**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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