examining candidate's knowledge on dominance or emphasis an important principle of art and design. The candidates were required to study the composition above and give reasons why the leading horse rider is the centre of interest or emphasis.

Weaknesses

Many candidates failed to give appropriate reasons why the leading horse rider was the centre of interest or emphasis.

Expected Responses

One method in Art and Design used to attract attention in a work of art is placement. The central placement and sharp contrast of black and white layout makes the leading rider more conspicuous hence centre of interest or emphasis. Secondly, all forms in the composition that show movement tend to radiate at the leading horse rider.

Question 3

- (a) Distinguish between a logo and a letterhead for a company and explain their relationship. (4 marks)
- (b) Name the **two** main components of a business card for a person employed in a company. (2 marks)

The item was based on graphic design and was examining candidate's knowledge on corporate identities. In Part (a) they were required to differentiate between a logo and letterhead for a company and explain their relationship.

In part (b) of the question required the candidates to name the components of a business card.

Weaknesses

A considerable number of the candidates were unable to distinguish a logo from a letterhead. They appeared not conversant with corporate identities and hence failed to differentiate the concepts. Some defined the logo and left out the letterhead and hence incomplete responses. Apparently, they also failed to name the components of a business card.

Expected Responses

A logo is a symbol that identifies a company, club or any other group usually made of a few artistic drawn letters and shapes. On the other hand a letterhead is a name, symbol and address representing a person or a firm printed as a heading on a sheet of letter paper. Their relationship is that a logo is part of the letterhead that it identifies the specific organization or company to which the letterhead belongs. Components of a business card include name and status of the person in the company. The logo/symbol/illustration and address representing the company of the employee.

Question 4

In the space provided below, draw a section of the colour wheel and label it to show the analogous relationship of yellow and blue colours. (5 marks)

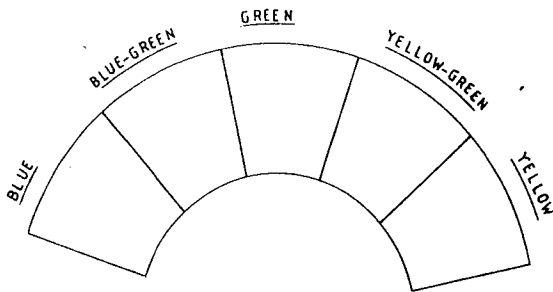
The item was based on colour an important element of Art and Design. Particularly it was testing candidate's knowledge on the colour wheel and the analogous relationship of colours. They were expected to draw a section of the colourwheel and label it to show the analogous relationship of yellow and blue colours.

Weaknesses

Many candidates failed to draw the section of the colourwheel as required by the question. Some of the candidates did not know what analogous colours are and hence gave vague or irrelevant answers. Poor labeling of the section of the colourwheel was evident as some used abbreviations without a key.

Expected Response

Illustration of a section of a colourwheel



Question 5

Explain how balance, rhythm and movement can be identified in sculpture. (3 marks)

The question was testing candidate's knowledge on the principles of design in a sculpture. They were required to explain how balance, rhythm and movement are identified in a sculptural form.

Weaknesses

Most candidates showed weaknesses and inability in explaining how these principles are portrayed in a sculpture. Many of them lacked the appropriate language to express themselves adequately. Most of the candidates therefore, scored poorly in this item.

Expected Responses

In sculpture balance is identified by the weighting, proportional arrangement and harmonious relationship of masses/solids and voids to create stability. Rhythm is created by the repetition of similar forms in the sculpture e.g. solids, voids, colour, texture etc. Movement is identified by the general flow of and direction of masses/solids/contours and voids within and around the whole sculpture.

Question 7



- (a) style and type of art; (3 marks)
- (b) format and use of space; (3 marks)
- (c) shape and proportion; (3 marks)
- (d) depth and distance; (3 marks)
- (e) theme and subject matter. (3 marks)

This question in Section C was optional. It was based on critical analysis and appreciation of a work of art. The question required the candidates to study the picture above and analyse it in reference to style and type of art, format and use of space, shape and proportion, depth and distance theme and subject matter.

Weaknesses

Very few candidates opted for this item probably because they were not conversant with the topic. This indicates that majority of the candidates have not been exposed to critical analysis of a work of art.

Expected Responses

Style semi-abstract and is a drawing or painting. The format is horizontal/landscape with space divided into two distinct areas by a bold line running across the composition. Vast empty sky is set against a busy foreground. Space not very well utilized. Shapes are simple distorted, elongated and exaggerated. Proportions are largely ignored. The overlapping forms, the use of the horizontal line and the building create a feeling of depth and distance. The theme is "Music" based on the musical or open concert subject matter.

Question 9

Describe the process of decorating a white fabric using marbling and block printing techniques to obtain prints on a marbled brown background. (15 marks)

The question was testing candidate's knowledge on fabric decoration. They were required to describe the process of decorating a fabric using the marbling and block printing techniques.

Expected Responses

- Wash the fabric in soapy water to remove starch, dirt and any other dressing.
- Crumple the fabric into a ball and using strings tie it tightly at random.
- Prepare the dye bath for the brown colour.
- Dip the fabric into the dye bath and stir to ensure even penetration of the dye.
- Remove the fabric and rinse in cold water to remove the excess dye.
- Untie the strings and hang the fabric to dry completely under a shade.
- Iron the fabric to remove creases.
- Stretch and secure the fabric on a flat surface using staples or tacks.
- Make a suitable design on paper.
- Transfer the design onto the block.
- Cut out the negative areas of the design.
- Make registration marks on the fabric as per the design.
- Using a roller, apply ink evenly on the design on the block.
- Place the block on the fabric as per the registration marks and press firmly to transfer the design.
- Lift up the block carefully and continue the process until completion and leave it to dry.

16.3 PAPER 2 (442/2)

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

DRAWING

1. In an area measuring 30 cm by 45 cm, create a pictorial composition based on the theme “The Boda Boda Ride”

OR

PAINTING

2. Your school is presenting a dance titled ‘Shadows and Images’. In a space measuring 30 cm by 45 cm, produce a painting to be used as a backdrop for the dance.

Question 1, required the candidates to create a pictorial composition depicting “The Boda Boda Ride”. The other alternative question in the section was based on painting. The candidates were expected to compose a painting to be used as a backdrop for a dance titled “Shadows and Images”. These questions were examining candidates’ ability to interpret theme, use of media, application of elements and principles of organization.

Weaknesses

The use of media, practical application of the elements and principles of design were not well executed by a considerable number of the candidates.

Most of the work based on “Boda Boda Ride” showed poor articulation of forms. They created weak compositions and failed to show the detailed features of the motorbike or bicycle. Their work also showed poor proportions of human figures.

The question on painting a composition for a backdrop representing the dance “Shadows and Images” was also not well done by most candidates. The term “Backdrop” posed a big challenge to a considerable number of candidates who failed to comprehend it and hence interpreted the question wrongly.

Most of the candidates had difficulties rendering correct proportion of forms and perspective or depth. Their work also showed poor definition of forms and images.

Advice to teachers

Expose and give candidates more practicals and especially studies of human and animal structure including their proportions. They should also highlight the importance of imagination and creativity.

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. The Kenya Tourist Agency has a space for a stand at an International Show. Using three colours and in an area measuring 30 cm by 45 cm, create a design for the stand to include a logo and a motto for the agency. The motto should not exceed three words.

OR

4. The following text is taken from a book on African folk tales titled African Beats and Rhythms.
“The blend of his voice and instruments pierced the silent night air setting the village astir with movement”.

Using a biro or pen and ink of any colour, design a page layout that includes an appropriate illustration and text.

Your work should measure 38 cm by 29 cm.

Questions in this alternative are based on Graphics. In question 3, the candidates were required to create a design for Kenya Tourist Agency who have a stand at an International Show. They were also expected to incorporate a logo and motto not exceeding three words for the Agency.

In the other alternative question (4), the candidates were required to design a page layout that includes an appropriate illustration and text for a book on African folk tales titled African Beats and Rhythm”.

Weaknesses

The candidates failed to create an appropriate design layout for the International Show Stand for the Kenya Tourist Agency. Weak lettering and illustrations and poor layout was evident in most of the candidates work. Most of the candidates had difficulties in incorporating the logo and motto on the design layout of the stand. Those who opted to produce the page layout of a book titled “African Beats and Rhythm” did not perform well either. Their performance was poor due to inadequate knowledge of Graphic Design processes. Poor lettering, poor choice of typefaces and colour was quite evident in their work. Some of the candidates placed more emphasis on the illustration than the written text. Poor spacing of letters, poor presentation and finish were the other notable weaknesses.

Advice to teachers

Teachers are advised to teach Graphic Design more comprehensively and give adequate practicals where necessary. Enhance teaching on various lettering styles/types in relation to function.

29.14

ART AND DESIGN (442)

29.14.1

Art & Design Paper 1 (442/1)



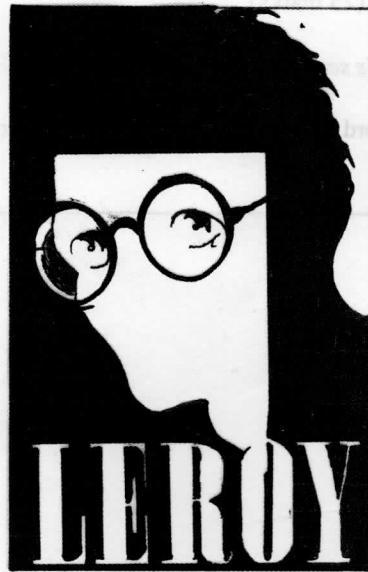
SECTION A (20 marks)

Answer **ALL** the questions in this section in the spaces provided.

- 1 (a) Study the drawing below.



- Identify the **two** facial expressions conveyed by the drawing. (2 marks)
- (b) Distinguish between positive and negative space in a work of art. (2 marks)
- (c) Explain why pink and maroon are considered a tint and shade respectively. (2 marks)
- (d) Explain how tonal, textural and decorative effects are achieved in a mosaic design. (3 marks)
- (e) The poster displayed below is for an eye glass company.



Describe **three** outstanding features in the illustration which make the message clear and effective. (3 marks)

- (f) State the **main** factor that determines the choice of materials, tools and technique for making an ornament. (1 mark)
- (g) Identify **one** distinctive characteristic of a twill weave. (1 mark)
- (h) Study the composition below.



Give **two** reasons why the leading horse rider in the composition is the centre of interest.

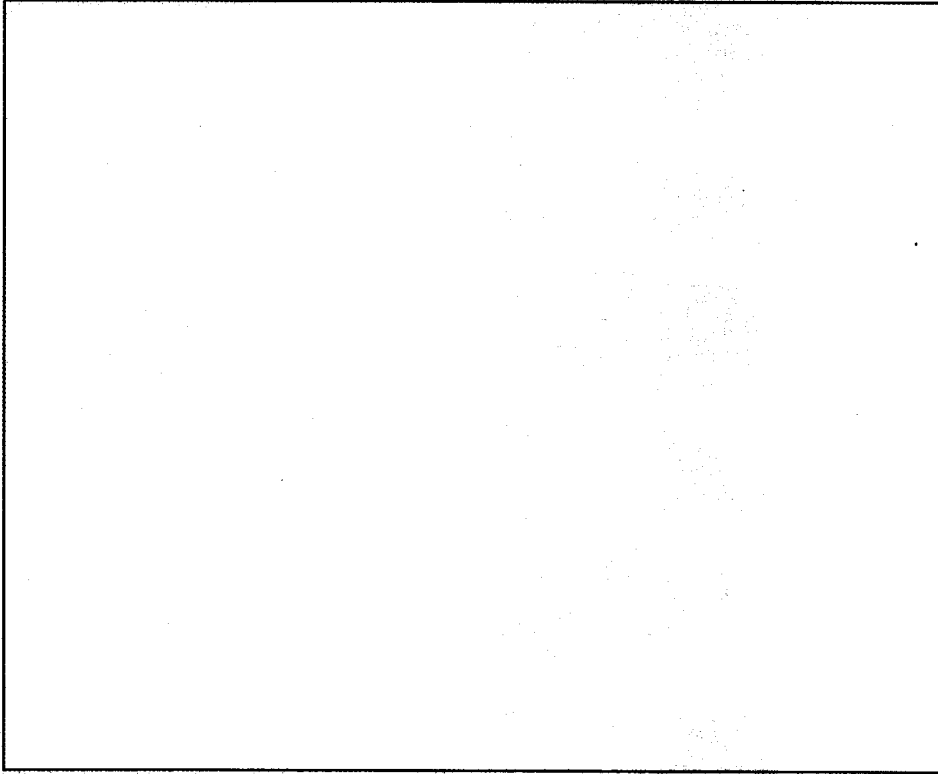
(2 marks)

- (i) State **one** effect of wax when used in fabric decoration. (1 mark)
- (j) Name and explain **two** types of clay formation. (3 marks)

SECTION B (25 marks)

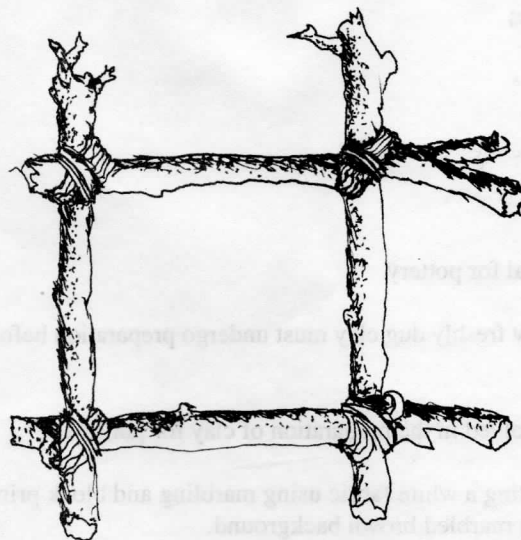
Answer **ALL** the questions from this section in the spaces provided.

- 2 In the space provided below, construct the word “Perspective” in **three** dimensions and use block capital letters to illustrate the concept. (5 marks)



- 3 (a) Distinguish between a logo and a letterhead for a company and explain their relationship. (4 marks)
- (b) Name the **two** main components of a business card for a person employed in a company. (2 marks)
- 4 In the space provided below, draw a section of the colour wheel and label it to show the analogous relationship of yellow and blue colours. (5 marks)
- 5 Explain how balance, rhythm and movement can be identified in sculpture. (3 marks)

- 6 The illustration below is a device for a process in an art technique.

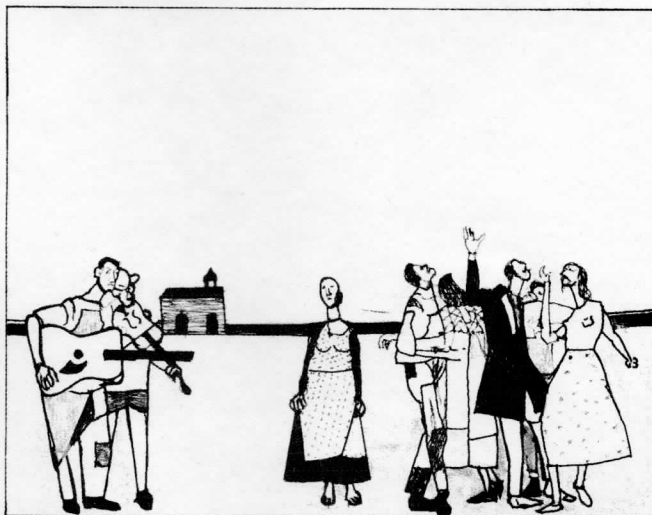


- (a) Name the device and the technique. (2 marks)
- (b) On the space provided below, use a pencil, biro or pen and ink to sketch the device and show the setting up and beginning of the process. (4 marks)

SECTION C (15 marks)

Answer any **ONE** question from this section.
Write your answer in the space provided after question 9.

7



Study the picture above and describe it under the following guidelines:

- (a) style and type of art; (3 marks)
 - (b) format and use of space; (3 marks)
 - (c) shape and proportion; (3 marks)
 - (d) depth and distance; (3 marks)
 - (e) theme and subject matter. (3 marks)
- 8
- (a) Define clay as a material for pottery. (2 marks)
 - (b) State **three** reasons why freshly dug clay must undergo preparation before being used. (3 marks)
 - (c) Describe the stages involved in the preparation of clay for pottery. (10 marks)
- 9
- Describe the process of decorating a white fabric using marbling and block printing techniques to obtain prints on a marbled brown background. (15 marks)



30.14 ART AND DESIGN (442)



30.14.1 Art and Design Paper 1 (442/1)

1. (a) Young lady (woman) and old lady. Flamboyant, elated, cynical sadness, anxiety, deep thought, sparkle in eye, calm. (2 marks)
- (b) **Positive space** is occupied by an object or form while **negative space** is the space between, within and around the objects or forms. (2 marks)
- (c) Both colours are obtained from red, by adding white to get pink and black to get maroon. (2 marks)
- Pink is lighter, maroon is darker.
- (d)
- Tonal values in a mosaic are achieved by variation of colour of the same material used. Varying tints and shades. (1 mark)
 - **Textural effects** are created by the spaces or interstices between tesserae pieces. Varying shapes, Type of material, arrangement. (1 mark)
 - The **various shapes of tesserae** and the varying colours of the mosaic creates an overall decorative or aesthetic effect. Type of material used enhances the mosaic e.g. egg shells, glass (1 mark)
- (e) (i) The **illustration** of wide open peering eyes, bold precise eye glasses and universal face enhances clarity and effectiveness of the message. (1 mark)
- S and Z pattern. It should flow thus leading the readers to the whole poster.
- (ii) Bold, clear and attractive type of lettering also make the message clear and Effective, simple ("KISS"-Keep it Simple and Short) and consistent lettering. (1 mark)
- (iii) Sharp contrast between black and white layout tend to emphasize the idea of vision. – white space used for emphasis. (1 mark)
- (f) The function/use or purpose of the ornament determine the choice of the materials, tools and techniques to be used. (1 mark)
- (g) Diagonal pattern of the twill.
- A line of more than one strand of wefts alternate between the warp strands. Structure 2/2, 3/1 fraction
 - Has a front and back side
- Any correct one (1 mark)
- (h) - The central placement and **sharp contrast** of black and white layout makes the leading rider **more conspicuous** hence the centre of interest. (1 mark)
- All forms in the composition that show movement tend to radiate at the leading horse rider, who is conspicuous as the rest are overlapping. (1 mark)

(i)

- It blocks out or resists dyes from penetrating waxed areas of the fabric.
- It produces crack/marbled/textured effect in the pattern.
- Unique element/unexpected.

Any correct one (1 mark)

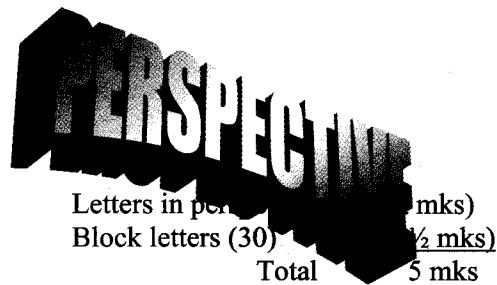
(j) (i) Residual/primary clays and they are formed near the original source or site. It is pure and white in colour, highly refractory (resistant to heat) low plasticity. Red oxide.

(ii) Sedimentary/secondary clays are those that have been carried from their original source by water erosion and deposited on river banks. It is impure, not refractory, it is plastic.

Naming $\frac{1}{2}$ each (1 mark)

Explanation 1 mark each (2 marks)

2.



3. (a) (i) A **logo** is a symbol that identifies a company, club or any other group usually made of few artistically drawn letters and shapes. On the other hand, a letterhead is a name, symbol and address representing a person or a firm printed as a heading on a sheet of paper.

(2 marks)

(ii) Relationship – A logo is the part of the letterhead that identifies the specific organization or company to which the letterhead belongs.

(2 marks)

(b) (i) Name and status of the person in the company-(Business name) Logo/symbol/Address

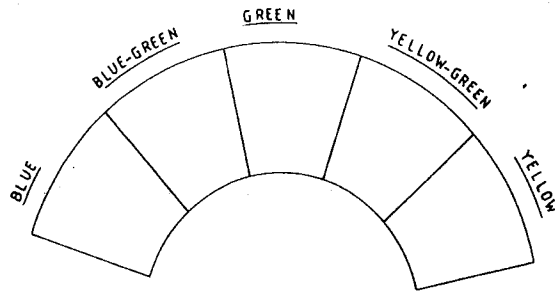
(1 mark)

(ii) The logo/symbol/illustration and address representing the company of the employee.

(1 mark)

(iii) Contact information

4.



Drawing, 1½ mark each	= (2½ mks)
Labelling correctly, ½ mark each	= (2½ mks)
Total	= 5 mks

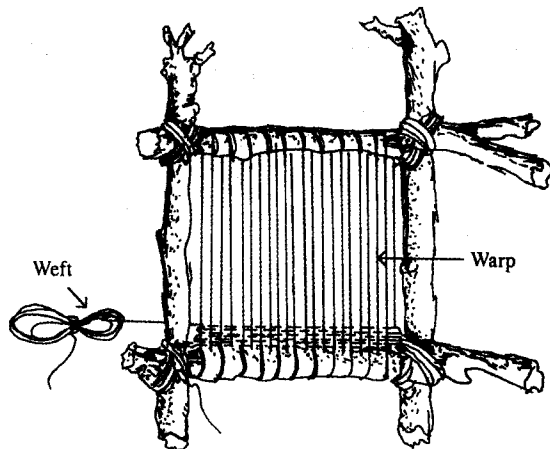
5. (a) In sculpture balance is identified by the weighting, proportional arrangement and harmonious relationship of the masses/solids and voids to create stability. (1 mark)

(b) Rhythm is created by the repetition of similar features or forms in the sculpture. E.g. solids, voids colour, texture. (1 mark)

(c) Movement is identified by the general flow (vertical, horizontal or diagonal) of and direction of masses/solids contours and voids within and around the whole sculpture. (1 mark)

6. (a) Dowel loom and weaving technique. (2 marks)

(b)



(i) Correct setting up of the warps with even tension
(ii) Correct introduction of weft across the warps
(iii) Labelling of warps and weft. (1 mark each = 4 marks)

7. (a) Abstract style, painting/drawing.

(b) Horizontal format with space divided into two distinct areas by a bold line running across the composition. Vast empty sky is set against a busy foreground. Space is therefore not well used.

- (c) Shapes are distorted, elongated and exaggerated, proportions are largely ignored.
- (d) The overlapping flat forms, the use of the horizontal line and the building create a slight feeling of depth and distance.
- (e) The theme is "Music" based on the musical or open air concert subject matter. 'singing' (musical band)

Correct description each 3 marks
Total 15 marks

8. (a) Clay is a soft sticky material composed of a fine grained earth which becomes very hard and durable when fired. It is a fine – grained, firm material that is plastic when wet and hardens when fired, consisting of hydrated silicates of aluminium and used in making bricks, tiles and pottery. (2 marks)

(b) Clay must be prepared in order to:

- (i) remove impurities such as stones, grass wood etc which will cause pots explode durable when fired. (1 mark)
 - (ii) remove air bubbles/pockets in the clay which cause the pots crack during firing process. (1 mark)
 - (iii) improves its texture by adding grog.
 - (iv) improve plasticity and bring clay to the required smooth consistency; pliability/malleability/bendability. (1 mark)
- Impurities
- (c) (i) remove any visible foreign bodies from the clay dug from the source. Slaking
- (ii) pound/soak the hard clay in the buckets of water for softening. Stir (mixing) the clay into a porridge like consistency using a wooden stick. – slip.
 - (iii) Sieve the clay to remove any remaining impurities and spread out the wet clay on a wooden or plaster slab to dry partially.
 - (v) Knead and wedge the clay to soften and remove air bubbles/pockets/make it malleable/uniform/ consistency.
 - (vi) Roll the clay into manageable balls and wrap it up with plastic/polythene bags/banana leaves to retain the moisture. Storage.

2 marks each (10 marks)
Total 15 marks

- (i) Wash the fabric in soapy water to remove starch, dirt and any other dressing.
- (ii) Bunch up/marble/Crumple the fabric into a ball and using string tie it tightly at random or Marble the fabric by pinching whilst still wet.
- (iii) Spray/pour dye on pinched fabric placed on polythene paper to hold the dye.
- (iv) Prepare the dye bath for the brown colour.

- (v) Dip the fabric into the dye bath and stir to ensure even penetration of the dye.
- (vi) Remove the fabric and rinse in cold water to remove the excess dye.
- (vii) Untie the strings and hang the fabric to dry completely under a shade.
- (viii) Iron the fabric to remove creases.
- (ix) Stretch and secure the fabric on a flat surface using staples or tacks.
- (x) Make a suitable design on paper.
- (xi) Transfer the design onto the block.
- (xii) Cut out the negative areas of the design.
- (xiii) Proof test the block – print, adjust if necessary
- (xiv) Make registration marks on the fabric as per the design.
- (xv) Using a roller, apply ink evenly on the design on the block.
- (xvi) Place the block on the fabric as per the registration marks and press firmly to transfer the design.
- (xvii) Lift up the block carefully and continue the process until completion and leave it to dry and iron.

(1 mark each = 15 marks)

ALTERNATIVE A: DRAWING/PAINTING
QUESTIONS 1 & 2

1. INTERPRETATION	MARKS
(a) Relevance of subject matter to theme	8
(b) Appropriateness of mood/atmosphere	5 15
(c) Dimensions (measurements)	2
 2. COMPOSITION	
	10
(a) Appropriate use of space	5
(b) Appropriate format	10 30
(c) Use of principles (Unity/rhythm/balance/dominance	5
(d) Proportions in relation to each other and within forms	
 3. FORM/STRUCTURE	
(a) Definition of forms	10
(b) Capture of actions	5
(c) Articulation of posture and features	10 30
(d) Proportions in relation to each other and within forms	5
 4. TONE/COLOUR	
(a) Tonal value to create volume/depth	10
(b) Harmony/contrast	5 15
 5. CRAFTMANSHIP	
(a) Competence in the use of media	5
(b) Personal qualities	3 10
(c) Presentation, neatness and good finish	2
TOTAL	100 marks

SECTION B: GRAPHICS

QUESTIONS 3 & 4

1.	INTERPRETATION	MARKS
	(a) Subject matter	02
	(b) Correct dimensions	02
	(c) Appropriate format	02 16
	(d) Requirements: understanding graphic design process	06
	(e) Mood/symbolism in relation to subject matter	04
2.	COMPOSITION	
	(a) Layout of pictorial forms/letters	08
	(b) Rhythm/unity/balance	04
	(c) Spacing of letters, words and lines	10 32
	(d) Originality/creativity/imagination	10
3.	FORM/STRUCTURE	
	(a) Definition of forms(pictorial/letters)	12
	(b) Proportion of forms (pictorial/letters) In relation to each other and whole	10 30
	(c) Appropriateness of forms/(pictorial/letters) to function	08
4.	COLOUR	
	(a) Appropriate colour	06
	(b) Harmony/contrast	06 12
5.	PROFESSIONAL SKILLS	
	(a) Precision	06
	(b) Neatness	02 10
	(c) Presentation/finish, neatness and good finish	02
TOTAL		100 marks