

3.0 PART ONE: ANALYSIS 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: 2015, 2016, 2017, 2018 and 2019.

Table 8: Candidates overall performance in the years 2015, 2016, 2017, 2018 and 2019

Year	Paper	Candidature	Maximum Score	Mean Score	Standard Deviation
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
2017	1		60	29.49	8.49
	2		100	63.31	11.46
	3		40	19.69	5.02
	Overall	1,136	200	112.31	21.65
2016	1		60	35.79	11.31
	2		100	64.32	11
	3		40	23.8	6.4
	Overall	1,257	200	123.61	24.44
2015	1		60	29.97	9.41
	2		100	57.47	14.28
	3		40	19.95	5.42
	Overall	1,246	200	107.37	24.07

The following can be deduced from Table 8 above:

- There was an increase in candidature from **1,314** in 2018 to **1,520** in the year 2019.
- There has been a slight drop in percentage mean from **31.61** in 2018 to **31.00** in 2019 for Paper **442/1**, but an increase in percentage mean in **Paper 442/2** from **55.17** in 2018 to **64.00** in 2019; a further drop noted in paper **442/3** from **21.16** in 2018 to **20.00** in 2019.

Generally, there was a slight improvement in performance in the year 2019. In Paper 442/3 (project paper) candidates displayed detailed and appropriate skills, evolving out of a process of experimentation on idea development. The logical development of ideas in the candidates' portfolios also improved but some still presented incomplete work while others lacked a sequential journey. Several centre's submitted a range of work in foolscap paper instead of A3 sheets of drawing paper. Teachers should aim at improving the quality of research and should lay emphasis on techniques and processes applicable in both the theory and practical papers in Art and design as they prepare the candidates.

The report below highlights questions in both the theory and practical examination papers in which the candidate's performance was below expectation. These questions have been analysed by stating the requirements, expected responses, highlighting weaknesses and advice to teachers on how these mistakes can be improved upon.

3.1.2 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 (a)

- (a) **Requirement(s)**
The question required candidates to define the term *Art*.
- (b) **Expected response**
Art is a form of communication where an artist uses skills and imagination to express their feelings, thoughts and observations and use them to create aesthetic objects, environments or experiences through drawing, painting, sculpture etc.
- (c) **Weaknesses**
Most of the candidates were unable to define the term art.
- (d) **Advice to teachers**
Teachers should expose learners to Art terminologies.

Question 1 (c)

(a) Requirement(s)

The question required candidates to *differentiate between shape and form as elements of art.*

(b) Expected response

Shape	Form
(i) Basic figures/outlines like rectangles, circles, triangles, and squares	Complex structures like sphere, cube, cone, etc.
(ii) 2 Dimensional (has basic dimensions of length and width)	3 Dimensional (has length, width, and a 3 rd dimension – the height).
(iii) Described depending on the number of its sides	Described by virtue of the area of space bordered by the lines.
(iv) exist in the space of flat and simple drawings, prints and painting surfaces	exist outside the confines of a flat paper or canvas space

(c) Weaknesses

Majority of the candidates were not conversant with form as an element of art.

(d) Advice to teachers

Teachers should expose learners to all the elements of 2D Art.

Question 1 (e)

(a) Requirement(s)

The question required candidates to *outline two ways of spacing in typography.*

(b) Expected response

- (i) Letter spacing,
- (ii) Line spacing,
- (iii) Word spacing.

(c) Weaknesses

Majority of the candidates were not able to outline ways of spacing in typography.

(d) Advice to teachers

Teachers should expose learners to in-depth knowledge in typography.

Question 1 (j)

(a) Requirement(s)

The question required candidates to *describe photomontage technique in art.*

(b) Expected response

It involves use of cut up or whole photographs that are superimposed and pasted to create a blended composition.

(c) **Weaknesses**

Majority of the candidates were not able to clearly describe photomontage technique, their explanations stated that it uses pictures instead of photographs.

(d) **Advice to teachers**

Teachers should expose learners to practicals in picture making techniques this will enable them distinguish between the different techniques and help them understand the concepts better.

SECTION B

Question 2 (b)

(a) **Requirement(s)**

This question had **two** parts; candidates were required to: *mark the horizon and middle ground in a given painting and discuss how atmospheric perspective has been achieved in the painting.*

(b) **Expected response**

- As the distance between the objects and the viewer increases, the contrast between the object and its background decreases,
- Vegetation details within the painting also decreases.
- The colours of the painting become less saturated, as it shifts towards the background colours fade off to a bluish greyish shade which is dull and hazy.

(c) **Weaknesses**

Majority of the candidates were not able to answer the second part of the question, they were unable to explain the concept of atmospheric perspective which could easily have been deduced from analysing the given painting.

(d) **Advice to teachers**

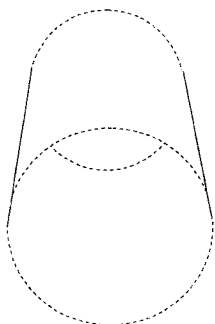
Teachers should expose learners to practical approaches in painting and train them on analytical skills.

Question 3

(a) **Requirement(s)**

The candidates were required to; *illustrate a given cylindrical container lying on its side, with the top opening facing the viewer seated below the eye level.*

(b) **Expected response**



(c) **Weaknesses**

Majority of the candidates were unable to visualise and illustrate the container as described in the question.

(d) **Advice to teachers**

Teachers should expose learners to drawing from observation using different shapes at different angles and views.

Question 4

(a) **Requirement(s)**

(ii) The candidates were required to *study a weave structure and outline three ways on how to avoid the problem.*

(b) **Expected response**

Three ways of avoiding the problem:

- The warp tension should not be too tight, but should allow the sheds to open,
- There must be enough slack in the weft that it can bend as it goes over and under the warps.
- The weft should not be pulled tight as it is passed through the shed, this may cause the selvages to draw in.

(c) **Weaknesses**

It could be deduced from the answers that majority of the candidates were not able to outline ways on how to avoid the problem.

(d) **Advice to teachers**

Teachers should expose learners to practical lessons in weaving technique. This will help them understand the defects encountered and how to avoid the same.

Question 4(b)

(a) **Requirement(s)**

The candidates were required to *list two main purposes of sizing the warp in a weaving process.*

(b) **Expected response**

Two main purposes of sizing the warp in a weaving process;

- (i) to increase the strength of the yarns,
- (ii) to reduce the yarn hairiness that would cause problems in weaving process,
- (iii) to increase the abrasion resistance of the yarn against other yarns and various weaving machine elements,
- (iv) to reduce fluff and fly during the weaving process.

(c) **Weaknesses**

Majority of the candidate's did not know the meaning of the term sizing as applied in weaving technique.

(d) **Advice to teachers**

Teachers should use a practical approach in teaching weaving and expose candidates to terminologies, materials and tools used in the process.

SECTION C

Question 7

(a) Requirement(s)

The candidates were required to *name two types of posters, outline four characteristics of a good advertisement poster and analyse five methods of advertising citing an example for each.*

(b) Expected response

i) **Online advertising (aka digital)**

Via the Internet (World Wide Web)

ii) **Cell Phone & Mobile Advertising**

This uses cell phones, iPads and other portable electronic devices with internet connectivity. Current trends in mobile advertising involve major use of social media such as Twitter, Instagram, Snapchat and Facebook.

iii) **Print advertising;** print can be split into three sub-categories:

a. Periodical advertising magazine, a newspaper, or anything else that comes out at regular intervals,

b. Brochures, Leaflets, Flyers, Handouts and Point of Sale Advertising, novelties; pens, cups, key holders,

c. Direct Mail Advertising.

iv) **Guerrilla Advertising**

Also referred to as ambient media, Guerrilla advertising (or marketing). It is a broadly used term for anything unconventional, and usually invites the consumer to participate or interact with the product in a way.

v) **Broadcast Advertising**

A mass-market form of communication including television and radio, broadcast advertising (Television Advertising/ telemarketing)

vi) **Outdoor Advertising**

Also referred to as out-of-home (OOH) advertising, billboards, bus shelter posters, fly posters and large digital boards

vii) **Public Service Advertising (PSA)**

Primarily designed to inform and educate rather than sell a product or service. They traditionally appear on TV and radio.

viii) **Product Placement Advertising**

These are promotional branded goods and services within the context of a show or movie.

(c) Weaknesses

Majority of the candidates who attempted this question had difficulty in analysing the methods of advertising and citing correct examples of each method.

(d) **Advice to teachers**

Teachers should expose learners to the world of advertising in both traditional and contemporary methods.

Question 8

(a) **Requirement(s)**

The question required the candidate to *describe the process of developing a two colour full repeat floral design, using batik technique.*

(b) **Expected response**

Step 1: Pre-wash fabric to remove any impurities that might interfere with dyeing, ^{½m}

Step 2: Design the floral pattern, ^{½m}

Step 3: Choose the colour scheme, ^{1m}

Step 4: Transfer the pattern, ^{1m} directly on the material using a pencil or cut the pattern out from the paper and sprinkle the edges with powdered graphite from the pencil.

Step 5: Melt premixed wax ^{½m} [paraffin & beeswax] in a double boiler ^{½m},

Step 6: Stretch the fabric on a wooden frame or hoop^{1m} [which will keep the fabric flat and horizontal or work on some newsprint paper or a piece of cardboard]

Step 7: Apply melted wax with a tjanting tool to create detail and fine line designs or with a small brush or with a stick ended with a sponge or cotton wool, ^{1m}

Step 8: Prepare the dye bath for first colour which should be the lightest colour; according to the manufacturer's instructions ^{1m}

Step 9: Dip the fabric in the dye bath ^{1m}

Step 10: Rinse and allow to dry. ^{1m}

Step 11: Repeat steps 5-8 above for the 2nd colour, waxing areas after dyeing that should remain the 1st colour, dye darkest colour ^{3m}

Step 12: Remove the wax using one of these methods: ^{2m} **Boil the wax out** in boiling water. OR **Iron the wax out in** between layers of absorbent paper/newsprint

Step 13: Wash fabric with a detergent or white vinegar to remove any leftover wax. dry and iron fabric.^{1m}

(c) **Weaknesses**

Most of the candidates who attempted the question removed wax from the fabric immediately after dyeing in the first colour which was not the correct process.

(d) **Advice to teachers**

Teachers should expose learners to the sequential process in batik making using one or more colours.

3.1.3 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 an imaginative composition in pencil depicting a young child playing with a fluffy dog within a working area of 35 cm by 42 cm.*

(b) **Expectation**

Draw a child playing with a fluffy dog. The texture should vary with forms clearly defined to bring out the mood of play.

(c) **Weaknesses**

- i) Forms were not clearly defined, *challenges noted with proportion of the forms, parts,*
- ii) Some of the candidates' were not competent in using the media they had chosen,
- iii) Some candidates' did not use the work area dimensions as specified i.e. 35 cm by 45 cm, instead used the whole paper whereas some used $\frac{3}{4}$ of the work surface.
- iv) The forms were not placed appropriately within the composition, lack of balance, unity and harmony was quite vivid in most of the works.

(d) **Advice to teachers**

Teachers should expose learners to;

- i) different approaches of drawing, encourage the learners to begin by drawing sketches this will enable them chose/ achieve a balanced arrangement of their compositions;
- ii) bring out proportions, of the subjects correctly by applying the elements and principles of art and design,
- iii) draw compositions using different media and close up studies.
- iv) timed practical's, this will help them manage their time well in examinations
- v) read and understand instructions.

Question 2

(a) **Requirement(s)**

The candidates' were to paint a *still life from imagination* comprising listed items; *chopping board, bottle of cooking oil, fresh tilapia fish, full lemon and another cut into half, knife, salt shaker and a stripped kitchen towel*

(b) **Expectation(s)**

- i) *A composition in an area measuring 35cm by 42cm.*
- ii) *Use wet media, water colour*
- iii) *Varied textures*
- iv) *Reflection of light to depict tone and value*
- v) *Candidates to come up with own still life arrangement of the specified items from imagination.*

(c) **Weaknesses**

Several weaknesses were noted:

- i) Some candidates did not understand what a still life arrangement entailed,
- ii) Used the wrong media – i.e. instead of wet media some used crayons, pencils while some used mixed media (some forms were outlined using pen or pencil),
- iii) Some candidates did not focus on the specified items instead they painted the surrounding areas (negative space) i.e. a whole kitchen set up, landscape with very minute drawings of the listed items,
- iv) Some drew the items independently thus lacking unity and harmony in the composition,
- v) Forms were not well defined, and most were hanging /floating with no base to settle on.
- vi) Choice of proper tones of colour to depict three dimension lacked in the paintings.

(d) **Advice to teachers**

- i) Teach the aspects of still life composition arrangements i.e. placement of objects, background features, light source, eye levels, format etc. practically to make learners understand what still life drawing from imagination entails.
- ii) Expose learners to drawing/ painting still life compositions from imagination and realia at different views and angles,
- iii) Emphasize on the basics of rendering form and value in painting,
- iv) Expose the learners to varied painting techniques to enable them define different textures.

GRAPHIC DESIGN

Question 3

(a) **Requirement(s)**

The candidates' were to *design the front and back panels of a carrier bag for an art supplies store known as Artistic Tools* incorporating an appropriate illustration in not more than **two** colours measuring 35 cm high by 40 cm wide.

(b) **Expectation(s)**

- i) *2D front panel and back panel of a carrier bag for "Artistic tools" art supplies store,*
- ii) *Use two colours,*
- iii) *The bag should have the name of the company, contacts- address, logo, recycling sign,*
- iv) *Fold lines and flaps,*
- v) *Should have stylised fonts and incorporate an appropriate illustration.*

(c) **Weaknesses**

- i) Some candidates were not able to differentiate between a carrier bag and a book cover,
- ii) Some candidates produced a 3 dimensional design instead of 2 dimensional design,
- iii) Did not use graphic design illustrations instead "painted compositions."
- iv) Candidates gave little or no consideration to typography which were also not well executed,
- v) Lack of graphic design execution skills and processes was quite evident.
- vi) Use of wrong media, i.e. felt pens, marker pens, pencils, highlighter and crayons instead of using poster colours,
- vii) Some candidates did not adhere to the number of colours stipulated,
- viii) Inappropriate layout in both text and illustrations,
- ix) Most of the works lacked precision.

(d) Advice to teachers

- i) Teach students all graphic design processes to enable them differentiate between the graphic publications,
- ii) Expose students to graphic design tools and materials,
- 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 learners on colour application/illustrations applicable in graphic design, focus on types of layout, the graphic potential of colour and typography.

Question 4

(a) Requirement(s)

The candidates' were to *design an illustrated poster to educate the youth on their right to vote.*

(b) Expectation(s)

- i) *Design of the poster in three colours,*
- ii) *Include Appropriate illustration,*
- iii) *Appropriate layout and flow,*
- iv) *A title,*
- v) *Appropriate graphic(s), text to include name of the NGO "Vijana wetu", location, date, contacts, message etc.*

(c) Weaknesses

- i) Most of the candidates used a horizontal layout which was not appropriate,
- ii) Wrong dimensions were used,
- iii) Wrong interpretation of the question, some candidates laid emphasis on the name of the organisation as opposed to message to be communicated,
- iv) inappropriate illustrations that were not relevant,
- v) Use of more colours than stipulated,
- vi) Use of wrong media e.g. biro pens, markers highlighters and pencils,
- vii) Emphasis on irrelevant details rather than important information,
- viii) Areas of weakness also included craftsmanship, layout, typography, colour schemes inappropriate illustrations.

(d) Advice to teachers

- i) Expose the learners to systematic approaches of problem solving in graphic design practically,
- ii) Teach learners on letter construction,
- v) Teach the learners types of posters,
- vi) Expose them to practical's using the correct tools and materials in graphic design,
- vii) Know that any colour applied on the working surface is counted as a colour including black and white.