

KENYA CERTIFICATE OF BASIC EDUCATION (K.C.B.E)

MARKING SCHEME

GRADE 10: FINE ARTS (Theory) – TERM 1 – JANUARY 2026

SECTION A — short answers (25 marks)

Answer all questions.

1. Still-life composition

a) Define still life composition. (2 marks)

Acceptable definitions (any one or combination):



- ✓ A still life composition is an arrangement of inanimate objects (fruits, vessels, fabrics, books, flowers, etc.) placed together for the purpose of drawing, painting or study.
- ✓ A study of objects observed from life where form, texture, light and shadow are rendered.
- ✓ A planned arrangement of everyday objects used to practise composition, tone and proportion.

b) Two reasons why objects are overlapped in still life. (2 marks)

Any two of the following (each with short justification):

- i. To create a sense of **depth and spatial relationship** — overlapping shows which object is in front.
- ii. To create **interesting composition and visual rhythm** — overlapping leads the eye through the picture.
- iii. To **save space** on the support while including many objects.
- iv. To produce **overlapping cast shadows and interaction of forms** for richer tonal study.
- v. To create **foreshortening or perspective effects** for realism.

c) Two types of texture to show on a metallic mug. (2 marks)

Possible textures (choose any two, and learners can demonstrate them with shading/marks):

- i. **Smooth reflective texture** — highlights and sharp reflections (specular highlights).
- ii. **Polished sheen** — gradual tonal gradients with bright highlights and dark reflections.
- iii. **Brushed metal texture** — fine linear strokes to show grain.
- iv. **Corroded/aged metal** — rough patches, pitted texture, irregular tones.

2. Perspective drawings

a) Identify type of perspective used. (2 marks)

Possible types (pick the correct one based on diagram):

- A. Normal eye-view
- B. Bird's eye view

b) Two components of perspective. (2 marks)

Any two:

- i. **Vanishing point(s)** — point(s) where parallel lines appear to meet.
- ii. **Horizon line / eye level** — the eye level of the viewer; vanishing points lie on it in one/two point perspective.
- iii. **Convergence (orthogonal) lines** — lines that lead to the vanishing point.
- iv. **Station point / viewpoint** — position of the observer relative to the object.

c) Why the horizon line is important. (1 mark)

- ✓ It represents the viewer's eye level and determines where vanishing point(s) are placed; it controls vertical placement of objects and their proportions in perspective.

3. Contour lines and 2-D elements

a) Define contour lines. (2 marks)

Acceptable definitions:

- Contour lines are lines that follow the visible edges and outlines of a form — they describe the shape and outer boundary of objects.
- Lines that show the silhouette and major internal edges of objects (they may include interior modelling lines to suggest volume).

b) Three elements of 2-D art evaluated in this activity. (3 marks)

Any three:

- Line** — quality, direction, contour.
- Shape / form** — 2-D shapes or implied form.
- Tone / value** — lightness and darkness to suggest form.
- Texture** — suggested (visual) or actual (if mixed media).
- Colour** (if the drawing uses colour) — hue, intensity, value.
- Space / composition** — arrangement and use of positive/negative space.

4. Principle — repetition and balance

a) Name the principle used to create repetition. (1 mark)

- **Repetition** (or pattern) — repeating elements to create rhythm.

b) Two reasons why balance is important in 2-D artwork. (2 marks)

Any two:

- Creates visual stability and harmony** — prevents artwork from feeling “tilted” or awkward.
- Guides the viewer's eye** — a balanced composition helps organize focal points.
- Enhances aesthetic appeal** — balanced works are perceived as pleasing.
- Conveys meaning** — deliberate imbalance can be used for tension; balance conveys calm.

5. Recycled materials for portfolio

a) Two recycled materials for an art portfolio. (2 marks)

Any two:

- Cardboard (old cereal boxes, corrugated boxes)** — sturdy covers.
- Used manila folders / envelopes** — pages or pockets.
- Used newspapers / magazines** — inner pages, collage covers.
- Old fabric or sacks (jute, burlap)** — decorative cover or binding.
- Used plastic folders or binder rings** — binding or clear sleeves.

b) One advantage of using recycled materials. (1 mark)

- **Cost-saving / affordable** — cheap or free materials reduce expense.
Other acceptable answers: **environmental benefit (reduces waste), encourages creativity and resourcefulness, unique textures and visual interest.**

SECTION B — long answers (75 marks)

Answer Question 6 plus any other two questions.

6. Still-life drawing (you must answer this question) — total 25 marks

You are given: a flower vase, an orange, and a folded cloth — draw in pencil.

(a) Describe five stages of executing a still-life drawing from observation. (10 marks)

Give the five standard stages; each stage explained with examples:

- i. **Set-up / Observation & arrangement**
 - ✓ Choose objects, arrange them for good composition (vary heights, overlap, leave negative space).
 - ✓ Check light source direction and choose background.
 - ✓ Decide viewpoint and distance (eye level or slightly above/below).
- ii. **Light sketching / basic shapes (blocking-in)**
 - ✓ Lightly draw the main shapes (ellipse for vase opening, circle for orange, folded rectangle for cloth).
 - ✓ Use simple geometric forms to get proportions and placement correct.
 - ✓ Check spacing and relationships (use sighting or measuring with pencil).
- iii. **Refinement of outlines and proportions**
 - ✓ Correct shapes and contours; refine ellipse perspective for vase rim; adjust cloth folds.
 - ✓ Erase stray lines; firm up the important contours.
 - ✓ Use negative-space checking to ensure accuracy.
- iv. **Modelling with tone (shading) — build form**
 - ✓ Establish major light and dark areas; block in mid-tones; add cast shadows and reflected light.
 - ✓ Work from general to specific: broad tonal masses → gradual detail.
 - ✓ Use appropriate pencils (HB for light, 2B–6B for darker tones).
- v. **Details, texture, and final touches**
 - ✓ Add surface texture: subtle pores/shine on orange, gloss on vase, weave or folds on cloth.
 - ✓ Soften or sharpen edges where needed; deepen darkest darks; lift highlights with eraser.
 - ✓ Clean up composition, sign work, add background tonal wash if required.

(Any order of these stages with similar content is acceptable.)

(b) Explain four shading techniques to show form & texture on the objects. (8 marks)

Give technique name, description, and where used:

- i. **Hatching**
 - ✓ Parallel lines drawn close or further apart to indicate tone.
 - ✓ Use on cloth folds or mid-tone areas. Closer lines → darker tone.
- ii. **Cross-hatching**
 - ✓ Two or more layers of hatching at different angles; builds darker values.
 - ✓ Good for the vase's shaded side where deeper tones are needed.
- iii. **Stippling (dotting)**
 - ✓ Small dots to produce tone; denser dots = darker values.
 - ✓ Works well for orange's textured skin or granular textures.
- iv. **Blending / smooth shading**
 - ✓ Using a stump, tissue, or finger to blend graphite for smooth gradients.
 - ✓ Ideal for reflective curves on a metallic vase (smooth transition from highlight to shadow).

Other acceptable techniques (briefly mention): **scumbling (scribble shading)**, **contour shading (lines follow form)**, **erasing (subtractive method to create highlights)**.

(c) Three safety measures to observe in the art room. (3 marks)

Any three of the following:

- i. **Keep sharp tools (cutters, knives) sheathed when not in use** and cut away from the body.
- ii. **Maintain good ventilation** if using fixatives, solvents or spray adhesives; use them outdoors or in a fume-hood.
- iii. **Clean spills immediately** and keep floor clear to avoid slips.
- iv. **Store materials safely** (paints, chemicals) and label hazardous substances.
- v. **Do not eat or drink** near materials to avoid ingestion of toxic residues.

(d) Two reasons why adding details and refining is important. (4 marks)

Any two expanded reasons:

- i. **Enhances realism and visual interest** — small details (reflections on vase, pores on orange) make the composition believable.
- ii. **Strengthens focal points and clarity** — refining edges and details directs viewer attention to important areas.
- iii. **Corrects proportion and tonal balance** — final refinement fixes earlier inaccuracies.
- iv. **Professional finish** — neat finishing communicates skill and care.

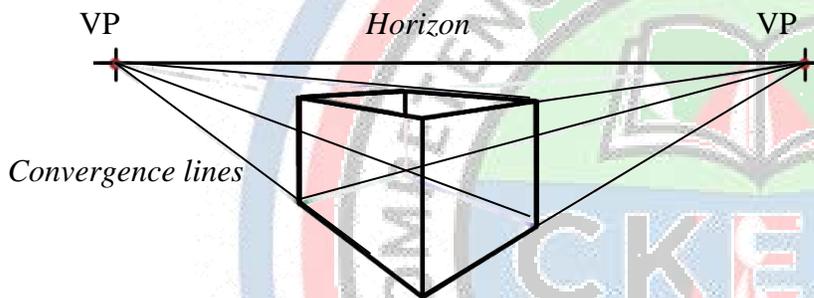
7. One-point perspective, box drawing, components, comparisons — total 25 marks

(a) Describe one-viewpoint (one-point) perspective. (2 marks)

Acceptable descriptions:

- ✓ A perspective system where all receding/orthogonal lines converge to a **single vanishing point** on the horizon line; commonly used for compositions facing the viewer head-on (e.g., roads, hallways, buildings facing frontally).
- ✓ It gives the illusion of depth using one point of convergence; verticals and horizontals that are parallel to the picture plane remain parallel.

(b) Draw a box in bird's-eye view. (2 marks)



Steps to draw bird's-eye box:

1. Place the **horizon line low** on the page (eye level below object).
2. Put the **vanishing point** near the centre or slightly off centre on that line.
3. Draw the front edges of the box as slightly foreshortened rectangles; draw orthogonals from box corners to the vanishing point.
4. Mark back edges using intersections of orthogonals and draw top faces visible (the top face is larger than side faces as seen from above).

Learners' sketches showing top surface visible, correct convergence and foreshortening = full marks.

(c) Role of components in perspective drawing. (8 marks — 2 marks each approx.)

i. Vanishing point

- The point on the horizon toward which all receding parallel lines converge. It governs the direction and steepness of the receding lines and creates depth illusion.

ii. Horizon line

- Represents eye level. Determines where the vanishing point(s) lie. Objects above the horizon are seen from below (underside visible), objects below are seen from above (top visible).

iii. Convergence lines (orthogonals)

- Lines drawn from the edges of objects to the vanishing point. They guide the foreshortening of forms and ensure consistent perspective.

iv. Viewpoint (station/eye point)

- Position of the observer relative to the scene. Changing viewpoint alters the horizon line and perceived angles, producing bird's-eye, worm's-eye or eye-level views.

(d) Differentiate between:

i. Hue and colour value (4 marks)

- **Hue** = the name of a colour (red, blue, green) — describes position on the colour wheel.
- **Value** = the lightness or darkness of a colour (tints are lighter values, shades are darker values).
Example: A hue of red can have high value (pink) or low value (maroon).

ii. Tinting and shading (4 marks)

- **Tinting** = adding white to a colour to make it lighter (produces tints).
- **Shading** = adding black (or a darker colour) to a hue to make it darker (produces shades).
Example: Tinting blue with white → sky blue; shading blue with black or brown → navy/indigo.

(e) Outline five characteristics of a good perspective drawing. (5 marks)

Any five of the following (each point explained briefly):

- Accurate convergence** — orthogonals meet vanishing point(s).
- Correct horizon/eye level** — consistent with viewpoint.
- Proportionally foreshortened objects** — nearer objects larger, distant ones smaller.
- Clear value contrast / shading** — models forms convincingly.
- Neat, clean construction lines and final clean edges** — construction lines either erased or integrated.
- Coherent spatial relationships** — no overlapping contradictions.
- Balanced composition** — objects placed harmoniously within the picture plane.

8. Recycled materials and mural analysis — total 25 marks

(a) Four ways recycled materials can be used to create artworks or portfolios. (8 marks)

Give methods and short examples:

1. **Collage / Assemblage** — using torn newspapers, magazine clippings, packaging to create pictorial surfaces (e.g., a portrait made from magazine pictures).
2. **Paper-maché** — pulped paper and glue used to model forms (masks, sculptures).
3. **Fabric patchwork / quilting** — repurpose old clothes/fabrics to create textured murals or portfolio covers.
4. **Mixed-media mounting** — used cardboard and boxes for strong backing, old plastic bottles or caps as sculptural elements on the piece.
Additional ways: **weaving with strips of plastic, mosaics with broken CDs or tiles, printing with recycled objects (stamps from foam or bottle caps).**

(b) Three principles of art observed in a mural showing human figures dancing rhythmically. (9 marks)

Explain each principle with how it appears in the mural:

- i. **Rhythm / Repetition**
 - ✓ Repetition of figures and poses creates a rhythm across the mural; repeated gestures and spacing produce a musical visual flow.
- ii. **Movement**
 - ✓ Diagonal poses, flowing garments and sequential positions suggest motion; the viewer's eye moves along implied lines of action.
- iii. **Balance**
 - ✓ Symmetrical or asymmetrical distribution of figures for overall stability; e.g., arranging figures so that weight and colour balance across the mural.

Other acceptable principles: **unity (cohesive theme), contrast (light/dark or colour contrast to emphasize dancers), emphasis (a lead dancer as focal point)**. Give examples of how each principle helps the composition.

(c) Three types of texture in 2-D artworks with examples. (3 marks)

- i. **Visual (implied) texture** — drawn or painted marks that *look* like texture (e.g., painted wood grain).
- ii. **Tactile (actual) texture** — built up materials that can be touched (e.g., glued fabric, sand mixed in paint).
- iii. **Simulated texture** — detailed rendering that imitates appearance of surfaces (e.g., shiny metal rendered with highlights).

(d) Name material recycled to create the following work X / Y / Z. (3 marks)

(Because images are not provided, below are plausible mappings and multiple acceptable answers — credit any plausible identification consistent with the description.)

Art work	Likely recycled material(s)
X	Recycled metals
Y	Recycled paper
Z	Recycled plastic

(Other acceptable answers: X = recovered posters, Y = upholstery remnants, Z = coal/charred wood sketches.)

(e) Two advantages of incorporating recycled materials in fine arts. (2 marks)

Any two:

- i. **Environmental benefit** — reduces waste and promotes sustainability.
- ii. **Encourages creativity & uniqueness** — unusual textures and colours; original visual language.

Other acceptable answers: **cost effective, teaches resourcefulness, community engagement (found objects tell a story)**.

9. Poster of wildlife scene — elements, principles, value methods, proportion, 2-D shape (25 marks)

(a) Discuss three elements and how each is applied in the poster. (6 marks)

Provide element, description, and example usage:

- i. **Line**
 - ✓ Used to draw contours of animals, suggestion of motion (curved lines for flowing mane).
 - ✓ Example: thick bold lines to outline the elephant; finer lines for grass texture.
- ii. **Colour / Hue**
 - ✓ Colours set the mood (warm tones for sunrise, cool tones for night).
 - ✓ Example: warm oranges/yellows for savannah sunset; contrasting colours to separate foreground and background.
- iii. **Value / Tone**
 - ✓ Light and dark values create depth and model shape.
 - ✓ Example: shadows under animals to anchor them; lighter tones for distant hills.

Other elements that could be used: **shape**, **texture** (fur), **space** (overlapping for depth).

(b) Explain two principles and how they help improve composition. (4 marks)

Pick any two:

- i. **Contrast**
 - ✓ Use of light vs dark or warm vs cool colours to create focal points (e.g., a bright animal against a dark background draws attention).
- ii. **Unity**
 - ✓ Repeating colours or shapes to tie the composition together (e.g., repeated leaf shapes or colour palette throughout poster).

Other principles: **balance** (arranging animals to avoid visual heaviness), **emphasis** (one large animal as focal point).

(c) Describe three methods of showing value in 2-D drawing. (6 marks)

Three methods and brief explanation:

- i. **Hatching / Cross-hatching** — parallel or crossed lines of varying density to create mid-tones and darks.
- ii. **Blending / Smudging** — smooth transitions using tortillon/finger/tissue for soft gradients.
- iii. **Stippling** — closely spaced dots for darker areas; sparse dots for lighter areas.

Others acceptable: **scumbling**, **graded washes** (in watercolour), **layered pencil strokes**.

(d) One reason why proportion is important when drawing animals. (2 marks)

- ✓ **Accuracy and recognizability** — correct proportions ensure animals look believable and maintain anatomical correctness (e.g., leg length relative to body).

Additional reasons: **express correct scale in relation to background**, **avoid distortion that confuses viewer**.

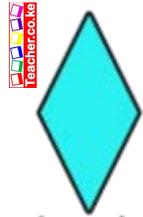
(e) What is a 2-D shape? (3 marks)

Acceptable definitions:

- ✓ A two-dimensional shape is a flat area defined by boundaries (lines, edges) having only length and width but no depth (e.g., circles, squares, triangles).
- ✓ 2-D shapes can be **geometric** (regular: circle, square, rectangle, triangle) or **organic** (freeform, irregular shapes found in nature).

Give examples: **circle, rectangle, triangle**; applications: ground plan, silhouette.

(f) Name the following 2-D shapes (E, F, G, H). (4 marks)



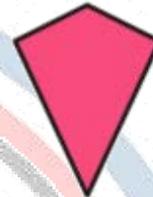
rhombus



pentagon

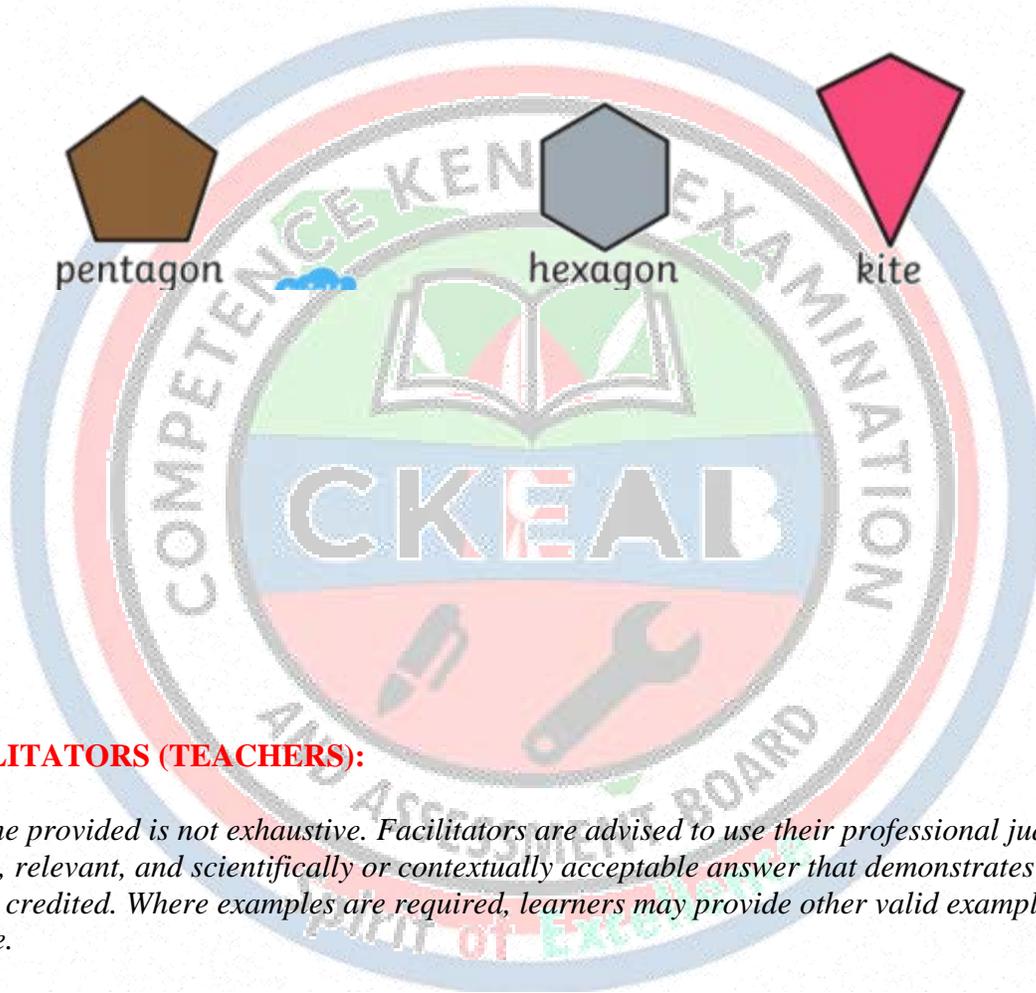


hexagon



kite

- E: Rhombus
 F: Pentagon
 G: Hexagon
 H: Kite



NOTE TO FACILITATORS (TEACHERS):

The marking scheme provided is not exhaustive. Facilitators are advised to use their professional judgment when awarding marks. Any correct, relevant, and scientifically or contextually acceptable answer that demonstrates understanding of the concepts should be credited. Where examples are required, learners may provide other valid examples apart from those listed in the scheme.

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