**KENYA JUNIOR SCHOOL EDUCATION ASSESSMENT (KJSEA)**

**GRADE 8: CREATIVE ARTS AND SPORTS (THEORY)**   
**CODE: 010 YEAR: 2025**  
**MARKING SCHEMES**

**SECTION A: MULTIPLE CHOICE QUESTIONS**

|  |  |  |
| --- | --- | --- |
| **No.** | **Answer** | **Explanation** |
| 1 | D | Agriculture is not part of Creative Arts and Sports; the subject focuses on Visual Arts, Performing Arts, and Sports. |
| 2 | A | 2/4 time signature means each bar has 2 beats. |
| 3 | B | Warm colours are Red, Orange, and Yellow. |
| 4 | B | Stippling uses small dots to create texture and tone in a drawing. |
| 5 | A | Note C is produced when all holes except the back thumb hole are closed on the recorder. |
| 6 | B | Bao is a traditional Kenyan board game played with seeds in holes. |
| 7 | A | The correct sequence in javelin throw: Carry – Approach – Crossover – Release – Follow through. |
| 8 | C | Creativity is not a component of physical fitness. Fitness includes flexibility, agility, strength, etc. |
| 9 | B | Isikuti is a Luhya traditional dance with vigorous drumming. |
| 10 | B | A strip showing gradual change from dark to light demonstrates progression of tone. |
| 11 | C | Quaver lasts half a beat in 2/4 time. |
| 12 | A | Teamwork promotes fairness, unity, and cooperation. |
| 13 | A | Pencil dive is standing upright, arms at sides, sliding vertically. |
| 14 | A | A story is made of Characters, Plot, Theme, and Setting. |
| 15 | C | Melody in C major should end on the tonic (C). |
| 16 | C | Colour is an essential element of a good picture. |
| 17 | B | Basketry involves weaving baskets from reeds. |
| 18 | C | The ball is most important at kick-off in football. |
| 19 | B | Dodging defenders involves changing direction without moving the supporting foot. |
| 20 | D | The rest shown is a Quaver rest.  Music Theory De-mystified Blog7. Rest Values, How To Count Rests |
| 21 | A | 3/4 time has three beats per bar, often represented by three crotchets. |
| 22 | B | Kilumi is an Akamba traditional folk dance. |
| 23 | B | Patriotic songs promote love and unity for the nation. |
| 24 | D | Beadwork materials are colourful, durable, and transparent; flammable is incorrect. |
| 25 | B | Arranging drawings in sequence is storyboarding. |
| 26 | A | Pitch compares the highness and lowness of notes. |
| 27 | A | Double bar line is marked as |
| 28 | B | Football trapping involves stopping the ball using the feet. |
| 29 | C | Crosshatching involves overlapping lines in different directions. |
| 30 | A | F major has one flat in the key signature. |
| 31 | C | Double dribble is illegal in basketball. |
| 32 | C | Backstroke uses lying on the back with alternating arm strokes and flutter kicks. |
| 33 | C | Crayon is not necessary for carving sculptures. |
| 34 | B | Mwomboko dance represents the Luhya community. |
| 35 | D | Cheating is not a value promoted in sports. |
| 36 | B | Block printing is a method of printing on fabric. |
| 37 | A | Serve starts the play in volleyball. |
| 38 | B | Mosaic is assembling small pieces of glass, stone, or tile. |
| 39 | B | Musician is a career in Creative Arts and Sports. |
| 40 | A | Bao promotes teamwork and strategic thinking. |

**SECTION B: STRUCTURED QUESTIONS (Very Many Answers)**

**Task 1: Performing Arts (20 Marks)**

**41a. Features of a good storytelling performance**  
I. Clear voice projection  
II. Good articulation  
III. Proper facial expressions  
IV. Effective gestures and body language  
V. Engaging introduction  
VI. Strong characterisation  
VII. Consistent eye contact with audience  
VIII. Appropriate pacing  
IX. Expressive tone variations  
X. Use of pauses effectively  
XI. Suitable costume and props  
XII. Creativity in storytelling  
XIII. Correct pronunciation  
XIV. Confidence on stage  
XV. Audience interaction  
XVI. Clarity of plot  
XVII. Emotional connection with the audience  
XVIII. Logical sequence of events  
XIX. Appropriate length  
XX. Memorable conclusion

**41b. Roles of costumes and props in storytelling**  
I. Define characters  
II. Enhance visual appeal  
III. Create realism  
IV. Symbolize status or role  
V. Aid storytelling flow  
VI. Support plot understanding  
VII. Highlight emotions  
VIII. Help distinguish scenes  
IX. Increase audience engagement  
X. Reflect cultural context  
XI. Enhance creativity  
XII. Indicate historical period  
XIII. Support storytelling theme  
XIV. Make performance memorable  
XV. Aid actor confidence  
XVI. Assist in stage transitions  
XVII. Show character development  
XVIII. Provide focus points  
XIX. Help depict action  
XX. Create visual harmony

**41c. Performance skills lacking**  
I. Voice projection  
II. Clarity of speech  
III. Pronunciation  
IV. Confidence  
V. Expression  
VI. Audience engagement  
VII. Articulation  
VIII. Pacing  
IX. Emphasis on key parts  
X. Volume control  
XI. Body language  
XII. Gestures  
XIII. Timing  
XIV. Emotional tone  
XV. Diction  
XVI. Stage awareness  
XVII. Projection of character  
XVIII. Intonation  
XIX. Breath control  
XX. Command of space

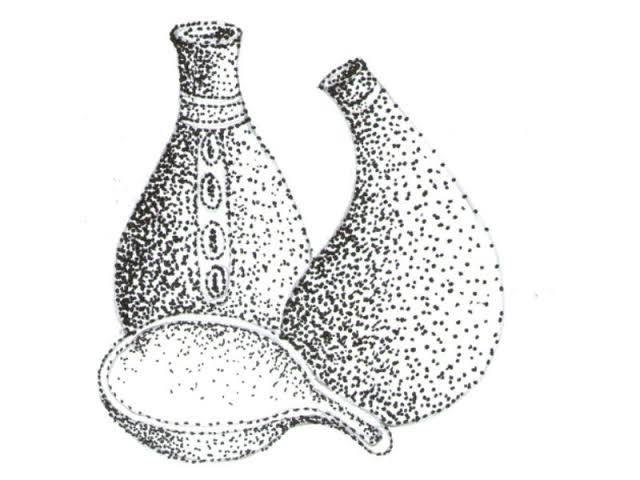
**41d. Four-bar rhythm in 2/4 time (using crotchets and quavers)**  
i. ♩ ♩ ♪ ♪ | ♩ ♩ ♪ ♪  
ii. ♪ ♪ ♩ ♩ | ♪ ♩ ♩ ♪  
iii. ♩ ♪ ♩ ♪ | ♩ ♪ ♩ ♪  
iv. ♩ ♩ ♩ ♩ | ♪ ♪ ♩ ♩

**41e. Four-bar melody in C major (crotchets and minims)**  
i. C D E F | G A B C  
ii. E F G A | C D E F  
iii. G A B C | F E D C  
iv. C C D E | F F G G  
v. D E F G | A G F E  
vi. E D C D | G F E D  
vii. C E G C | F A C F  
viii. G F E D | C D E F

**Task 2: Visual Arts (20 Marks)**

**42a. Drawing techniques to show texture**  
I. Hatching  
II. Crosshatching  
III. Stippling  
IV. Smudging  
V. Scumbling  
VI. Sgraffito  
VII. Contour lines  
VIII. Scribbling  
IX. Dry brush  
X. Impasto  
XI. Blending  
XII. Layering  
XIII. Pointillism  
XIV. Tone shading  
XV. Linear shading  
XVI. Directional strokes  
XVII. Feathering  
XVIII. Circular strokes  
XIX. Chiaroscuro  
XX. Highlighting

**42b. Stippling diagram**



**42c. Four features of a good flipbook**  
I. Clear sequence of drawings  
II. Smooth motion  
III. Consistent size and proportion  
IV. Creative storyline  
V. Proper page alignment  
VI. Visual clarity  
VII. Appropriate pace  
VIII. Engaging characters  
IX. Simple yet effective illustrations  
X. Readable flow  
XI. Complete story arc  
XII. Dynamic movements  
XIII. Uniform style  
XIV. Focused narrative  
XV. Legible numbering of pages  
XVI. Use of color (optional)  
XVII. Proper binding  
XVIII. Coherent transitions  
XIX. Appropriate background  
XX. Audience appeal

**42d. Emotional symbolism of colours**  
**i. Red**  
I. Love  
II. Anger  
III. Passion  
IV. Danger  
V. Energy  
VI. Excitement  
VII. Courage  
VIII. Strength  
IX. War  
X. Leadership  
XI. Determination  
XII. Aggression  
XIII. Celebration  
XIV. Vitality  
XV. Desire  
XVI. Power  
XVII. Enthusiasm  
XVIII. Warmth  
XIX. Motivation  
XX. Attention

**ii. Blue**  
I. Calm  
II. Trust  
III. Sadness  
IV. Peace  
V. Loyalty  
VI. Wisdom  
VII. Stability  
VIII. Harmony  
IX. Serenity  
X. Confidence  
XI. Honesty  
XII. Truth  
XIII. Relaxation  
XIV. Depth  
XV. Security  
XVI. Healing  
XVII. Coolness  
XVIII. Reflection  
XIX. Spirituality  
XX. Reliability

**42e. Steps of mounting and displaying artwork**  
I. Choose appropriate mount  
II. Cut mount to size  
III. Attach artwork to mount  
IV. Frame if necessary  
V. Select display location  
VI. Ensure proper lighting  
VII. Arrange artwork for exhibition  
VIII. Use labels/titles  
IX. Secure display  
X. Maintain visual harmony  
XI. Keep exhibition area clean  
XII. Protect from dust/damage  
XIII. Adjust for eye-level viewing  
XIV. Provide background contrast  
XV. Ensure stability  
XVI. Group thematically  
XVII. Avoid overcrowding  
XVIII. Rotate displays occasionally  
XIX. Consider audience flow  
XX. Evaluate after display

**42f. Recycling waste materials into artwork**  
I. Bottle caps into mosaics  
II. Paper rolls into sculptures  
III. Plastic bottles into vases  
IV. Tin cans into lanterns  
V. Fabric scraps into collages  
VI. Cardboard into masks  
VII. Old CDs into decoration  
VIII. Eggshells into mosaic art  
IX. Used magazines into papier-mâché  
X. Cloth scraps into patchwork  
XI. Wire scraps into models  
XII. Old newspapers into weaving  
XIII. Bottle lids into jewellery  
XIV. Broken tiles into mosaic  
XV. Tin foil into relief art  
XVI. Plastic bags into weaving  
XVII. Scrap wood into frames  
XVIII. Corks into sculptures  
XIX. Old buttons into embellishments  
XX. Recycled paper into handmade cards

**Task 3: Sports (20 Marks)**

**43a. Three types of passes in basketball**  
I. Chest pass  
II. Bounce pass  
III. Overhead pass  
IV. Baseball pass  
V. One-handed pass  
VI. Push pass  
VII. Hook pass  
VIII. Side pass  
IX. Lob pass  
X. No-look pass  
XI. Behind-the-back pass  
XII. Fast break pass  
XIII. Reverse pass  
XIV. Finger-tip pass  
XV. Drop pass  
XVI. Alley-oop pass  
XVII. Swing pass  
XVIII. Hand-off pass  
XIX. Skip pass  
XX. Wrap-around pass

**43b. Two dribbling techniques in handball**  
I. Basic dribble  
II. Running dribble  
III. Crossover dribble  
IV. Controlled dribble  
V. Bounce dribble  
VI. Speed dribble  
VII. Side dribble  
VIII. Low dribble  
IX. Change-of-direction dribble  
X. Push dribble  
XI. Body-protected dribble  
XII. Fake dribble  
XIII. Behind-the-back dribble  
XIV. Spin dribble  
XV. Stop-and-go dribble  
XVI. Power dribble  
XVII. Fast dribble  
XVIII. Slow dribble  
XIX. One-hand dribble  
XX. Two-hand dribble

**43c. Three techniques of passing in handball**  
I. Overhead pass  
II. Bounce pass  
III. Chest pass  
IV. Shoulder pass  
V. Side pass  
VI. Push pass  
VII. Backhand pass  
VIII. Long pass  
IX. Short pass  
X. Fast pass  
XI. Targeted pass  
XII. Pivot pass  
XIII. Skip pass  
XIV. Lob pass  
XV. Feint pass  
XVI. Finger-tip pass  
XVII. Hook pass  
XVIII. Assisted pass  
XIX. Drop pass  
XX. Hand-off pass

**43d. Differences between middle- and long-distance races**  
I. Middle distance: 800m–1500m; long distance: >3000m  
II. Middle distance requires both speed and endurance; long distance emphasizes endurance  
III. Middle distance has fewer laps; long distance has many laps  
IV. Middle distance often uses a fast start; long distance has steady pacing  
V. Middle distance relies on anaerobic energy; long distance relies on aerobic energy  
VI. Middle distance athletes sprint more; long distance athletes maintain rhythm  
VII. Middle distance requires tactical positioning; long distance focuses on pacing  
VIII. Middle distance races are shorter in duration; long distance lasts longer  
IX. Middle distance uses energy bursts; long distance uses energy conservation  
X. Middle distance: more frequent overtaking; long distance: gradual overtaking  
XI. Middle distance: faster recovery; long distance: slower recovery  
XII. Middle distance: more intense finish; long distance: strategic finish  
XIII. Middle distance: limited hydration needs; long distance: hydration critical  
XIV. Middle distance: higher risk of lactic acid buildup; long distance: less intense buildup  
XV. Middle distance: more anaerobic training; long distance: aerobic focus  
XVI. Middle distance:

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