

3.0 PART ONE: ANALYSIS OF DIFFICULT QUESTIONS

3.1 ART AND DESIGN (442)

GENERAL COMMENTS

The 2013 KCSE Examination paper consisted of three papers; **442/1** - Theory marked out of 60; **442/2** - Practical marked out of 100 and **442/3** Project paper (*School based assessment*) marked out of 40.

The table below shows the overall candidates' performance in Art and design (442) examination in the years: 2010, 2011, 2012 and 2013.

Table 8: Candidates overall performance in the years 2010, 2011, 2012 and 2013

Year	Paper	Candidature	Maximum Score	Mean Score	Standard Deviation
2013	1		60	27.77	9.59
	2		100	65.84	9.39
	3		40	18.49	5.64
	Overall	1,156	200	111.99	20.71
2012	1		60	38.35	11.33
	2		100	63.86	13.25
	3		40	25.61	6.38
	Overall	1,169	200	127.61	26.31
2011	1		60	32.28	9.22
	2		100	63.49	12.71
	3		40	14.13	3.52
	Overall	1,126	200	109.59	21.73
2010	1		60	38.10	11.06
	2		100	57.49	14.36
	3		40	24.55	5.44
	Overall	1,076	200	114.01	26.46

The following can be deduced from the table above.

- There was a drop in candidature from **1,169** in **2012** to **1,156** in the year **2013**.
- There has been a significant drop in the subject as compared to the year 2012; this is evident from the mean score of **111.99** in **2013** from **127.61** in **2012**.
- There was a drop in performance in Paper **442/1**-(theory paper) from a mean of **38.35** in **2012** to **27.77** in **2013**.

The report below highlights questions in which the candidate's performance was poor. These questions have been analyzed by giving weaknesses, expected responses and advice to teachers on how best these mistakes can be eliminated.

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

This theory paper consisted of fourteen questions which were divided into three sections.

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

Question 1 (a)

The illustration below represents a sculptural form.



- i) Identify the material and technique used
- ii) Name the style used.

The question required candidates to identify the material and technique used in making the sculptural form and the style.

Weaknesses

Some students were unable to identify the material used, appropriate technique and style.

Advice to teachers

Teachers should teach and explore in detail the various materials, techniques, processes and styles used in making sculptural forms.

Expected response

- (i) Material - paper/cardboard/ strawboard
Technique- Construction
- (ii) Semi-abstract style / semi-realistic style.

Question 1 (c)

Study the visual symbol below.



- i) Identify the symbol.
- ii) State its function.
- iii) Classify the symbol.

The question required candidates to identify the given visual symbol, state its function and classify it.

Weaknesses

The candidates showed inability to identify graphic visual symbols. Some were able to identify the symbol but many failed to correctly identify its function.

Advice to teachers

Teachers should expose candidates to the different **visual symbols** (road signs, sports symbols, factory symbols) and **identification symbols** (coat of arms, emblems, badges, trademarks, logos e.t.c.)

Expected response

- (i) Road sign/ traffic sign.
- (ii) Warns drivers of “No left turn”/ commands/ instructs/ guides/ directs drivers.
- (iii) Mandatory sign/ Prohibitory sign / Regulatory sign.

Question 1 (d)

State the distinctive characteristic of *tritik* technique in fabric decoration.

Candidates were required to state the characteristic of tritik technique in fabric decoration.

Weaknesses

Some candidates were unable to state the characteristic of tritik technique as used in tie and dye technique of fabric decoration. Lack of exposure to practicals was evident.

Advice to teachers

Teachers should teach the different tie and dye fabric decoration techniques, both in theory and practically; teach key terminologies used in fabric decoration.

Expected response

Broken linear textual effect / intricate lines/ patterns.

Question 1 (e)

Distinguish between warp faced fabric and weft faced fabric.

Candidates were required to distinguish between the two sets of woven fabrics.

Weaknesses

Most of the candidates were not able to distinguish between the two sets used in weaving.

Advice to teachers

Teachers should expose the candidates to the three categories of sets used in weaving i.e. weft faced, balanced and warp faced.

Expected response

- ☐ **Warp faced fabric** shows the warps more predominantly while the **weft faced fabric** shows the wefts more predominantly.
- ☐ **Weft faced:-** the warp yarn is spaced far apart so that the weft yarn(s) completely cover the warp yarns; only the weft shows on the face of the fabric i.e. tapestry.
- ☐ **Warp faced:-** warp yarns are spaced so close together that the warp yarns completely cover the weft i.e. card woven and inkle loom bands

SECTION B

Question 2

Distinguish between a *tjap* and *tjanting*.

Candidates were expected to distinguish between *tjap* and *tjanting* techniques used in batik technique.

Weaknesses

Most of the candidates were not familiar with the terms *tjap* and *tjanting*.

Advice to teachers

Teachers should teach the historical development of batik technique and terminologies related to batik works.

Expected response

Tjap is a metal block with patterns incised on it used for printing with liquid wax. It is dipped into the wax and then stamped on the surface.

Tjanting is a tool with a copper bowl and a spout used for drawing with wax on a fabric to create patterns/intricate lines.

QUESTION 3

- (a) Name the components of a letterhead
- (b) Explain two functions of a letterhead

Candidates were expected to name the components/items found on a letterhead and explain two of its functions.

Weakness

Some of the candidates were unable to neither name the components of a letterhead nor explain its functions.

Advice to teachers

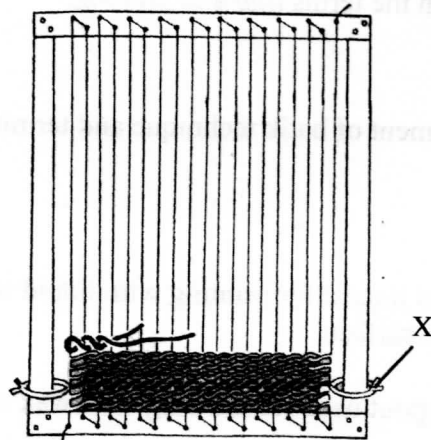
Teach on corporate identities and expose the students practically in designing different office stationery.

Expected response

- (a) -Name of the company
 - Contact address (Box / phone number, email, web address)
 - Logo
- (b) -An official communication tool.
 - Identifies the company/ brands the company
 - Distinguishes organizations.
 - Advertises the company.
 - Represents a company.

Question 5

The illustration below represents a weaving process.



- (a) Identify the weave structure.

(b) What is the **main** function of the part marked X on the illustration

(c) Explain **two** ways that one can employ when weaving a mat so that it is firm.

Candidates were required to identify the weave structure and main function of part marked X; and explain two ways one can employ to make a mat firm during weaving process.

Weakness

Candidates' responses generally demonstrated lack of mastery of content in weaving.

Advice to teachers

Expose students to various weaving techniques through demonstrations.

Expected response

- (a) Twinning weave.
- (b) To fasten the woven edges to the edges of the loom so as to create a straight selvedge to avoid waisting / waist.
- (c) (i) Pushing down the weft threads after every row with a comb/beater.
(ii) Pulling down the weft threads firmly at the end of every row to keep a tight tension.
(iii) Crowding the warp threads so that there are no big spaces between them.

SECTION C

Question 7

Study the composition below



Describe how the following pictorial features have been portrayed.

- (a) Lines
- (b) Forms
- (c) Pattern
- (d) Depth
- (e) Mood

Candidates were expected to describe how the listed features have been portrayed in the given composition.

Weaknesses

Most of the candidates who attempted the question did not answer it correctly; this showed lack of knowledge in the basic elements and principles of 2-Dimensional art.

Advice to teachers

Elements and principles of art and design and their applications should be well taught.

Expected response

Lines:-

- ☐ Lines outline the forms and forms within the forms;
- ☐ Lines distinguish the various forms and spatial levels;
- ☐ Lines distributed all over the composition, gives it an overall linear nature.

Forms:-

- ☐ Forms are simplified (outlined)
- ☐ Forms are flat
- ☐ Forms create pattern.

Pattern:-

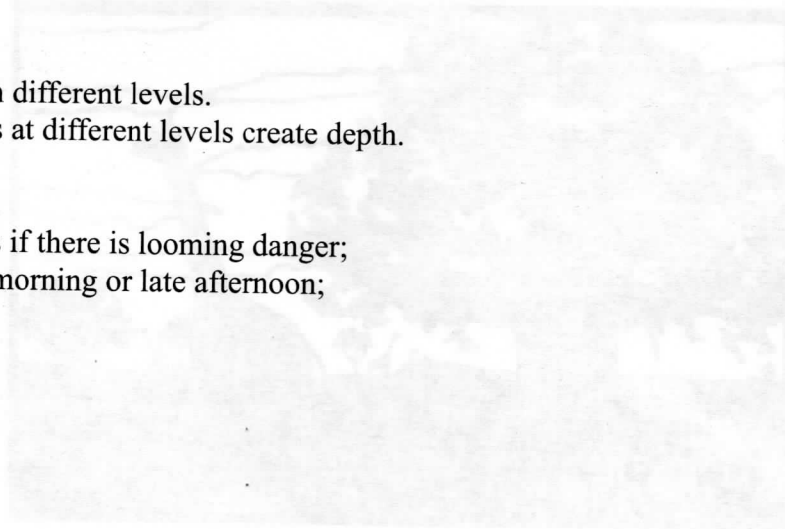
- ☐ Patterns are formed by outlines, shapes and silhouettes;
- ☐ Craze/crackled details of the forms;
- ☐ The distribution of light, dark and grey shapes create patterns.

Depth:-

- ☐ Created by overlaps.
- ☐ Distribution of forms in different levels.
- ☐ Different sizes of forms at different levels create depth.

Mood:-

- ☐ The animals are alert as if there is looming danger;
- ☐ Time seems to be mid-morning or late afternoon;
- ☐ Fright, anxiety, scare.



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. Copies of the some of the poorly executed works by the candidates have also been included to clarify weaknessess pointed out.

ALTERNATIVE A: DRAWING OR PAINTING

EITHER

- 1 From imagination, create a pictorial composition based on the theme “Stampede”. The work should be in an area measuring 35cm by 40cm.

OR

- 2 Produce a pictorial composition from memory depicting “An agile basketballer”. The work should be in an area measuring 35cm by 45cm.

Question 1 required the candidates to create a pictorial composition based on the theme *Stampede*.

Weaknesses

Some candidates were unable to interpret the theme accurately; they also had weak depiction of human/ animal forms, proportions, lack of a focal point, action/ movement and incomplete compositions. Many of the responses were unfortunately, cliché representations of poorly executed animal and human forms. Some candidates were unable to use the chosen media effectively. Below are copies of the some of the poorly executed works by the candidates.



Advice to teachers

Teach more on drawing human and animal forms i.e. proportions, use of given space and appropriate format.

Question 2 This question required the candidates to produce a pictorial composition from memory depicting “An agile basketballer”.

This question assessed candidates’ ability to produce a drawing or painting of the human figure. This was not a popular question.

Weaknesses

The human figure continues to be a challenging subject for candidates, particularly the proportion aspect. Below are copies of the some of the poorly executed works by the candidates.



Advice to teachers

Teachers should expose the learners to more practical’s on drawing the human figure, creation of value, depth/ foreshortening/ atmospheric perspective through use of different drawing media, emphasize on holistic gesture seeing and drawing. They should also encourage the learners to be more involved in drawing compositions to improve their creativity and interpretation skills.

ALTERNATIVE B: GRAPHIC DESIGN

EITHER

- 3 “Uwezo Women Potters”, a local organization for economic empowerment dealing in production and sales of African designs requires a logo.
 - (a) In three colours design the logo measuring 14cm by 16cm for the organization.
 - (b) In a space measuring 22cm by 32cm incorporate the logo at the back of their work coat.

OR

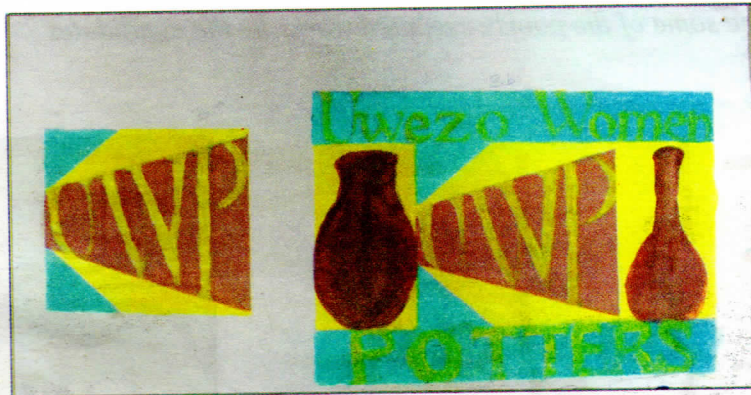
- 4 A leading confectionary called Boflo dealing in pastries requires a wrapper with a slogan “fancy Bite” for its bread.

In three colours design the wrapper measuring 45cm by 30cm

Question 3 required the candidates to design a logo measuring 14cm by 16cm, in three colours, and incorporating the logo at the back of the work coat of a local organization; Uwezo Women Potters.

Weaknesses

Identified areas of weakness were craftsmanship, layout, typography colour schemes inappropriate illustrations, and quality of the finish. Candidate's responses demonstrated lack of practice in printmaking.



Advice to teachers

Teachers should teach and expose learners to various graphic design processes which include research, refine sketches, and working up visual solutions. They should also be exposed to current design trends. The learners should be made to understand graphic design principles conceptually and learn to apply them practically. They should also be guided in understanding typography, developing knowledge of typefaces, and how to apply them in printmaking.

Question 4 This question required the candidates to design a bread wrapper with a slogan “fancy Bite” for a leading confectionary called *Boflo*.

Weaknesses

Candidates were unable to design an appropriate wrapper with a slogan; lack of knowledge in packaging design. Most of the wrappers lacked creativity and innovation. The lack of knowledge in graphic design processes was quite evident since the wrappers produced were not functional.

Below are copies of the some of the poorly executed works by the candidates.



Advice to teachers

Teachers should expose students to the different advertising campaign designs and their applications and characteristics; they should also teach students on visual and conceptual problem solving skills applicable in graphic design, and further expose them to current graphic design software.