

5.0 2022 KCSE MARKING SCHEMES

5.1 ART AND DESIGN (442)

5.1.1 Art and Design Paper 1 (442/1)

SECTION A (20 marks)

1 (a) **Two ways of creating harmony in a painting;**

- (i) By use of analogous colours/ similar or related colours with a common hue.
- (ii) Related themes or subject matters/repetition.

Any 2 x 1 = 2 marks

(b) **Naming colours labelled;**

- (i) Yellow-orange (marigold)
- (ii) Yellow green (Lime green/chartreuse)
- (iii) Blue-green (cyan/ aqua)
- (iv) Red violet (magenta)

Each $\frac{1}{2} \times 4 = 2$ marks

(c) **Two characteristics of a good cartoon;**

- Exaggeration of well-known features e.g. facial/physical features/ clothing.
- Expresses humour.
- Have few details/ simple.
- Not realistic, representational

Any two correct answers 2 x 1 = 2 marks

(d) **Function of sizing as a step in oil painting;**

- (i) Keeps the oil paint from coming in direct contact with the fibres that make up the support,
- (ii) Prevents the oil from destroying the fabric fibres,
- (iii) Reduces absorbency of the support.

2 x 1 = 2 marks

(e) **Two roles of photographic illustrations in graphic design;**

- They capture an emotional component/ attention of the consumer.
- Important part of branding.
- Can easily be manipulated to communicate an idea.
- Improves aesthetics and makes the work stand out.

Any 2 x 1 = 2 marks

(f) **Significance of mixing clay during its preparation;**

Clay is mixed to render it in the right consistency for modelling / so as to achieve the right plasticity/ malleability/homogeneity.

2 x 1 = 2 marks

- (g) **Four items used as advertising and marketing strategies in graphic design are;**
Business cards, posters, brochures, calendars, carrier bags, billboards, flyers, rollup stands, packages, branding, catalogues, pamphlets etc.
Any 4 x ½ = 2 marks
- (h) **Importance of an anvil in metal ornamentation;** is to provide a hard or tough surface where metal can be hammered and shaped. (*Heavy iron block with a flat top and concave sides, on which metal can be hammered and shaped*)
2 x 1 = 2 marks
- (i) **Differentiate between applied and structured design in fabric decoration;**
i. Applied-done on top e.g. printing
ii. Structured-done at formation stage e.g. weaving
Any 2 x 1 = 2 marks
- (j) **Distinction between visual and mechanical methods as ways of spacing in lettering;**
Visual method is using eyes only for measurement. It involves intellectual estimation.
Mechanical method is using measurements to do actual measuring of space between letters, words and sentences.
2 x 1 = 2 marks

SECTION B (25 marks)

Candidates answer ALL the questions from this section.

- 2 (a) **Meaning of plastic art;**
Art forms which involves physical manipulation of plastic medium by moulding or modelling such as sculpture or pottery.
2 x 1 = 2 marks
- (b) “Modelling form” using stippling technique refers to use of **light^{1m}** and **dark value^{1m}** variations of dots to emphasize or create form in 3D^{1m}.
3 x 1 = 3 marks
Total = 5 marks
3. **Five steps of marbling technique in tie and dye using a t-shirt in one colour;**
- **Crumple** the t-shirt, starting at the center, below the neckline, crimping the t-shirt in sections, until its entire body and sleeves are tightly bunched together.^{1m}
Secure the gathered t-shirt by binding its edges, one side at a time, with rubber bands/ sisal twine/manila twine.
 - **Place the t-shirt on sheet of newspaper/ polythene**, which will help absorb excess dye during the dyeing process.^{1m}
 - **Prepare dye ^{½m}**, pour in a bottle, squeeze bottle or sprinkle to **wet/soak/drench^{½m}** the **surface of the t-shirt**. When one side is completely covered, flip the t-shirt over gently, and cover the other side with the remaining dye.
 - Leave the t-shirt to **dry, without unbinding** the rubber bands, let it stand for a while before unraveling/untying.^{1m}
 - **Wash^{½m}** the dried t-shirt. Untie the t-shirt and rinse until water is clear ensure all the excess dye has been removed. **Leave it to dry^{½m}**.
- 5 x 1 = 5 marks**

4 (a) The type of sculpture is high relief.

1 x 1 = 1 marks

(b) Four limitations of stone as a material for making sculpture;

- (i) Heavy and not easy to transport from one place to another.
- (ii) Limited to carving only.
- (iii) Can easily chip during carving.
- (iv) Mistakes made can't be rectified
- (v) Very hard thus a lot of energy required.

Any 4 x 1 = 4 marks

TOTAL = 5 marks

5. Five guidelines observed when drawing in linear perspective;

- (i) Forms nearest the viewer are made clearer and more detailed. but decrease in size further away
- (ii) Objects are larger the closer they are and decrease in size proportionally the further away they get.
- (iii) All receding horizontal lines converge to a vanishing point on the horizon.
- (iv) All vertical lines are perpendicular to the eye level/horizon.
- (v) The horizon is at the viewers' eye level.

5 x 1 = 5 marks

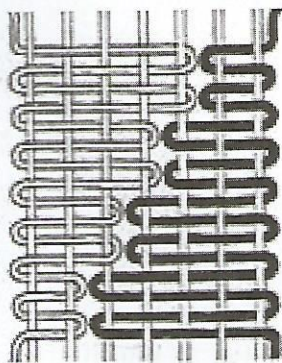
6. (a) Four fundamental steps in the weaving process;

- (i) Warping (*set the warps and secure them*).
- (ii) Create a shed.
- (iii) Introduce the weft.
- (iv) Interlace the warp and weft.

Each ½ mark x 4 = 2 marks

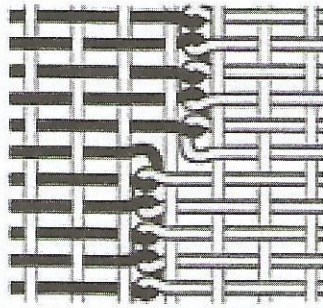
(b) Explanation of interlocking and slit tapestry joints using illustrations;

- (i) Slit- wefts create slits between sections of warps usually requiring stitching to join or to close the space.



1 x 1 = 1 mark

(ii) **Interlocking**; two different coloured wefts interlock where they meet



2 x 1 = 2 marks

Total = 5 marks

SECTION C (15 marks)

Candidates to answer any **ONE** question from this section.

7. (a) **Technique used to decorate the earrings is filigree technique** 1 × 1 = 1 mark

(b) **Two examples of tools used to cut metal;**

- Metal shears,
- Tin snip,
- Sharp scissors,
- Pancake dies.
- Flush cutter

Any 2 × 1 = 2 marks

(c) **Method used to join metal in jewellery making are;**

- Name: Soldering method 1 × 1 = 1mark
- Explain: metal is joined using an alloy which has its own specific melting temperature. 1 × 1 = 1 mark

Total = 2 marks

(d) **Five steps of producing a bamboo beaded necklace;**

- Gather bamboo sticks of different size ^{1m} and make a variety of beads by splitting, cutting, scrapping, shaping, filing and sanding to smoothen ^{1m}
- Make holes^{1m} on the beads and decorate^{1m} as desired by either painting, carving, varnishing or burning; let them dry^{1m}
- Measure^{1m} and cut^{1m} a beading string then fasten both ends^{1m}
- Attach jump rings^{1m} to each end of the string and a lobster clasp ^{1m} to one of the ends.
- String the beads according to the design until completion^{1m}.

Any five steps sequentially explained as highlighted = 1 marks

8. (a) (i) **Collage in art refers to** a piece of art made by sticking different materials cut out such as photographs, pieces of paper or fabric on to a backing / support **OR** Process of gluing and assembling various cut out materials onto a flat surface
2 × 1 = 2 marks

(ii) **Three characteristics of collage;**

- Use 3D objects / has a 3D effect
- Has a textural effect
- Can be combined with drawing or painting.
- Uses range of materials / variety of materials, which are cut out and pasted onto a support.

3 × 1 = 3 marks

(b) **Steps of making a collage composition from imagination, mentioning materials and tools**

- Plan and sketch^{1m} the composition
- Fold, cut or tear^{½m} the textured materials using a pair of scissors or a Stanley knife or blade or cutter^{½m}.
- Plan and assemble the cut out materials according to the colour scheme^{1m}
- Transfer^{1m} the sketch onto the support/ collage base
- Glue and stick^{1m} the materials onto the support starting from the background and working forward.
- Superimpose and juxtapose^{1m} the materials creatively
- Crumple or fold the materials as they are stuck to achieve different textura^{1m} effects
- Using a brush paint^{1m} part of the composition where necessary.
- Leave the work to dry^{1m}
- Finish^{1m}; mount and frame.

Steps sequentially explained as highlighted = 10 marks

Total = 15 marks

9. (a) **Two substances used to block a screen in printmaking;**
Wax, varnish, shellac, photo emulsion.

Any 2 × 1 = 2 marks

(b) **Naming and explaining two printmaking techniques;**

- Serigraphy**^{½m} -printing through a surface e.g. screen and stencil^{½m}.
- Relief**^{½m} - printing from raised surface e.g. block printing^{½m}.
- Intaglio**^{½m} -printing from a sunken surface e.g. etching^{½m}.
- Lithography**^{½m} -printing from a flat surfac^{½m}.

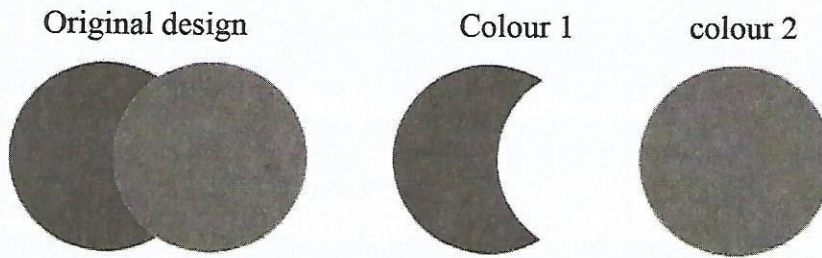
Any 2 × 2 = 4 marks

(c) **Explanation of the term colour separation in reference to printmaking using two colours;**

This refers to breaking down the design to the individual colour components/ the process of isolating each colour/ separating a picture by colours in order to make negatives and plates for colour printing.

2 × 2 = 2 marks

Illustrations of colour separation as used in printmaking



Any relevant illustration 2 × 2 = 4 marks

- i) All areas with the green colour on the design are separated, traced put in one stencil and cut or traced on a screen and all other areas blocked with either varnish, shellac or photo emulsion.
- ii) All areas with orange colour are also separated, traced in a second stencil, cut or traced on a screen and negative areas blocked with either shellac, varnish or photo emulsion.
- iii) Printing can then commence

Explanation of colour separation process = 3 marks

Total = 9 marks

TOTAL = 15 marks

4.14.2 Art and Design Paper 2 (442/2)

ALTERNATIVE A: DRAWING/PAINTING

QUESTION 1 AND 2

		MARKS	
1.	INTERPRETATION		
	(i) Relevance of subject matter to theme [<i>sewing machine, tailor, tape measure, cloth being sewn/cutting/ironing/measuring etc., OR fruits set up, knife and plate</i>]	06	
	(ii) Appropriateness of mood/atmosphere (activity)	05	12
	(iii) Correct dimensions (measurements)	01	
2.	COMPOSITION		
	(i) Appropriate use of space	08	
	(ii) Use of principles (unity/rhythm/balance)	06	32
	(iii) Creativity/ Imagination/ Originality	10	
	(iv) Focal point (dominance)/close -up	08	
3.	FORM/STRUCTURE		
	(i) Definition of form	08	
	(ii) Capture of action	08	
	(iii) Articulation of posture, features & objects	06	32
	(iv) Proportions of forms in relation to each other and whole	06	
	(v) Texture/pattern	04	
4.	TONE/COLOUR		
	(i) Tonal value to create volume/depth	07	14
	(ii) Harmony/contrast	07	
5.	PRESENTATION		
	(i) Neatness/finis	04	10
	(ii) Competency in the use of media (workmanship)	06	
TOTAL			100 MARKS

SECTION B: GRAPHIC DESIGN

QUESTION 3 AND 4

1.	INTERPRETATION	MARKS	
	(i) Subject matter: requirements, correct information Contents – [<i>Banner enlightening citizens on dangers of environmental degradation, social media advert in black and white- shoe, write up</i>]	08	
	(ii) Correct dimensions	02	
	(iii) Appropriate format	02	20
	(iv) Understanding of graphic design process	08	
2.	COMPOSITION		
	(i) Layout of pictorial forms/letters	08	
	(ii) Spacing of letters, words and lines	08	
	(iii) Originality/creativity/imagination	08	32
	(iv) Rhythm/unity/balance	08	
3.	FORM/STRUCTURE		
	(i) Definition of forms (pictorial ^{5m} /letters ^{5m})	10	
	(ii) Proportion of forms (pictorial ^{5m} /letters ^{5m}) in relation to each other and whole.	10	30
	(iii) Appropriateness of forms/ (pictorial ^{5m} /letters ^{5m} to function)	10	
4.	COLOUR		
	(i) Appropriate colour	06	
	(ii) Harmony/contrast	06	12
5.	WORKMANSHIP		
	(i) Precision ^{4m} / Neatness/ finis ^{2m}	06	06
	TOTAL		100 MARKS