Foundations of Creative Arts and Sports Assessment Answers

SECTION A - ANSWERS

1. The four main categories of Creative Arts and Sports are Visual Arts, Music, Performing Arts and Sports. Visual Arts involves creating and appreciating works such as drawings, paintings, sculptures and photographs. Music involves creating, performing and appreciating songs, rhythms and instrumental pieces. Performing Arts involves activities such as drama, storytelling, dance and poetry. Sports involve physical activities and games that develop fitness, skills, teamwork and discipline.

   At a school cultural day, for example, learners may perform a folk dance, sing a song, display paintings and crafts, and take part in sports activities. The functions of the categories may include entertainment, education and cultural expression. Team effort is shown when learners work together to prepare performances, artwork displays and sports activities. The audience watches, appreciates and responds to the performances and displays. A common theme, such as Kenyan culture, can connect the dance, music, artwork and sporting activities.

2.

   Education: Creative arts and sports develop knowledge, skills, creativity and discipline. For example, taking part in drama can improve learners' communication and confidence.

   Entertainment and recreation: They provide enjoyable ways of spending free time and reducing stress. For example, watching a football match can bring members of a community together for enjoyment.

   Cultural preservation and identity: Creative arts help communities preserve their traditions, while sports promote shared identity and unity. For example, performing traditional dances helps young people learn and preserve their cultural heritage.

3. Two careers in Creative Arts are graphic designer and musician. One career in sports is sports coach.

An entrepreneurial opportunity for a graphic designer is to start a graphic design business that produces logos, posters, brochures, social-media graphics and branding materials for schools, businesses and organisations.

Two important skills needed are:

a) Creativity – to develop original and attractive designs that meet clients' needs.

b) Communication and customer-service skills – to understand clients' requirements, receive feedback and deliver suitable designs on time.

Careers in Creative Arts and Sports are valuable because they provide employment, income, entertainment, talent development and opportunities for self-expression. They also contribute to society by promoting culture, health, teamwork, creativity and national identity. Young people should develop respect, appreciation and positive attitudes towards professionals in these fields because these careers require talent, training, discipline, hard work and perseverance. For example, I have learned that a successful musician, artist or athlete does not succeed through talent alone; consistent practice and dedication are also necessary.

4. Careers in creative arts and sports are valuable because they provide employment, develop talents, promote creativity and physical fitness, entertain people, preserve culture and contribute to the economy. Individuals can earn a living from their talents while society benefits from entertainment, cultural expression, teamwork and healthy lifestyles. Young people should develop respect, appreciation, discipline and a positive attitude towards professionals in these fields because their work requires talent, practice, dedication and perseverance. Personally, I have learnt that success in creative arts and sports is not achieved through talent alone; regular practice, discipline and determination are also important.

SECTION B - Answers

1. B. Creating images or objects using materials like paint, clay or paper.
2.
   - Members share responsibilities and work towards a common goal. Example: Learners divide tasks when preparing a group mural.
   - Members support and coordinate with one another to achieve a successful performance or activity. Example: Players communicate and pass the ball to one another during a basketball game.
3. Sports promote health by encouraging regular physical activity, which improves fitness and helps prevent lifestyle-related diseases. Example: A community football or athletics programme encourages young people to exercise regularly and maintain healthy lifestyles.
4. B. Starting a small business that sells custom-designed T-shirts featuring local artwork.
5. Two careers are musician and professional athlete. Appreciating these careers encourages young people to value talent, hard work and different ways of earning a living. It also motivates learners to develop their abilities instead of considering academic careers as the only successful options. For example, a professional athlete can inspire young people to participate in sports, improve their fitness and develop discipline, while a musician can preserve and promote local culture through performances and music.

Visual Arts Assessment Answers

Making a collage

SECTION A - Answers

1.

a)

- Old magazines
- Newspapers
- Glue
- Cardboard

b)

- Old magazines: Cut out suitable pictures, illustrations or words showing creative arts and sports and use them as the main visual elements.
- Newspapers: Cut out relevant photographs, headlines or text to provide additional information and visual variety.
- Glue: Apply it carefully to the back of the selected pictures and attach them firmly to the cardboard.
- Cardboard: Use it as the firm base on which the cut-out pictures and other collage elements are arranged and pasted.

2. .

a) Arrange the pictures so that they are distributed evenly across the cardboard, avoiding overcrowding in one area. Place larger or more important pictures where they can attract attention, while smaller pictures fill the surrounding spaces. Leave appropriate spaces between some elements and vary the orientation and sizes of pictures to create visual interest. Use markers to add headings or labels and ensure that the whole composition has a clear centre of interest.

b)

- Planning helps to achieve balance and good composition by ensuring that pictures are distributed appropriately before they are permanently attached.
- It helps to avoid mistakes and wastage of materials, since pictures can be moved or replaced before glue is applied.

SECTION B - Answers

1.

a) Scissors, ruler, and pencil.

b)

- **Scissors:** Used for cutting pictures, paper and other materials.

- **Ruler:** Used for measuring and drawing straight lines.
- **Pencil:** Used for sketching the layout or marking areas before cutting and pasting.

2.

a) Planning or preliminary sketching stage.

b) It helps learners decide where and how the pictures will be arranged before pasting. It also helps achieve balance, avoid overcrowding and reduce wastage of materials.

3.

- Old magazines
- Newspapers

4. a)
   - Arrange pictures according to size, with larger pictures forming the centre of interest and smaller ones around them.
   - Group or overlap pictures appropriately to create balance, unity and visual interest.

b) A neat arrangement makes the collage clear, attractive and easy to understand.

5.

- **Arrangement and composition:** Whether the pictures are well balanced, neatly arranged and create a clear centre of interest.
- **Relevance and creativity:** Whether the selected pictures effectively communicate the theme of creative arts and sports and show originality.

Making a Storyboard

SECTION A - Answers

1.

a)
- Prepare the cardboard by cleaning it and placing it on a flat working surface.
- Apply a suitable base wash of paint to the cardboard and allow it to dry.
- Dip a toothbrush into diluted paint and gently flick or splatter the paint onto the surface to create an interesting textured background.
- Allow the background to dry completely before arranging the pictures.

b) Select pictures that clearly represent different roles of Creative Arts and Sports, such as entertainment, education, health, employment, cultural preservation and community development. Arrange pictures showing related ideas together and use captions or short labels to explain the messages. For example, a picture of dancers can represent cultural preservation, while a picture of athletes can represent health and fitness.

c)
- To ensure that the pictures tell a clear story or communicate the intended message logically from beginning to end.

- To create a well-organised and coherent composition, making the storyboard easier for viewers to follow and understand.

2. .

a)

- The group selected and organised suitable photographs or pictures according to the message they wanted to communicate.
- They planned the layout, arranged the pictures in sequence, and pasted them onto the prepared background, adding captions or labels where necessary.

b)

- It demonstrates the role of education by showing how Creative Arts and Sports develop knowledge, skills, creativity, discipline and teamwork.
- It demonstrates health and recreation by showing how participation in sports promotes physical fitness and provides enjoyable activities for individuals and communities.

c)

- **Communication of the message:** Consider whether the storyboard clearly communicates the role of Creative Arts and Sports and whether the sequence is easy to follow.
- **Organisation and artistic presentation:** Consider whether the pictures are appropriately arranged, balanced, neat and visually attractive before giving specific, respectful suggestions for improvement.

SECTION B - Answers

1. A **storyboard** is a series of planned pictures or images arranged in sequence to communicate a story, idea or message. Its purpose in visual communication is to organise information clearly and help viewers follow and understand the intended message.
2.
   - Cardboard
   - Paper
   - Paint
   - A toothbrush
3. The **splattering wash technique** involves applying diluted paint to a toothbrush or brush and flicking the bristles so that small droplets of paint scatter across a surface. It can create:
   - A textured effect
   - A speckled or dotted pattern
   - An interesting and lively background
4. Four sources of pictures are:
   - Old magazines
   - Newspapers
   - Photographs
   - Printed materials such as brochures or posters

Examples of activities that can be shown include:

- **Creative Arts:** Dancing
- **Sports:** Playing football

5.

- Collect suitable pictures from available sources.
- Select pictures that are relevant to the intended message or theme.
- Prepare the background surface, for example, using the splattering wash technique.
- Plan the layout and arrange the pictures in a logical sequence before pasting.
- Paste the pictures neatly onto the prepared background.
- Add captions, labels or other details where necessary.
- Allow the work to dry and check the overall arrangement and finishing.
- Display the completed photographic storyboard for viewing and discussion.
- Assess the storyboard based on aspects such as relevance, sequence, arrangement, neatness and communication of the message.
- Give constructive feedback by identifying strengths and suggesting areas for improvement.

Drawing and Painting

SECTION A - Answers

1. .
   a) Analogous colours are colours that are next to each other on the colour wheel and share a common colour.
   b) Blue, blue-green and green.
2.
   a) Harmony gradation strip.
   b)
      - It creates a smooth transition between related colours.
      - It helps the artist create unity and visual harmony in a painting.

3.
   a) Analogous colour scheme.
   b) The colours are closely related on the colour wheel and blend naturally, creating unity, consistency and a calm visual effect throughout the painting.

4.
   a) Wash technique and dabbing technique.
   b)
      - Wash: Used to create a thin, even layer of colour for the background.
      - Dabbing: Used to create texture and details, such as leaves, clouds or vegetation.

5. The principle demonstrated is harmony/unity.

It has been achieved by:

- Repeating similar colours throughout the picture.
- Repeating or coordinating similar textures and visual qualities to create consistency

SECTION B - Answers

1. Harmony (unity) in art is the quality achieved when the different parts of an artwork work well together to create a sense of completeness and visual agreement. Artists achieve it by:
   - Using related colours, such as analogous colours, throughout the artwork.
   - Repeating similar shapes, lines, patterns or textures to create consistency.
2. Analogous colours are colours that are next to one another on the colour wheel and have a close visual relationship. Examples include:
   - Yellow, yellow-green and green.
   - Blue, blue-green and green.
3. A harmony gradation strip is a strip in which related colours gradually change from one colour to another to create a smooth and unified transition.

Steps:

- Select two or more related colours from the colour wheel.
- Draw and divide a strip into equal sections.
- Place the first colour at one end and the final colour at the other end.
- Gradually mix the colours between the two ends.
- Apply each mixture progressively so that there are smooth transitions without harsh breaks.
- Allow the strip to dry and check that the colours blend harmoniously.

4.
   - Select a suitable scenery subject, such as a landscape with trees, hills, sky and water.
   - Choose a harmonious colour scheme, preferably analogous colours.
   - Sketch the main features lightly.
   - Apply related colours consistently to the different areas of the scenery.
   - Use similar textures and repeated visual elements to connect the parts.
   - Apply a wash for broad background areas and use techniques such as dabbing to create natural textures.
   - Add details while maintaining the selected colour relationships and overall unity.
   - Ensure that no single part looks unrelated to the rest of the composition.
5.
   - **Texture:** Repeated or related textures help connect different parts of the scenery and make the painting appear unified and natural.
   - **Colour mood:** Related colours create a consistent emotional atmosphere. For example, cool analogous colours such as blue, blue-green and green can create a calm and peaceful mood.

6. Four aspects to consider are:
    - **Colour:** Whether the colours are harmonious and appropriately used.
    - **Composition:** Whether the elements are well arranged and balanced.
    - **Texture and technique:** Whether painting techniques and textures are effectively used.
    - **Message and overall appearance:** Whether the scenery clearly communicates its intended idea and has a neat, attractive and unified finish.

Football

SECTION A - Answers

1.

a)

- Gather suitable materials such as wax, pigments, moulds and a heat source.
- Melt the wax carefully using an appropriate container and controlled heat.
- Add the desired pigment to the melted wax and mix thoroughly to produce an even colour.
- Pour the coloured wax carefully into the moulds.
- Allow the crayons to cool and harden completely.
- Remove the hardened crayons from the moulds and check that they are firm and ready for use.

b)

- Apply different colours of improvised crayons in layers on the drawing surface.
- Build up enough wax colour to create a strong base for etching.
- Cover the coloured surface with a dark layer, such as black paint or crayon, depending on the method being used.
- Allow the covering layer to dry where paint is used.
- Sketch or plan football players and activities such as dribbling, passing and scoring.
- Scratch through the dark surface using an appropriate etching tool to reveal the brighter colours underneath.
- Use different line qualities, such as thick, thin, curved and directional lines, to show movement, posture and action.
- Arrange the figures and other elements to create a clear centre of interest and communicate teamwork and movement.

2.

a)

- Improvised crayons
- Wax
- Pigments
- Scratching/etching tool

b)

- **Use varied lines and textures:** Combine thick, thin, curved, light and directional scratches to show movement, energy and different football actions clearly.
- **Improve composition and colour contrast:** Arrange the players carefully to create a strong centre of interest, show interaction and teamwork, and ensure that the revealed colours contrast effectively with the dark surface.

SECTION B - Answers

1. Pigment is added to wax to give the improvised crayon its colou**r**. It also provides the bright colours that are revealed when the dark surface is scratched during crayon etching.
2.
   - **Dribbling:** Show a player in a forward-moving posture, with one hand controlling the ball and curved or flowing lines suggesting movement.
   - **Passing:** Show two or more players positioned in relation to one another, with the body and arms directed towards the intended receiver. Directional lines can be used to suggest the path of the ball.
   - **Movement:** Vary the direction, thickness and length of etched lines to create a sense of speed and action.
3.
   - Melt wax under adult/teacher supervision and avoid handling the hot wax directly.
   - Use controlled heat and keep flammable materials away from the heat source.
   - Wear protective clothing where appropriate and work in a well-ventilated area to avoid inhaling fumes.
4. Layering colours creates a rich and varied colour base beneath the dark covering. When the black paint or other dark medium is scratched away, different colours are revealed, producing strong colour contrast, patterns, highlights and visual interest. The number and arrangement of colour layers also affect the variety and intensity of the revealed areas.
5.
   - **Receiving feedback:** Discussing artwork allows learners to receive constructive suggestions about composition, colour, technique and finishing, helping them identify areas for improvement.
   - **Sharing ideas and techniques:** Viewing and discussing other learners' work exposes learners to different approaches and creative solutions, encouraging experimentation and development of new artistic skills.

Fabric Decoration

SECTION A - Answers

1.

a)

- Tie-and-dye
- Marbling
- Stencil printing

b)

- **Tie-and-dye:** Dye
- **Marbling:** Fabric dyes/coloured pigments
- **Stencil printing:** Stencil

2.

a)

- Natural plant sources
- Chemical dyes

b) Fixatives help the dye bond to the fabric fibres, making the colours more permanent. They reduce colour bleeding and fading during washing and use, thereby improving the durability and quality of the decorated fabric.

SECTION B - Answers

1. C. Basket weaving
2. B. It absorbs dyes and paints easily.
3.
   - **Wash the fabric** to remove dirt, dust, starch and other substances that may interfere with dye absorption.
   - **Dry the fabric** thoroughly after washing.
   - **Iron the fabric** to remove wrinkles and creases, creating a smooth surface for applying the decoration.
4.
   - Salt
   - Vinegar
   - Soda ash
5.
   - Observe natural forms such as flowers, leaves, fruits or animals.
   - Simplify the chosen natural form into a clear motif.
   - Draw and refine the motif so that it can be repeated easily.
   - Arrange the motif at regular intervals through translation, rotation, reflection or alternating arrangements.
   - Transfer the repeated design onto the fabric using a suitable technique such as stencil printing or block printing.
   - Repeat the motif consistently to create a continuous and balanced pattern.
6.
   - Allow the decorated fabric to dry completely.
   - Fix or set the colours using an appropriate fixative or heat treatment where required.
   - Rinse or wash the fabric carefully to remove excess dye or colour.

- Dry and iron the fabric to improve its appearance and remove creases.
- Inspect the finished work for colour quality, neatness and defects.
- Trim, stitch or shape the fabric into the intended product, such as a tote bag, where necessary.
- Display or use the finished product appropriately.

Middle Distance Races and Montage

SECTION A - Answers

1.
   a) A montage is an artwork created by combining and arranging different images, pictures or visual elements into a single composition to communicate an idea or message.
   b)
      - Collect and select suitable pictures of athletes running.
      - Cut out the pictures and arrange them on the paper to create a balanced composition before fixing them permanently.

2.

a)
   - **Composition and arrangement:** Whether the athletes are well positioned, balanced and create a clear centre of interest.
   - **Communication of movement:** Whether the arrangement, postures and direction of the athletes effectively express running and movement.

   b) Displaying and critiquing artwork helps learners receive constructive feedback, identify strengths and weaknesses, and learn new ways of improving their artistic work.

SECTION B - Answers

1.
   a) A centre of interest is the part of an artwork that attracts the viewer's attention first and becomes the main focus of the composition.
   b) A learner can create a centre of interest by placing the most prominent runner in a strategic position, making the image larger or more detailed than the others, and using strong colour or contrast to draw attention to it.

2.
   a) The artwork may appear disorganised, unbalanced and difficult to understand, making the main idea unclear.
   b)
      - Arrange the pictures according to a clear plan, such as grouping related images or creating a movement sequence.

- Vary the sizes and positions of the pictures while maintaining balance and a clear centre of interest.

3.

a) Overlapping.
b) It creates a sense of depth and spatial relationship, making the montage appear more dynamic and visually interesting.

4.

a) Variation in image size creates visual interest, balance and emphasis and prevents the montage from appearing monotonous.
b) A larger image can be used to emphasise the main athlete or action, while smaller images can provide supporting details. This helps the viewer identify the main idea quickly.

5.

a) Give respectful, specific and constructive comments without insulting or making negative personal remarks about the artist.
b) Feedback helps learners identify strengths and areas that need improvement, enabling them to refine their techniques, composition and creative ideas.

Athletics and Mosaic

SECTION A - Answers

1.

a)

- A mosaic is made up of small pieces or tesserae arranged to form an image.
- It uses different colours and materials to create patterns, shapes and visual effects.

b)

- **Small pieces:** The learners use small pieces of coloured paper to create the athletes.
- **Use of colour:** Different coloured paper pieces are used to show the athletes running and jumping and to create the overall composition.

2.

a)

- Collecting and preparing materials
- Sketching the composition
- Arranging and attaching the pieces

b)

- **Collecting and preparing materials** — Collecting the required materials for the mosaic.
- **Sketching the composition** — Drawing a sketch of the football match on the cardboard.
- **Arranging and attaching the pieces** — Placing the pieces carefully and glueing them onto the cardboard.

SECTION B - Answers

1.

- **Visual Arts** — mosaic artworks
- **Performing Arts** — traditional dances
  (Athletics represents the Sports category.)

2.

a)

- Drawing a sketch of the intended composition
- Gluing the selected pieces onto the cardboard.

b) A sketch provides a guide for arranging the shapes, figures and other elements before attaching the mosaic pieces permanently.

3. Spacing helps to separate the mosaic pieces clearly, prevent overcrowding and improve the readability and overall appearance of the composition.

- **Support material:** It provides the firm surface on which the mosaic is created, such as cardboard or wood.
- **Mosaic materials:** These are the small pieces used to form the image, such as coloured paper, beads, tiles or other suitable materials.
- The support material is generally one continuous surface, while mosaic materials are separate pieces arranged together to create the picture.

4. Colour helps to distinguish different figures and areas, create contrast and make the football match more clear, lively and visually attractive.

5. Mosaic art can represent an athletic event by arranging small coloured pieces to form athletes in action, such as runners, jumpers or throwers, together with features such as a track, field or equipment.

Javelin and Sculpture

SECTION A - Answers

1.

- Sand the carved wooden javelin to smooth rough surfaces and remove splinters.
- Clean off dust and prepare the surface for decoration.
- Select suitable African decorative patterns such as geometric shapes, lines, bands or traditional motifs.
- Sketch the patterns lightly onto the javelin, ensuring they are evenly spaced and balanced.
- Apply suitable colours using paint, allowing each layer to dry before adding another.
- Add fine details to improve the patterns and overall appearance.
- Apply a suitable protective finish where appropriate.
- Inspect the javelin for neatness, balance and completeness before displaying it.

2.

- Use appropriate carving tools correctly and carefully to produce clean, controlled cuts.
- Follow the planned design and maintain consistent patterns and proportions.
- Sand the surface thoroughly to achieve a smooth finish and remove splinters.
- Apply decorations neatly, ensuring that colours and patterns are even and well arranged.
- Work carefully to avoid unnecessary cuts, cracks or damage to the wood.
- Maintain good finishing by cleaning the surface and checking the completed javelin for defects.

3. Decorating before sanding is incorrect because the rough surface can make the decoration uneven, difficult to apply and less attractive. Sanding after painting or decorating may also damage the patterns and remove the applied colour.

   The correct order is:
   Carving → sanding and smoothing → cleaning the surface → sketching the decorative pattern → decorating or painting or engraving → applying finishing details → protective finishing → display.

4.

- Smooth and clean the javelin before engraving.
- Plan and sketch the African decorative patterns lightly on the wooden surface.
- Secure the javelin firmly so that it does not move during engraving.
- Use an appropriate engraving tool to cut shallow, controlled lines along the planned patterns.
- Vary the direction, depth and spacing of the engraved lines to create attractive patterns.
- Remove wood dust and inspect the engraved design for neatness and completeness.

Precautions:

- Handle engraving tools carefully and keep fingers away from the cutting edge.
- Secure the javelin firmly and work away from the body to prevent accidental injury.

SECTION B - Answers

1. B. To smooth the surface before decoration.

2. C. Engraving.

3.

- Smooth and even surface with no dangerous splinters.
- Accurate and well-controlled carving.
- Neat, clear and balanced decorative patterns.
- Strong and durable construction with a well-finished appearance.

4.

- Select a suitable straight, strong and properly seasoned piece of wood.
- Measure and mark the required length and other specifications.
- Mark the shape and sections of the javelin on the wood.
- Carve the wood carefully using appropriate tools to achieve the required shape and thickness.
- Shape and smooth the handle and other parts appropriately.
- Sand the entire surface to remove rough areas and splinters.
- Check the dimensions, shape, balance and overall condition before decorating.

5.

- Select suitable African decorative motifs such as geometric patterns, lines, bands and repeated traditional forms.
- Plan and lightly sketch the patterns on the smoothed javelin.
- Use painting to apply selected colours neatly to the planned motifs.
- Use engraving to carve selected patterns into the wooden surface for a textured effect.
- Combine techniques such as painting and engraving where appropriate without overcrowding the design.
- Maintain even spacing, repetition, balance and clear patterns throughout the javelin.
- Ensure the surface is smooth, the decorations are neat and the colours or engraved lines are clearly defined.
- Apply a suitable protective finish where necessary and inspect the final work for strength, neatness, accuracy and overall quality.

Indigenous Kenyan Craft

SECTION A - Answers

1.

a)

- Select strong, clean beads and a suitable string or thread.
- Measure and cut the thread to the required bracelet length, leaving extra length for fastening.
- For the one-way technique, thread the beads in a regular sequence in one direction, maintaining the same pattern throughout.
- For the criss-cross technique, pass the two ends of the thread through selected beads in opposite directions so that the threads cross and lock the beads together.
- Continue adding beads until the desired length is reached.
- Secure the ends firmly and trim off excess thread.
- Check that the bracelet is strong, neat and comfortable to wear.

b)

- **Adornment:** Bracelets are worn as jewellery to enhance personal appearance during everyday life and special occasions.
- **Cultural identity:** They can display colours, patterns and designs associated with particular Kenyan communities and traditions.
- **Ceremonial use:** Bracelets may be worn during ceremonies, festivals, dances and other cultural events.
- **Communication and status:** Particular bead colours or designs may communicate age, social position, occasion or community identity.
- **Income generation:** Making and selling bracelets provides opportunities for artisans to earn a livelihood.

2.

a)

- Collect suitable banana fibres, sisal and recyclable synthetic fabric.
- Remove dirt and unwanted materials from the fibres.
- Dry the natural fibres properly to reduce moisture.
- Split or trim the fibres into manageable lengths and widths.
- Soften or prepare stiff fibres where necessary to make them flexible.
- Sort the materials according to size, strength and colour.
- Prepare a strong binding material for joining the coils.

b)

- Start with a small coil at the centre of the tray.
- Wrap the selected material tightly to form a continuous coil.
- Secure the beginning of the coil using stitching, tying or another suitable binding method.
- Continue adding new material as the coil grows.
- Shape the coil gradually into the desired tray form, keeping the rows close together.

- Maintain even tension and spacing as the coils are joined.
- Build the sides by gradually raising and shaping the coils.
- Secure and finish the final coil neatly.

3.

a)

- Prepare and knead the clay to remove air bubbles and make it workable.
- Make a small base by flattening or shaping a piece of clay into a suitable circular or desired form.
- Roll the clay into long, even coils.
- Place the first coil around the edge of the base and join it firmly.
- Add successive coils while pressing and blending each coil onto the previous one.
- Gradually build the walls to the required height and shape.
- Smooth and refine the inner and outer surfaces.
- Shape the rim and add any desired decorative details or handles.
- Allow the completed vase to dry slowly under suitable conditions before firing.

b) The vessel should be dried under shade so that moisture escapes slowly and evenly. Rapid drying in direct sunlight can cause uneven shrinkage, cracks or warping, which may damage the vessel before or during firing.

4.

a)

- Ensure the wooden frame loom is strong, stable and properly assembled.
- Prepare and cut the warp threads to the required length.
- Attach the warp threads firmly and evenly to the top and bottom of the loom.
- Maintain equal spacing and appropriate tension between the warp threads.
- Prepare the weft yarn and arrange it for easy use.
- Check that the warp is straight, evenly spaced and tight enough for weaving.

b) A 2/1 twill is formed by passing the weft thread over two warp threads and under one warp thread, then shifting the sequence on successive rows to create a diagonal pattern. The repeated interlacing produces characteristic diagonal lines across the woven fabric.

SECTION B - Answers

1. D. Cement blocks.

2. B. Coil technique.

3.

- **Beadwork:** Beads, thread/string, wire and needles.

- **Basketry:** Sisal, banana fibres, reeds and synthetic fibres.
- **Pottery:** Clay, water and modelling tools.
- **Weaving:** Yarn/thread, wooden frame loom, nails and a shuttle.

4. Differentiate between the following techniques:

a) One-way technique and criss-cross technique in beadwork

- **One-way technique:** Beads are threaded sequentially in one direction along a single strand to form a pattern.
- **Criss-cross technique:** Two strands pass through beads from opposite directions and cross within the beads, creating a stronger and often more elaborate structure.

b) Coil technique in pottery and 2/1 twill weaving

- **Coil technique in pottery:** Long coils of clay are placed one above another and joined to build the walls of a vessel.
- **2/1 twill weaving:** The weft passes over two warp threads and under one, with the sequence shifted on successive rows to create a diagonal pattern.

5.

- Select suitable, workable clay.
- Remove stones, roots and other unwanted materials.
- Break the clay into smaller pieces and add an appropriate amount of water.
- Knead or wedge the clay thoroughly to distribute moisture evenly and remove trapped air.
- Test the clay to ensure that it is smooth, plastic and suitable for modelling.
- Keep the prepared clay covered to prevent it from drying before use.

6.
a)

- Wooden frame pieces
- Nails
- Hammer

b) Evenly spaced nails ensure that the warp threads are evenly distributed, producing consistent tension and a uniform woven fabric.

7.

- Select suitable beads in the colours of the Kenyan flag: black, red, green and white.
- Prepare a strong thread or string and measure it to the required bracelet length, leaving extra length for fastening.
- Plan the colour sequence or pattern before threading.

- Thread the beads according to the chosen patriotic pattern, maintaining consistent spacing and tension.
- Continue until the bracelet reaches the desired length.
- Secure the ends firmly with a suitable fastening or knot.
- Trim excess thread and inspect the bracelet for strength, neatness and correct colour arrangement.

8.

- **a) Beadwork:** Preserves cultural identity and traditions through colours, patterns and jewellery designs.
- **b) Basketry:** Provides useful household items such as baskets and trays and can create income for artisans.
- **c) Pottery:** Produces useful vessels for storing, cooking or serving items and preserves traditional pottery skills.
- **d) Weaving:** Produces useful fabrics and mats while providing opportunities for employment and income generation.

Storytelling and Animation

SECTION A - Answers

1.

a)
- Small sheets/pages of paper
- Pencil
- Stapler

b) The drawings must be arranged in the correct order so that each frame follows naturally from the previous one. This creates a continuous sequence that produces the illusion of movement when the pages are flipped.

c) Neat and clear drawings make the character and its movements easy to see and follow, resulting in a clearer and more effective animation.

2.

a) A suitable speed is about 10–12 pages per second for a smooth flipbook animation.

b) When pages are flipped too slowly, the individual drawings are seen separately, making the animation appear jerky, slow or discontinuous rather than like continuous movement.

c) When pages are flipped at the correct speed, the images blend together visually and create a smooth, continuous illusion of movement.

SECTION B - Answers

1. A flipbook animation is a sequence of drawings on separate pages that, when the pages are flipped rapidly, creates the illusion of continuous movement.
2.
    - Smooth and believable movement
    - Clear and consistent drawings
    - Correct sequencing of frames
3. Sequencing ensures that each image follows logically from the previous one. This allows the viewer to perceive a continuous action rather than unrelated pictures.
4. Movement is created by making small changes to the position or posture of an object from one page to the next. When the pages are flipped rapidly, the brain combines the successive images and perceives movement.
5. Keeping the position of objects consistent prevents unnecessary jumping or shaking of the images. It helps maintain continuity and makes the movement appear smooth and natural.
6. Good craftsmanship ensures that the pages are neatly prepared, drawings are clear and consistent, and the pages are securely bound. This improves the durability, appearance and smooth operation of the flipbook.
7.
    - Stapling
    - Thread or string binding
8. When a flipbook is flipped too slowly, individual drawings remain visible for too long, making the animation appear slow, jerky and discontinuous.
9. Flipping at an appropriate speed produces smooth and continuous movement. If flipped too slowly, the movement appears jerky; if flipped too quickly, the action may become difficult to observe clearly.

Photography

SECTION A - Answers

1.

a)
- Nearby town
- Natural park

b)
- Eye-level viewpoint
- High-ground viewpoint
- Low-ground viewpoint

c)
- **Eye-level viewpoint:** The camera is held at approximately the same height as the subject, producing a natural and familiar view.

- **High-ground viewpoint:** The camera is positioned above the subject, allowing the photographer to capture more of the area and show the subject from above.
- **Low-ground viewpoint:** The camera is positioned below the subject, making the subject appear taller, larger or more dominant.

2.

a)
- Take photographs during the school trip.
- Save and organise the photographs in a computer folder.
- Select and arrange the photographs in a slideshow for presentation.

b)
- Makes photographs easy to locate, sort and retrieve when needed.
- Helps to protect and organise files, reducing the likelihood of losing or mixing up photographs.

c) Presenting photographs allows others to view, appreciate and give constructive feedback on the photographer's choice of subjects, viewpoints and composition.

SECTION B - Answers

1.

a)
- Mountains
- Rivers

b)
- Bird's-eye view
- Worm's-eye view

2.

a) Scenic point — **(ii)** A place or subject used in photography
b) Bird's-eye view — **(iv)** A view taken from above looking down
c) Worm's-eye view — **(i)** A view taken from below looking upward
d) Normal eye view — **(iii)** A view taken from eye level

3.

- Different viewpoints create variety and visual interest, making photographs more appealing.
- They help photographers show different aspects, sizes, shapes and relationships of the subject and its surroundings.

4.

- They help learners understand how composition, viewpoints, lighting and subject placement can be used effectively.
- They provide ideas and inspiration while helping learners identify ways to improve their own photography.

5.

a)
- Select a suitable viewpoint and frame the subject carefully.
- Hold the camera steadily and focus on the main subject before taking the photograph.

b)
- Use appropriate lighting and avoid excessive glare or very dark conditions.
- Experiment with different viewpoints and compositions to make the photographs more interesting and clear.

6.

a)
- Scenic/landscape photographs
- Activity or event photographs

b) Presenting photographs gives learners an opportunity to share their work, receive constructive feedback and appreciate different photographic ideas and techniques.

Basketball and Logo Design

SECTION A - Answers

1.

a)
- Researching and gathering ideas
- Sketching and developing the logo design
- Refining, finalising and presenting the logo

b) Research helps the designer understand existing basketball logos, avoid unnecessary duplication and gather ideas for creating an original, meaningful and suitable design.

2.

a)
- Team name or letters
- Basketball symbol
- Bold colours

b) Displaying the logo around the basketball pitch helps to identify and promote the team, create team identity and build a sense of unity and belonging among players and supporters.

SECTION B - Answers

1.

- **Sources of logo ideas:** Existing basketball team logos and sports magazines/websites.
- **Importance of research:** It provides inspiration, helps the designer understand effective logo features and prevents unnecessary copying of existing designs.

2.

- **Shape:** Forms the main visual structure of the logo and helps make it recognisable.
- **Colour:** Creates visual appeal and can communicate the team's identity.
- **Typography/lettering:** Displays the team name or initials clearly.

3.

- Combine original shapes, symbols or lettering in an unusual but meaningful way.
- Experiment with colour combinations and arrangements to create a distinctive design.

4.

- It increases **team visibility and recognition** among players, supporters and visitors.
- It creates a **strong visual identity** and promotes pride in the team.

5.

- **Letters/team name:** Identify the team and make the logo recognisable.
- **Basketball symbol:** Shows the sport and communicates the team's purpose.

Analysis of Creative Arts and Sports

SECTION A - Answers

1. A3 Art Portfolio - Evaluation

Award marks based on the following:

- **Use of recyclable materials:** Appropriate locally available/recyclable materials are used effectively.

- **A3 portfolio construction:** Portfolio is correctly made, firm, functional and of approximately A3 size.
- **Labelling:** Name, class and school are clearly and correctly displayed.
- **Cover decoration:** Found objects such as leaves, seeds, fabric pieces or coloured paper are creatively incorporated.
- **Creativity and originality:** Cover shows thoughtful arrangement, originality and personal expression.
- **Craftsmanship:** Cutting, joining, arranging and finishing are neat and secure.
- **Presentation:** Portfolio is clean, attractive and suitable for storing/displaying artworks.

2. Artwork Display - Evaluation

Award marks based on:

- **Selection:** Three suitable artworks are selected.
- **Arrangement:** Artworks are positioned in an organised, balanced and visually appealing manner.
- **Labelling:** Each artwork has an appropriate label identifying relevant information such as title/type and artist.
- **Spacing:** Adequate and purposeful spacing is maintained between artworks.
- **Reason for arrangement:** The learner gives a logical explanation, such as grouping related works, creating a clear viewing sequence or placing the most prominent work at the centre.
- **Presentation:** Display is neat, accessible and easy for viewers to appreciate.
- **Care and craftsmanship:** Artworks are handled and displayed without damage.

3. Artwork Catalogue and Inspiration - Evaluation

The catalogue should contain:

- **Name of gallery/exhibition:** Correctly stated.
- **Artist's name:** Correctly identified.
- **Title of artwork:** Correctly stated.
- **Type of artwork:** For example, painting, sculpture, drawing, mosaic or textile.
- **Medium:** Materials or media used to create the artwork.
- **Subject matter/theme:** What the artwork represents or communicates.
- **Function:** For example, decoration, cultural expression, education, communication or entertainment.

Four points on how the artwork inspired the learner may include:

- It inspired the learner to experiment with new materials or techniques.
- It encouraged the learner to develop more creative and original compositions.
- It demonstrated how colour, texture, shape or arrangement can communicate an idea effectively.
- It motivated the learner to improve craftsmanship and presentation of their own artwork.

Overall project assessment

The projects should be evaluated primarily on process, creativity, application of skills, craftsmanship, presentation, communication and ability to appreciate artwork, rather than looking for one fixed written answer. A learner's response can receive full credit where it demonstrates the required skill or understanding through a different but appropriate approach.

SECTION B - Answers

1. B. To safely store and organise artworks.

2. C. Artist’s name, medium and theme of the artwork.

3.

- Cardboard
- Old newspapers or magazines
- Used paper

4.

- Clean and clear the display area.
- Arrange suitable tables, boards, stands or hanging spaces.
- Provide adequate lighting and ensure there is enough space for viewers to move around comfortably.

5.

- **Select the artworks:** Choose finished artworks that are suitable for exhibition and represent your best work.
- **Prepare the display area:** Clean the space and arrange boards, tables or other display surfaces.
- **Plan the arrangement:** Position the artworks according to size, type, theme or colour while maintaining balance and adequate spacing.
- **Label the artworks:** Provide relevant information such as the title, artist's name, type of artwork and medium.
- **Inspect and present:** Check that the artworks are secure, neat, clearly visible and appropriately arranged before inviting viewers to appreciate them.

6.
I would begin by identifying the gallery or exhibition name, the artist's name, the title of the artwork, the type of artwork, the medium used, the subject matter or theme, and its function. I would then examine the artwork's composition, colour, texture, craftsmanship, arrangement and overall message. I would identify its strengths and areas that could be improved before explaining how the artist's choices have influenced my own ideas. The artwork could inspire me

to experiment with its techniques, explore similar themes, improve my use of colour or texture, and develop more original ways of presenting my own work.