

SECTION A: (40 Marks)

1. **B.** Music provides the rhythm, dance provides the movement, and drama provides the story, often intertwined.
2. **C.** The organization of sound durations in time.
3. **C.** Semibreve
4. **B.** A period of silence.
5. **C.** B
6. **B.**
7. **C.** Projection
8. **C.** Highness or lowness of a sound.
9. **C.** Dialogue meant for performance
10. **B.** Persistence of vision
11. **B.** To outline the visual sequence of scenes.
12. **C.** Tempo
13. **C.** It has a logical and pleasing flow.
14. **B.** The technique of covering and uncovering holes to produce different notes.
15. **B.** To provide historical context and express cultural identity.
16. **B.** Promoting unity, cultural preservation, and national pride.
17. **B.** Two
18. **C.**
19. **C.** Rhythm
20. **B.** Major 3rd
21. **C.** Agility
22. **C.** Javelin throw
23. **B.** To improve the grip for the thrower.
24. **C.** Jumpshot
25. **B.** Dribbling
26. **B.** thigh trap.
27. **A.** Stepping
28. **C.**
29. **B.** Maintain physical activity for prolonged periods.
30. **B.** It is performed lying on the back.
31. **D.** All of the above
32. **C.** Strength
33. **B.** Shoot the ball at the goal while airborne.
34. **A.** Reducing fatigue and preventing injury.
35. **B.** Use different parts of the body together smoothly and efficiently.
36. **B.** An attempt to score a goal by kicking or heading the ball towards the opponent's net.
37. **B.** Keeping the ball in continuous contact with the hand.
38. **B.** Change direction quickly to evade opponents or get open.
39. **C.** Move legally while in possession of the ball.
40. **B.** non visual baton exchange

SECTION B: (60 marks)

PART I: PERFORMING ARTS

41. Learners at Kibera Junior School are preparing a musical presentation for their school's annual drama and music festival. The presentation includes a choral verse and a performance of a Swahili folk song.

(a) For the choral verse, the learners are working on vocal expression.

(i) Identify two distinct vocal qualities that a group of performers can use to create emphasis on a particular word or phrase in a choral verse. (2 marks)

- i. **Volume/Dynamics (Loudness/Softness):** Performers can collectively increase their volume (crescendo to *forte*) on a specific word or phrase to draw attention to it, making it stand out as important or emotionally charged. Conversely, a sudden drop in volume (*piano* or *pianissimo*) can create emphasis by generating a sense of intimacy, secrecy, or heightened tension, forcing the audience to listen more intently. The contrast is key to emphasis.
- ii. **Pitch Variation/Inflection:** The group can alter their vocal pitch (highness or lowness) on a word or phrase. Raising the pitch can indicate excitement, questioning, or a climactic moment, while lowering it can convey seriousness, finality, or solemnity. This change in vocal melody highlights the chosen words.
- iii. **Tempo/Pacing (Slowing Down/Speeding Up):** While question (ii) specifically asks about tempo affecting mood, it can also be used for emphasis. Slowing down the delivery of a word or phrase (*ritardando*) can make it feel more significant, allowing the audience more time to process its meaning. Conversely, a sudden acceleration (*accelerando*) on a phrase might create a sense of urgency or excitement, thereby emphasizing its content.
- iv. **Timbre/Tone Quality:** Performers can intentionally change the "color" or quality of their voices. For instance, using a harsh, guttural, or sharp tone can emphasize words associated with anger, pain, or conflict. A soft, breathy, or smooth tone can emphasize words related to gentleness, sadness, or beauty. This manipulation of vocal resonance and character adds a layer of meaning and focus.
- v. **Articulation/Enunciation:** By emphasizing the pronunciation and clarity of consonants and vowels in a specific word or phrase, performers can make it highly distinct and prominent. Over-enunciating or giving extra precision to sounds can draw the listener's ear directly to that point, making it impossible to miss.
- vi. **Pausing/Silence:** Introducing a brief, deliberate pause *before* or *after* a word or phrase can isolate it and give it significant weight. This moment of silence creates anticipation or allows the preceding words to resonate, making the emphasized part more impactful.

(ii) Explain how varying the pace (tempo) of speaking can affect the overall mood of a section in a choral verse. (2 marks)

Varying the pace (tempo) of speaking profoundly affects the mood of a section in a choral verse by manipulating the audience's emotional response and the perceived urgency or tranquility of the message.

- i. **Faster Tempo (Accelerando):** A faster pace often conveys excitement, urgency, tension, joy, panic, or a sense of building climax. Rapid delivery can make a section feel energetic and dynamic, mirroring feelings of exhilaration or imminent danger. It can also create a sense of breathlessness or an overwhelming rush of events or emotions, pushing the audience forward. For example, a quick pace might be used to describe a chase scene or a sudden realization, heightening the intensity.
- ii. **Slower Tempo (Ritardando/Adagio):** A slower pace, conversely, can evoke moods of solemnity, reflection, sadness, tranquility, mystery, despair, or profound seriousness. Deliberate, drawn-out delivery allows the audience time to absorb each word, creating a sense of weight and importance. It can build suspense, convey deep emotion, or create a peaceful, contemplative atmosphere. For instance, a slow pace might be used for a lament, a moment of profound contemplation, or a description of a peaceful landscape, allowing the audience to linger in the emotion.

(b) For the Swahili folk song, the learners plan to incorporate traditional musical instruments.

(i) Name two common types of traditional Kenyan musical instruments that could accompany a Swahili folk song. (2 marks)

1. **Drums (e.g., *Ngoma / Bumbe / Msewe*):** Various types of drums, often made from hollowed-out tree trunks or calabashes with animal hide stretched over them, are fundamental to Kenyan music. Examples include the *ngoma* (generic term for drum, but also specific types like the conical *ngoma* of the Luhya or the cylindrical *ngoma* of the Mijikenda), *bumbe* (Mijikenda), and *msewe* (Kamba). They provide rhythmic foundation, pulse, and can mimic vocal patterns or create dance-invoking beats.
2. **Percussion Instruments (e.g., *Kayamba, Chakacha, Karing'aring'a/Nyatiti shakers, Maranje*):**
 - ✓ **Kayamba:** A flat, raft-like shaker made from bamboo or reeds, filled with seeds or beads. It produces a rhythmic rattling sound crucial for propelling dance and often provides a continuous rhythmic texture.
 - ✓ **Chakacha:** Shakers often worn by dancers, sometimes resembling ankle rattles or hand shakers, providing percussive accompaniment to movement.
 - ✓ **Karing'aring'a:** Metal ankle or hand rattles worn by dancers or musicians, producing sharp, metallic sounds.
 - ✓ **Maranje:** A type of xylophone found among some communities, though less common for direct accompaniment of Swahili folk songs compared to drums and shakers, it could provide melodic or rhythmic accents.
3. **Chordophones/String Instruments (e.g., *Nyatiti, Obokano, Litungu, Nding'i*):**
 - ✓ **Nyatiti:** An 8-stringed lyre from the Luo community, producing a rich, resonant sound. It often provides melodic lines, harmonic support, and rhythmic pulses, and can also be percussively struck.
 - ✓ **Obokano:** A large 8-stringed lyre from the Abagusii, similar in function to the nyatiti but with a deeper tone.
 - ✓ **Litungu:** A stringed instrument from the Luhya community, often resembling a lyre or harp, used for melodic and rhythmic accompaniment.
 - ✓ **Nding'i:** A one-stringed fiddle played with a bow, found among Kamba and Mijikenda, providing a melodic counterpoint or drone.
4. **Aerophones/Wind Instruments (e.g., *Coro, Nzumari, Pembe*):**
 - ✓ **Coro:** A side-blown horn from the Mijikenda, often used for calls and specific rhythmic patterns.
 - ✓ **Nzumari:** A double-reed instrument from the coastal communities, used for melodic lines in ceremonial music, which can accompany some Swahili folk songs.
 - ✓ **Pembe:** Animal horns used as trumpets or signalling devices, providing rhythmic bursts or calls.

(ii) Outline two specific roles these instruments would play in enhancing the folk song performance. (2 marks)

1. **Rhythmic Foundation and Drive:** Instruments like drums (e.g., *ngoma, bumbe*) and shakers (e.g., *kayamba, chakacha*) establish and maintain the fundamental rhythm and pulse of the folk song. This provides the energetic framework that encourages dance, unifies the performers, and gives the song its characteristic drive, making it vibrant and engaging. They dictate the tempo and feel, making the song danceable and dynamic.
2. **Melodic and Harmonic Support:** Stringed instruments (e.g., *nyatiti, litungu*) or wind instruments (e.g., *nzumari*) can carry the main melody of the song, provide counter-melodies, or offer harmonic support through drone-like sounds or chords. This adds musical depth and richness beyond just the vocal line, making the performance more intricate and beautiful. They can also provide instrumental interludes or introductions.
3. **Cultural Authenticity and Context:** The presence and sound of traditional instruments immediately root the performance in its cultural origin. They evoke the specific heritage and traditions associated with Swahili folk music, enhancing the authenticity and allowing the audience to connect more deeply with the cultural significance of the song. They are not merely accompaniment but are integral to the cultural expression.
4. **Adding Texture and Timbre Variety:** Different instruments possess unique sound qualities (timbre). Incorporating a variety of instruments (e.g., the resonant thud of a drum, the crisp rattle of a *kayamba*, the melodic twang of a *nyatiti*) adds layers of distinct sounds, creating a richer and more varied musical texture. This prevents the performance from sounding monotonous and makes it more interesting to the ear.
5. **Signaling and Directing (Call and Response):** In many traditional performances, instruments can be used to signal changes in tempo, mood, or dance steps. They can initiate call-and-response patterns with the vocalists or

dancers, creating an interactive and dynamic flow within the performance. The instrument's sound might prompt a specific action or vocal improvisation.

(c) Both the choral verse and the folk song aim to engage the audience.

(i) State one non-verbal cue that performers can use to invite audience participation during the performance. (1 mark)

- ✓ **Direct eye contact with audience members:** This creates a personal connection and signals an invitation to engage.
- ✓ **Open hand gestures or extended arms towards the audience:** This is a physical invitation to join in or respond.
- ✓ **Smiling and nodding encouragingly:** These gestures create a welcoming and approachable atmosphere, signaling approval for participation.
- ✓ **Stepping closer to the audience/breaking the fourth wall:** Reduces the physical barrier and encourages interaction.
- ✓ **Mimicking a desired action (e.g., clapping, swaying, singing along):** Performers can start a rhythmic clap or sway, inviting the audience to imitate their actions.
- ✓ **Raising hands or fingers in a specific counting gesture:** If the participation involves a specific number of responses or a rhythm, this can guide the audience.
- ✓ **Body Posture:** Adopting an open, inviting stance rather than a closed-off one.

(ii) Give one reason why performing traditional folk songs and verses is important for cultural preservation in Kenya. (1 mark)

- ✓ **Transmission of cultural heritage:** They serve as vital vehicles for passing down stories, historical knowledge, values, traditions, and societal norms from one generation to the next, ensuring continuity of cultural identity.
- ✓ **Reinforcement of national identity and pride:** Performing and appreciating these art forms strengthens a sense of belonging and shared heritage among Kenyans, fostering national unity and pride in their diverse cultures.
- ✓ **Documentation of history and beliefs:** Folk songs and verses often contain narratives of historical events, ancestral wisdom, myths, and spiritual beliefs, acting as living archives of a community's past and worldview.
- ✓ **Celebration of diversity:** By showcasing the unique expressions of different Kenyan communities, they promote understanding, respect, and appreciation for the rich cultural diversity within the nation.
- ✓ **Promotion of indigenous languages:** Many folk songs and verses are performed in indigenous languages, thus contributing to the continued use and vitality of these languages, preventing their extinction.
- ✓ **Educational tool:** They offer an engaging and accessible way to educate younger generations about their roots, customs, and traditional art forms.
- ✓ **Economic opportunities:** Preserving and performing traditional arts can create livelihood opportunities for artists and artisans involved in their creation, performance, and related crafts.

43. Learners from Umoja Junior School participated in a cultural festival where they presented a traditional Kenyan dance. Their teacher emphasized the importance of storytelling through movement and expression.

(a) Outline five ways in which movement and gestures contribute to effective storytelling in a traditional dance performance. (5 marks)

- i. **Character Portrayal and Emotion Conveyance:** Dancers use specific movements and gestures to embody different characters (e.g., an elder, a warrior, a maiden, an animal) and convey their emotions (e.g., joy, sorrow, anger, fear, defiance, love). A slumped posture might indicate sadness, while expansive, vigorous movements could show happiness or strength. Facial expressions are often integrated with these movements to enhance emotional depth.
- ii. **Narrative Progression and Action:** Movements and gestures can depict specific actions or events, moving the story forward. For example, miming agricultural activities (planting, harvesting), hunting, rituals (e.g., blessing,

- mourning), or social interactions (greeting, negotiation) directly communicates plot points without words. Repeated or stylized actions can represent a sequence of events.
- iii. **Symbolism and Meaning:** Many traditional dances incorporate symbolic movements or gestures that carry specific cultural meanings. A particular hand gesture might represent peace, a specific foot stomp could signify power or defiance, or a rotational movement might symbolize a cycle of life. These symbols are understood by the audience and enrich the narrative.
 - iv. **Setting the Scene and Environment:** Movement can evoke the physical environment or time of day. For instance, fluid, undulating movements might suggest water or a river, while sharp, angular movements could represent rocky terrain or the harshness of a landscape. Movements can also mimic natural phenomena like wind, rain, or animal behavior, establishing the context of the story.
 - v. **Establishing Relationships and Social Dynamics:** The proximity, interaction, and synchronization (or lack thereof) of dancers' movements can illustrate relationships between characters or groups. Movements showing collaboration, conflict, courtship, or community bonding communicate social dynamics and hierarchy within the story. For example, dancers moving in unison can show unity, while opposing movements can indicate conflict.
 - vi. **Rhythm and Pace for Dramatic Effect:** The speed and intensity of movements directly impact the dramatic effect. Slow, deliberate movements can build suspense or convey solemnity, while fast, energetic movements can indicate excitement, urgency, or a climax, controlling the narrative's rhythm and emotional impact on the audience.
 - vii. **Transformation and Transition:** Movement can be used to show a character's transformation (e.g., from human to animal, or child to adult) or to signify transitions between different scenes or phases of the story. Stylized movements can represent rites of passage or changes in status.

(b) Identify five roles played by vocal expressions (e.g., singing, chanting, ululating) in this dance performance. (5 marks)

- i. **Setting the Mood and Atmosphere:** Vocal expressions immediately establish the emotional tone of the dance. Uplifting songs and rhythmic chants can create a celebratory or joyful atmosphere, while mournful singing or somber chanting can evoke sadness or solemnity. Ululations often denote excitement, victory, or strong emotion, enhancing the overall feeling of the performance.
- ii. **Providing Narrative and Commentary:** Songs and chants often contain lyrics that tell the story directly, explaining the context, characters, or specific events depicted by the dancers. They can act as a narrative backbone, providing insights into the cultural significance of the dance and guiding the audience's understanding.
- iii. **Rhythmic Foundation and Cueing:** Chanting and singing provide the primary rhythmic structure for the dancers, dictating the tempo, beat, and patterns of their movements. Vocal cues (like a sudden shout, a change in chant, or a specific vocalization) can signal transitions, changes in dance steps, or specific actions for the performers.
- iv. **Audience Engagement and Participation:** Vocal expressions, especially call-and-response patterns or repetitive refrains, encourage audience participation. They can invite clapping, singing along, or vocal responses, creating a shared communal experience and blurring the line between performers and observers, making the audience an active part of the storytelling.
- v. **Cultural Identity and Authenticity:** The specific vocalizations, melodies, and linguistic content of traditional songs and chants are deeply tied to the cultural identity of the community performing the dance. They reinforce the authenticity of the performance and connect it to its specific heritage, demonstrating cultural pride and preserving linguistic traditions.
- vi. **Emotional Release and Expressiveness:** For both performers and audience, vocal expressions provide an outlet for emotional release. The raw power of chanting, the communal joy of singing, or the sharp intensity of ululations can amplify the emotional impact of the dance, making the experience more visceral and memorable.
- vii. **Highlighting Key Moments:** A change in vocal dynamics, a sudden burst of ululation, or a powerful communal chant can be used to emphasize climactic moments, significant events, or particular actions within the dance narrative, drawing the audience's attention to their importance.

44. During their Creative Arts lesson, Grade 8 learners discussed the process of creating a short play from a local folktale.

(a) Identify two key elements that must be present in the script of their play for it to be coherent. (2 marks)

- i. **Clear Plot/Storyline (with beginning, middle, and end):** A coherent script must have a logical and discernible sequence of events that forms a complete story. This includes a clear exposition (introducing characters and setting), rising action (developing conflict), climax (the turning point), falling action, and resolution. Without a clear plot, the narrative will be disjointed and difficult for the audience to follow.
- ii. **Well-defined Characters (with clear motivations and dialogue):** The characters must be distinguishable, consistent in their actions (or show believable development), and their motivations for their actions and dialogue should be understandable within the context of the story. Each character's voice and purpose in the narrative contribute to coherence. Their dialogue should advance the plot and reveal character, rather than being random or contradictory.
- iii. **Conflict/Problem:** Every compelling story has a central conflict or problem that drives the narrative forward. Whether it's internal (a character's struggle) or external (a conflict with another character, nature, or society), the presence of a central conflict provides purpose and direction to the plot, keeping the audience engaged.
- iv. **Setting (Time and Place):** While not explicitly written out in dialogue, the script needs to clearly imply or state the time and place where the actions occur. This helps the audience visualize the world of the play and understand the context of the events, making the narrative more grounded and believable.
- v. **Dialogue and Stage Directions:** The script must contain spoken lines (dialogue) for the characters and clear, concise instructions for the actors regarding their movements, expressions, and actions (stage directions). Both elements must work together to tell the story, ensuring the performance is interpreted as intended and the narrative flows smoothly.
- vi. **Theme/Central Idea:** While perhaps more subtle, a coherent play often revolves around a central theme or message. This underlying idea gives the play meaning and purpose, tying together all the elements into a unified artistic statement.

(b) Outline two ways in which sound effects could be used to enhance the play's setting and atmosphere. (2 marks)

- i. **Establishing Location and Time:** Sound effects can instantly transport the audience to the play's setting. For example, the sound of crickets chirping and an owl hooting could indicate a rural night setting, while the distant rumble of city traffic and car horns could establish an urban environment during the day. The sound of waves crashing on a beach or wind whistling through trees immediately sets a specific geographical context.
- ii. **Creating Mood and Emotion:** Sound effects are powerful tools for building atmosphere and evoking specific emotions. Eerie, subtle creaking sounds or distant howling can create suspense and fear in a spooky scene, while gentle bird song and flowing water can establish a peaceful and serene atmosphere. A sudden loud bang can create shock, or soft, melancholic music can underscore sadness.
- iii. **Signifying Offstage Action and Presence:** Sound effects can imply events or characters that are not visible on stage, expanding the perceived world of the play. The sound of approaching footsteps, a distant argument, or a specific animal call can indicate a character's arrival or an event occurring beyond the audience's direct view, adding depth and realism without requiring physical presence.
- iv. **Enhancing Realism and Immersion:** Realistic sound effects, such as the clatter of dishes, the crackle of a fire, or the ringing of a phone, add to the verisimilitude of the performance, making the world of the play more believable and immersing the audience more deeply in the story. They fill in sensory details that visual elements alone cannot provide.
- v. **Indicating Time Shifts or Transitions:** A distinct sound cue, like a chime, a specific musical motif, or a sudden change in ambient sound, can signal a shift in time (e.g., from day to night, or between different historical periods) or a transition between scenes, helping the audience navigate the narrative structure.

(c) Explain two benefits of involving the audience in a drama performance (e.g., through call-and-response, participation). (2 marks)

- i. **Enhanced Engagement and Immersion:** Audience participation transforms passive viewers into active participants, making them feel personally invested in the performance. When they are invited to respond (e.g.,

call-and-response) or physically join in (e.g., dancing, mimicking actions), their focus intensifies, leading to a more memorable and impactful experience. This breaks the traditional fourth wall and creates a stronger connection between performers and the audience.

- ii. **Reinforcement of Themes and Cultural Message:** Active participation, especially in traditional performances, can help to internalize and reinforce the themes, morals, or cultural messages being conveyed. By physically or vocally engaging with the narrative or songs, the audience becomes a part of the storytelling tradition, ensuring the lessons or values are deeply absorbed and perpetuated.
- iii. **Creation of a Communal Experience:** Audience involvement fosters a sense of community and shared experience. When people participate together, it builds a collective energy and a feeling of unity within the space. This is particularly important in traditional performances where community participation is often inherent to the cultural practice, strengthening social bonds and collective identity.
- iv. **Increased Enjoyment and Entertainment:** Participation can simply make the performance more fun and exciting for the audience. The unexpected element of being called upon, or the joy of joining in a familiar refrain, adds an element of spontaneity and liveliness, enhancing the overall entertainment value and leading to a more positive reception.
- v. **Feedback and Dynamic Performance:** In some contexts, audience participation can provide immediate feedback to the performers, influencing the flow and energy of the performance. The performers can gauge the audience's mood and adapt, creating a dynamic, responsive interaction that makes each performance unique.

PART II: SPORTS

Answer questions 45 and 46. For question 47 and 48, answer only ONE of them.

45. During a school sports day, a Grade 8 learner participated in the long jump event.

(a) Outline two key safety precautions that should be observed at the long jump pit. (2 marks)

- i. **Proper Sand Pit Condition:** Ensure the sand pit is adequately loosened, leveled, and free from any hard objects (stones, debris, trash) before and during the event. A well-prepared pit cushions the landing, minimizing the risk of ankle, knee, or joint injuries from hitting a hard surface or sharp objects.
- ii. **Clear Landing Area:** The area around the long jump pit should be clear of spectators, other athletes, equipment, or any obstructions. This prevents collisions and ensures there is ample space for the athlete to land and safely exit the pit without encountering hazards.
- iii. **Supervision and Spotting:** Qualified personnel (teachers, coaches, or experienced officials) should constantly supervise the event. They should be positioned to observe landings and provide immediate assistance if an athlete falls awkwardly or gets injured.
- iv. **Adequate Run-up Space:** The run-up track leading to the take-off board must be clear, dry, and free from any obstacles or slippery patches. This ensures the athlete has a safe and consistent path to build speed without tripping or losing balance before the jump.
- v. **Designated Entry and Exit Points:** Establish clear entry and exit points for the pit to prevent athletes from crossing in front of a jumper or interfering with others. This helps maintain order and reduces the chance of accidents.
- vi. **Correct Take-off Board Placement:** The take-off board should be securely fixed and flush with the ground, with no raised edges that could cause an athlete to trip or misstep.

(b) Describe two phases of the long jump technique after the athlete takes off from the board. (2 marks)

- i. **Flight Phase (Hang or Hitch-kick):**
 - a. **Hang Technique:** After take-off, the athlete aims to maintain an extended body position, "hanging" in the air with legs drawn slightly forward, and arms extended overhead or out to the sides for balance. This creates a longer flight path.
 - b. **Hitch-kick Technique:** The athlete performs a running motion in the air, bringing their knees up towards their chest, then extending them forward before landing. This technique is more complex and

allows for better balance and control during flight, helping to counteract the forward rotation and extend the legs for a better landing.

- c. **Purpose:** The primary purpose of this phase is to maintain balance, control body position, and maximize the horizontal distance covered during the airborne trajectory, preparing for an effective landing. It's about optimizing the time in the air.

ii. **Landing Phase:**

- a. **Description:** As the athlete approaches the sand, they aggressively thrust their legs forward and upward, extending their heels towards the furthest possible point in the pit. The arms are simultaneously swung forward or sideways to assist in balance and propulsion. Upon contact with the sand, the athlete's heels touch down first, followed quickly by the rest of the body. The goal is to avoid falling backward or placing hands behind the initial heel mark, as this would reduce the measured distance.
- b. **Purpose:** The objective of the landing phase is to maximize the distance recorded by ensuring the first point of contact with the sand is as far forward as possible, and that no part of the body (especially hands) falls behind that initial mark. It's also crucial for injury prevention by absorbing the impact effectively.

46. A netball team captain is teaching her teammates how to perform a strong 'chest pass'. Identify four common errors that players often make when performing a chest pass and explain how to correct each. (4 marks)

- i. **Error: Not stepping into the pass / Lack of body weight transfer.**
 - a. **Explanation:** Players often throw the ball using only arm strength, resulting in a weak, inaccurate pass that lacks power and distance. They might stand flat-footed or lean backward.
 - b. **Correction:** Emphasize stepping forward with the dominant foot as the pass is released. Encourage players to transfer their body weight from their back foot to their front foot, driving the power from their legs and core, not just their arms. Practice drills focusing on this forward momentum.
- ii. **Error: Elbows flaring out / Arms too wide.**
 - a. **Explanation:** Instead of keeping elbows tucked in close to the body and pushing directly forward, players spread their arms wide, losing power and control. This often results in a "push" rather than a "snap" action.
 - b. **Correction:** Instruct players to keep their elbows relatively close to their sides, forming a "W" shape with their hands on the ball, ensuring the force is directed straight towards the target. Drills involving passing through narrow gates or between cones can help reinforce this technique.
- iii. **Error: Not extending arms fully / No follow-through.**
 - a. **Explanation:** Players stop their arm movement abruptly after releasing the ball, or their arms don't extend fully towards the target. This reduces the power and accuracy of the pass.
 - b. **Correction:** Teach a complete follow-through where the arms fully extend and the wrists snap outwards, with thumbs pointing down (like shaking hands with the target). The arms should end up pointing directly at the receiver. Encourage visualizing the ball going *through* the receiver's hands.
- iv. **Error: Incorrect grip / Hands on the sides of the ball.**
 - a. **Explanation:** Players may hold the ball with their hands only on the sides, making it difficult to generate a powerful, controlled release. The fingers might not be spread enough, or the thumbs might not be behind the ball.
 - b. **Correction:** Instruct players to position their hands on the *sides and slightly behind* the ball, with fingers spread comfortably and thumbs pointing towards each other behind the ball. This allows for a strong push and wrist snap. Practice catching and immediately going into the correct grip for passing.
- v. **Error: Passing too high or too low / Lack of accuracy.**
 - a. **Explanation:** The ball is not aimed directly at the receiver's chest, making it difficult to catch cleanly, leading to turnovers or missed opportunities. This can be due to poor aiming or insufficient force.
 - b. **Correction:** Emphasize aiming for the receiver's chest (the "target zone") and consistent force application. Practice drills focusing on passing to a stationary target at various distances, gradually increasing speed and accuracy. Encourage players to "see" the target through the ball as they release it.

EITHER

47. A teacher introduced learners to the basic skills of playing basketball.

(i) What is the main objective of dribbling in basketball? (2 marks)

The main objective of dribbling in basketball is to **advance the ball while moving around the court** and **maintain possession of the ball** while navigating around opponents. It allows a player to maneuver the ball effectively, create scoring opportunities, evade defenders, or get into a better position for a pass or shot. It's the primary legal way for a player to move with the ball without passing or shooting.

(ii) Describe two types of dribbling techniques that a player might use during a game. (4 marks)

i. **Control Dribble (Low Dribble):**

- a. **Description:** This technique involves keeping the ball low to the ground (typically around knee to hip height), close to the body. The player uses a bent-knee, low-stance posture with their head up to survey the court. The fingertips are used to push the ball down, maintaining constant control. The non-dribbling hand can be used as a shield to protect the ball from defenders.
- b. **When it's used:** This dribble is primarily used when a defender is close and a player needs to protect the ball, or when moving through a crowded area. It emphasizes ball security and maintaining possession under pressure.

ii. **Speed Dribble (High Dribble):**

- a. **Description:** This technique involves pushing the ball further out in front of the player and allowing it to bounce higher (chest to waist height), enabling the player to run faster while dribbling. The player's body is more upright compared to the control dribble, and the ball is pushed ahead to allow the player to cover more ground quickly.
- b. **When it's used:** This dribble is used when a player is in open court, moving fast up the floor on a fast break, or when there is no immediate defensive pressure. The emphasis is on covering distance rapidly while still maintaining enough control to transition to a pass or shot.

iii. **Crossover Dribble:**

- a. **Description:** The crossover dribble involves changing the dribbling hand by quickly bouncing the ball from one side of the body to the other, usually in front of the player's body, using a low and controlled bounce. This is typically done with a sudden change in direction or speed to evade a defender.
- b. **When it's used:** It's a fundamental move to change direction, create space from a defender, or set up a shot or pass. It's often used in one-on-one situations.

iv. **Behind-the-Back Dribble:**

- a. **Description:** The player dribbles the ball behind their back, transferring it from one hand to the other. This is a more advanced technique that requires good ball control and spatial awareness.
- b. **When it's used:** Used to change direction while protecting the ball from a defender, especially when the defender is directly in front or to the side, preventing them from stealing the ball.

v. **Between-the-Legs Dribble:**

- a. **Description:** The player bounces the ball between their legs, transferring it from one hand to the other. This helps in protecting the ball and changing direction effectively, similar to the crossover but offering more protection.
- b. **When it's used:** Effective for changing direction quickly, particularly when a defender is in close proximity, allowing the player to shield the ball with their body.

(iii) Explain two reasons why teamwork is crucial for success in a game of basketball. (4 marks)

- i. **Effective Offense and Scoring Opportunities:** Basketball is a game of continuous movement and passing. Teamwork allows players to create open shots, make successful passes, and execute set plays. Without it, players might take contested shots, make poor passes leading to turnovers, or be isolated against defenders. Through coordinated movements, screening, and precise passing, teams can break down defenses, leading to higher

percentage shots and more points. For example, a pick-and-roll play requires perfect timing and coordination between two players to be successful.

- ii. **Strong Defense and Limiting Opponent's Scoring:** On defense, teamwork is essential for effective communication, help defense, and proper rotation. Players must work together to guard opponents, switch assignments when necessary, communicate screens, and provide help to teammates who are beaten by their opponents. A single player trying to defend five opponents will fail. Coordinated defensive effort minimizes open shots, forces turnovers, and prevents easy baskets, which is fundamental to winning.
- iii. **Ball Movement and Flow:** Teamwork ensures that the ball moves fluidly around the court, preventing stagnation and making it difficult for the defense to anticipate the next move. When players trust each other and work together, they are more likely to make unselfish passes, find the open player, and contribute to a smooth offensive rhythm. This keeps the defense reacting and opens up opportunities.
- iv. **Adaptability and Problem Solving:** During a game, situations change rapidly (e.g., an opponent's defense changes, a key player gets fouled out). A team with strong teamwork can adapt more effectively to these challenges. Players can communicate and adjust their strategies on the fly, finding solutions to new problems presented by the opponent, demonstrating flexibility and collective intelligence.
- v. **Shared Responsibility and Morale:** Teamwork cultivates a sense of shared responsibility for success and failure. When players support each other, celebrate successes, and learn from mistakes together, it builds morale, trust, and a positive team environment. This cohesion is crucial for resilience during tough moments and for maintaining motivation throughout the game.

OR

48. During a physical education lesson, learners were introduced to traditional Kenyan games.

(i) What distinguishes traditional games from modern sports? (2 marks)

- i. **Origin and Cultural Context:** Traditional games are typically indigenous to a specific community or region, deeply rooted in their cultural practices, history, and way of life. They often reflect the societal values, daily activities (like hunting, farming, rituals), or historical narratives of that group. Modern sports, while having origins, are often formalized, globalized, and less directly tied to the specific cultural fabric of a single community, having evolved into competitive events with universal rules.
- ii. **Rules and Structure:** Traditional games often have fluid, orally transmitted rules that can vary slightly between villages or generations, emphasizing adaptation and social interaction over strict adherence to universal standards. They may not have codified rulebooks or international governing bodies. Modern sports, conversely, are characterized by highly formalized, standardized, and internationally codified rules, regulations, and officiating systems.
- iii. **Equipment and Facilities:** Traditional games frequently utilize readily available, natural, or handcrafted materials as equipment (e.g., stones, sticks, ropes, animal parts) and are played in natural, informal settings (e.g., open fields, village clearings). Modern sports typically require specialized, mass-produced equipment (e.g., specific balls, racquets, uniforms) and purpose-built facilities (e.g., marked pitches, courts, stadiums).
- iv. **Purpose and Emphasis:** While both involve physical activity, traditional games often prioritize community bonding, social learning, skill development for survival/daily life, ritual, storytelling, or entertainment, with competition being secondary. Modern sports often place a primary emphasis on formal competition, winning, athletic excellence, commercialization, and often professionalization.
- v. **Inclusivity and Participation:** Traditional games are often highly inclusive, allowing participants of various ages, genders, and skill levels to join, emphasizing collective play and participation. Modern sports, especially at higher levels, can be more exclusive, focusing on specialized talent and often requiring intense training and adherence to specific age/gender categories.

(ii) Choose one traditional Kenyan game and describe how it is played. (4 marks)

Chosen Game: *Bao* (also known as *Ajua* or *Mancala*)

- **Description:** *Bao* is a traditional board game originating from the Swahili coast, widely played across East Africa. It is a strategic counting and capture game played on a wooden board (*bao*) consisting of 32 or 28 pits arranged in four rows (two inner rows and two outer rows) of 8 or 7 pits each. Each player owns two rows (an inner and an outer row). The game starts with a certain number of seeds (or pebbles, beans) distributed in the pits. There are variations, but the most common involves 64 seeds in total (2 per pit).
- **Objective:** The primary objective is to capture as many of the opponent's seeds as possible and/or to empty the opponent's "houses" (pits), making it impossible for them to move.
- **Gameplay (Simplified):**
 1. **Starting Position:** Typically, a specific number of seeds are placed in each pit according to the variation (e.g., 2 seeds per pit in a 32-pit board).
 2. **Sowing:** Players take turns to "sow" seeds. On a turn, a player chooses a pit from their side (usually one with a minimum number of seeds) and picks up all the seeds from that pit. They then distribute these seeds, one by one, into consecutive pits in a circular direction (clockwise or anti-clockwise, depending on the phase/rule) around the board.
 3. **Capturing:** If the last seed sown lands in an *empty* pit on the player's *inner* row, AND the pit directly opposite on the opponent's *inner* row contains seeds, the player captures those opponent's seeds and also the last seed they sowed. The captured seeds are then sown by the capturing player, continuing their turn.
 4. **Movement:** The game involves continuous sowing and capturing. Players must pay attention to how their moves will affect subsequent captures and to preventing their opponent from capturing their seeds. There are specific rules for starting moves (e.g., "Kuuza" or "Namua") and for playing when one's inner row is empty.
 5. **End of Game:** The game ends when one player cannot make a legal move (their pits are empty) or when one player has captured a significant majority of the seeds, making it impossible for the opponent to win. The player with more seeds or whose opponent has no moves wins.
- **Complexity:** *Bao* is known for its deep strategic complexity, requiring foresight, calculation, and adaptability. Players must plan multiple moves ahead, anticipate their opponent's strategies, and make decisions that balance offense (capturing) with defense (protecting their own seeds).

(iii) Explain two values that can be learned by participating in traditional games. (2 marks)

1. **Community Building and Social Cohesion:** Traditional games often involve large groups, foster direct interaction, and emphasize collective participation over individual victory. They teach cooperation, communication, and shared enjoyment, strengthening bonds between participants and reinforcing the social fabric of the community. They help children learn about their place within a group and the importance of working together.
2. **Cultural Identity and Heritage Preservation:** Participating in traditional games connects learners directly to their cultural roots and ancestral practices. It instills a sense of pride in their heritage, helps them understand the historical context and values of their community, and contributes to the active preservation and transmission of these cultural forms for future generations.
3. **Problem-Solving and Critical Thinking:** Many traditional games, like *Bao*, require strategic thinking, planning, and adapting to changing circumstances. They encourage participants to analyze situations, make decisions, and develop critical thinking skills to achieve objectives within the game's framework.
4. **Respect for Elders and Traditions:** Often, traditional games are taught by elders, or involve rules and customs passed down through generations. This process fosters respect for authority, wisdom, and the importance of traditional knowledge and practices.
5. **Resourcefulness and Adaptability:** Given that traditional games often use simple, readily available materials and are played in various environments, participants learn to be resourceful and adaptable. They learn to make the most of what they have and to adjust their play to different conditions.
6. **Patience and Discipline:** Games with complex rules or long play times, like *Bao*, teach patience, perseverance, and the discipline required to follow rules and strategize over extended periods.

(iv) Outline two ways in which traditional Kenyan games can be promoted among young learners today. (2 marks)

1. **Integration into School Curriculum:** Incorporate traditional games into the physical education (PE) or Creative Arts and Sports curriculum as a regular activity. This would provide structured opportunities for learners to learn and play these games, ensuring they are exposed to them in a formal learning environment. Teachers could be trained to facilitate these games.
2. **Organizing Festivals and Competitions:** Schools, communities, or cultural organizations can organize inter-school or community-level festivals, tournaments, and friendly competitions specifically for traditional Kenyan games. This creates excitement, encourages participation, and provides a platform for showcasing and celebrating these games. Prizes and recognition can further incentivize participation.
3. **Digitalization and Media Representation:** Create engaging digital content such as mobile apps, video games, educational videos, or documentaries about traditional Kenyan games. Utilize social media and educational platforms to share these games, making them accessible and appealing to digitally-native young learners.
4. **Intergenerational Learning Programs:** Facilitate programs where elders or community members who are knowledgeable about traditional games can teach younger learners. This fosters intergenerational dialogue, passes down authentic knowledge, and adds a valuable cultural dimension to the learning experience.
5. **Provision of Accessible Materials and Spaces:** Ensure that schools and community centers have the necessary (often simple) equipment and designated spaces for playing traditional games. For example, creating a designated area for *Bao* or providing materials for outdoor games.
6. **Storytelling and Contextualization:** When introducing traditional games, teachers or facilitators should provide the cultural stories, historical context, and societal values associated with each game. This adds depth and meaning beyond just the physical activity, making it more relevant and engaging for learners.

PART III: VISUAL ARTS

50. (a) As a curator at an art gallery, proper display of artworks is essential.

(a) In the reproduction below of a painting, use dotted lines to mark how the artwork would look like when mounted on a larger piece of plain white paper to enhance its presentation. (2 marks)

(Since I cannot directly draw on an image, I will describe how the mounting would be done. Imagine the painting as a rectangular image.)

To mount the artwork on a larger piece of plain white paper (a common practice called matting or mounting to create a border and draw attention to the artwork), you would:

1. **Center the Artwork:** The painting should be carefully positioned in the center of the larger white paper. This creates a balanced and aesthetically pleasing presentation.
2. **Create a Consistent Border:** Dotted lines would then be drawn around the *edges* of the original painting, indicating where it would be affixed. The key is to show a consistent margin of white paper all around the painting. While sometimes a wider bottom margin is preferred, for a simple enhancement, an even border on all four sides is effective.

Visual Representation (Conceptual):

(The dotted lines would represent the visible edge of the painting when mounted, creating a clean, white border around it that provides visual breathing room and focuses attention on the artwork itself.)

(b) Learners are preparing an art exhibition for their school's open day. Describe two creative ways they could make their art display space exciting and engaging for visitors. (2 marks)

- i. **Interactive Elements/Hands-on Stations:** Instead of just static displays, incorporate interactive elements. For example, have a "create your own mini-masterpiece" station with art supplies, a collaborative mural where visitors can add to an artwork, or QR codes next to artworks that link to videos of the students explaining their work or process. This encourages active participation and deeper engagement.

- ii. **Thematic Grouping and Storytelling:** Organize the artwork by themes (e.g., "Nature's Beauty," "Our Community," "Dreams and Aspirations") rather than just by grade level. Each themed section could have a short, engaging description or even a narrative guiding visitors through the "story" of the art. This helps visitors connect with the artworks on a more conceptual and emotional level.
- iii. **Strategic Lighting and Staging:** Utilize creative lighting to highlight specific artworks or create different moods within sections of the display. Instead of just uniform overhead lighting, use spotlights or colored lights to draw attention. Consider different display heights or unconventional arrangements (e.g., hanging art from the ceiling, projecting images) to break visual monotony.
- iv. **Artist Statements and Process Documentation:** Display small cards next to each artwork with a brief artist statement written by the student. This provides insight into their inspiration, techniques, and what they learned. Additionally, show "behind-the-scenes" photos or sketches of the art-making process to engage visitors with the journey of creation.
- v. **Multimedia Integration:** Incorporate digital elements like slideshows of artwork, short video interviews with student artists, or background music that complements the art's theme. This adds another sensory layer and makes the exhibition more dynamic and contemporary.
- vi. **"Vote for Your Favorite" or "Audience Choice" Awards:** Encourage visitors to cast votes for their favorite artwork. This adds a fun, competitive element and gives visitors a sense of ownership and involvement in the exhibition. Displaying the results can also generate interest.

51. During a practical lesson, learners created a collage artwork using various materials found around the school compound. Outline four steps they followed in the process of creating their collage. (4 marks)

- a) **Gathering and Selecting Materials:** The first step involves collecting a diverse range of materials from the school compound. This might include dried leaves, twigs, small stones, fabric scraps, discarded paper, bottle caps, yarn, old newspapers, magazines, plastic pieces, or even natural elements like sand or soil. After gathering, the learners would sort through these materials, selecting those that align with their artistic vision, theme, or color palette, and ensuring they are clean and suitable for adhesion.
- b) **Conceptualization and Planning/Sketching:** Before gluing, learners would brainstorm ideas, consider a theme or message they want to convey, and often create a preliminary sketch or layout. This involves experimenting with how different materials can be arranged on the base surface (e.g., cardboard, paper) to create a desired image, texture, or composition. They might move pieces around multiple times to find the most effective arrangement.
- c) **Preparing Materials and Adhering:** Once the layout is satisfactory, the learners would prepare the materials by cutting, tearing, folding, or shaping them as needed. Then, they would apply adhesive (glue, paste, tape) to the back of each material and carefully attach it to the base surface according to their planned composition. This step requires precision and patience to ensure the materials are securely fixed and arranged as intended.
- d) **Layering and Texturing:** As materials are added, learners would focus on layering them to create depth and interesting textures. Some materials might overlap others, while some might be raised to create a three-dimensional effect. This involves making conscious decisions about which materials go on top, underneath, or beside others to achieve the desired visual and tactile qualities.
- e) **Refinement and Finishing:** After all materials are adhered, learners would review their collage, making any necessary adjustments or additions. This might involve trimming excess glue, adding small details, or applying a sealant (if desired and appropriate for the materials) to protect the artwork. The final step is often to allow the collage to dry completely.

52. Learners in an art appreciation lesson were analysed various aspects of the reproduction of the painting below.

Analysis of the Painting (based on the hypothetical description):

Possible Title for the Painting:

Based on the hypothetical description, a fitting title for the painting could be:

- **"The Harvester's Hope"** (Emphasizes the agricultural context and potential for future yield, capturing a sense of resilience.)
- **"Toil and Horizon"** (Highlights the physical labour and the vastness of the land, connecting human effort to the natural world.)
- **"Sons of the Soil"** (A broader, more metaphorical title that speaks to the deep connection between people and the land.)
- **"The Enduring Farmer"** (Focuses on the resilience and persistent nature of agricultural work.)
- **"Whispers of the Field"** (Suggests a quiet, contemplative mood and the intimate relationship with the land.)
- **"Daily Bread"** (Directly links the farmer's work to sustenance and survival, a universal theme.)
- **"Against the Sun"** (Implies hardship and the physical demands of farming under the elements.)

The title **"The Enduring Farmer"** would be a particularly strong choice as it succinctly captures the essence of the subject matter, implying resilience, a constant struggle, and the foundational role of farming.

Discussion on Subject Matter and Use of Space:

Subject Matter:

The primary subject matter of this hypothetical painting is the **farmer and the agricultural landscape**. It delves into themes related to:

- **Human Labor and Subsistence:** The bent figure and the cultivated field directly represent the physical demands of farming, a fundamental activity for survival and providing food. It highlights the direct connection between human effort and the land for sustenance.
- **Connection to Nature and Environment:** The painting emphasizes the farmer's relationship with the land, the sun, and the natural cycles of growth and harvest. It speaks to the beauty and harshness of the rural environment. The earth tones further reinforce this connection.
- **Resilience and Hope:** Despite the apparent toil, the farmer's presence in the field and the portrayal of crops suggest resilience and an underlying hope for a successful harvest. It can symbolize persistence in the face of environmental challenges or economic hardship.
- **Rural Life and Identity:** For many cultures, including Kenyan, farming is not just an occupation but a way of life, intrinsically linked to identity and heritage. The painting could evoke a sense of tradition, community, and the roots of a people.
- **Isolation and Contemplation (Optional):** If the farmer is depicted alone, it can also suggest themes of isolation, the solitary nature of labor, or moments of quiet contemplation amidst the vastness of nature.

The specific details (e.g., type of crops, the farmer's clothing, tools) would further enrich the narrative of the subject matter, grounding it in a specific cultural context. The subject matter is an ode to the backbone of agrarian societies and the daily grind that sustains life.

Use of Space:

The artist's use of space in this hypothetical painting contributes significantly to its meaning and impact:

- **Foreground, Midground, Background (Traditional Perspective):**
 - **Foreground:** The farmer and the immediate cultivated rows would occupy the foreground, bringing the viewer close to the act of labor. This immediate proximity creates a sense of intimacy and allows for detailed observation of the farmer's posture, clothing, and the texture of the soil.
 - **Midground:** The larger expanse of the cultivated field would fill the midground, emphasizing the scale of the agricultural work and the land itself. This area might show repetitive patterns of rows or varying shades of crops, creating depth and a sense of order.
 - **Background:** The distant hills, homesteads, and the vast open sky would form the background. This expansive background creates a sense of limitless space, emphasizing the farmer's smallness in

comparison to nature, but also suggesting potential and freedom. It might also evoke the natural beauty and tranquility of the rural setting.

- **Depth and Horizon Line:** The use of a clear horizon line (where the field meets the sky or distant hills) would establish a strong sense of depth and perspective, drawing the viewer's eye into the distance. This creates a realistic portrayal of a vast landscape. The recession of elements in the background would further enhance this perception of depth.
- **Positive and Negative Space:**
 - **Positive Space:** The farmer and the crops would constitute the positive space – the main subjects that draw the eye. The positioning of the farmer as a relatively small, central, or slightly off-center figure against the vast field would emphasize their role within the landscape.
 - **Negative Space:** The expansive sky and the uncultivated or less detailed parts of the field would represent the negative space. This negative space is crucial; it provides "breathing room" around the farmer, preventing the composition from feeling cluttered. It can also evoke a sense of quietude, openness, or even solitude, depending on the mood. The emptiness around the figure can heighten the feeling of the farmer's solitary effort.
- **Emphasis through Scale and Placement:** The farmer, while engaged in a significant task, might be intentionally depicted on a smaller scale relative to the vastness of the field and sky. This artistic choice can emphasize the monumental nature of the landscape or the humble, yet essential, role of the individual within it. Placing the farmer slightly off-center (using the rule of thirds) could add dynamism and visual interest, preventing a static composition.
- **Atmospheric Perspective:** The artist might use atmospheric perspective, where colors in the background become lighter, less saturated, and less distinct (e.g., hazy distant hills) to create the illusion of even greater depth and distance, typical of outdoor scenes. This contributes to the realism and expansive feel of the space.\