

30.14 ART AND DESIGN (442)



MANYAM FRANCHISE
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30.14.1 Art and Design Paper 1 (442/1)

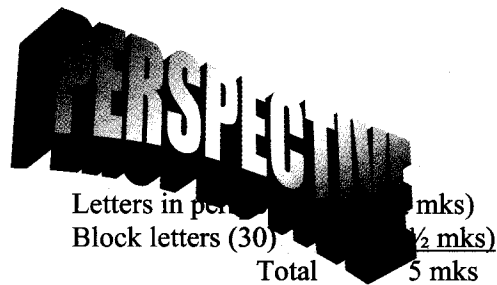
1. (a) Young lady (woman) and old lady. Flamboyant, elated, cynical sadness, anxiety, deep thought, sparkle in eye, calm. (2 marks)
- (b) **Positive space** is occupied by an object or form while **negative space** is the space between, within and around the objects or forms. (2 marks)
- (c) Both colours 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 course by water erosion and deposited on river banks. It is impure, not refractory, it is plastic.
- Naming ½ 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

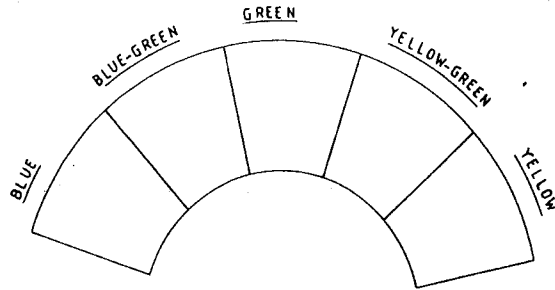
(1 mark)

(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

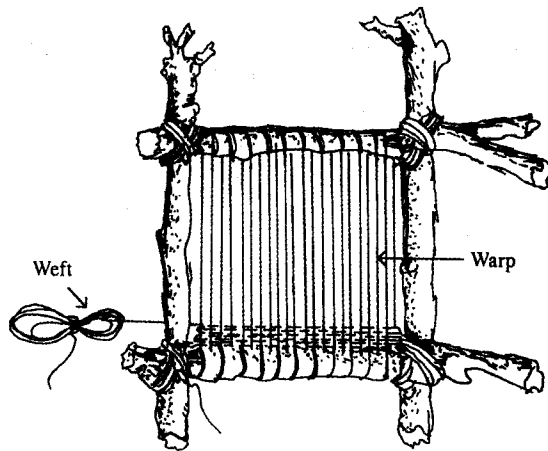
5. (a) In sculpture balance is identified by the weighting, proportional arrangement and harmonious relationship of the masses/solids and voids to create stability. (1 mark)

(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)
- (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	
(a) Appropriate use of space	10 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

	MARKS
1. INTERPRETATION	
(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 04
(b) Rhythm/unity/balance	10 32
(c) Spacing of letters, words and lines	10
(d) Originality/creativity/imagination	
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