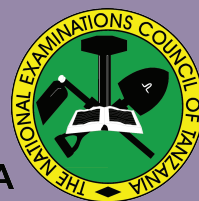




THE UNITED REPUBLIC OF TANZANIA
MINISTRY OF EDUCATION, SCIENCE AND TECHNOLOGY
NATIONAL EXAMINATIONS COUNCIL OF TANZANIA



STUDENTS' ITEM RESPONSE ANALYSIS REPORT ON THE FORM TWO NATIONAL ASSESSMENT (FTNA) 2024

016 FINE ARTS



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FOREWORD

This report presents Students' Items Response Analysis (SIRA) on Form Two Fine Arts National Assessment, which was conducted in November 2024. The report aims to provide feedback to all educational stakeholders on the factors that contributed to the students' performance in Fine Arts.

The Form Two National Assessment (FTNA) is a formative evaluation that intends to monitor students' learning in order to provide feedback that teachers, students and other educational stakeholders can use to improve teaching and learning. This report analyses students' performance in the Fine Arts subject. Students' high scores is attributed to possession of adequate technical skills related to Fine Arts and ability to interpret the requirement of the questions. However, students who scored low marks had insufficient skills in drawing, painting and designing.

This report will help students to identify strengths and weaknesses for them to improve learning before sitting for their Certificate of Secondary Education Examination (CSEE). It will help teachers to identify the challenging areas and respond appropriately during teaching and learning.

The National Examinations Council of Tanzania (NECTA) expects that the feedback provided in this report will shed light on the challenges for which education stakeholders should take proper measures to improve teaching and learning of the Fine Arts subject. Consequently, students will acquire knowledge, skills and competences indicated in the syllabus for better performance in future assessments and examinations.

The Council appreciates the contribution of all those who prepared this report.



Dr. Said Ally Mohamed
EXECUTIVE SECRETARY

1.0 INTRODUCTION

This report analyses performance of students’ in Form Two National Assessment (FTNA) for Fine Arts Subject carried out in November 2024. The assessment tested the competences acquired by form two students as stated in the Fine Arts Syllabus and in accordance with the assessment format issued in 2022.

The paper consisted of two (2) sections, (A and B) with four (4) questions. Each section had two (2) questions. The students were required to answer two (2) questions by choosing one (1) question from section A and one (1) question from section B. Each question weighed 50 marks.

This report presents a detailed examination of the strengths and weakness of the students’ performance in each assessment item by their percentages. It analyses scores and provides conclusion and some recommendations based on the analysis done. The analysis shown by extracts of students’ responses to provide examples of good, average and poor responses for each question.

A total of 2,416 students were registered out of which 2,233 (92.01%) sat for the assessment. Amongst these, 1,876 (84.16%) students passed with grades: A – D. However, 353 (15.84%) students who sat for the assessment failed as illustrated in Table 1.

Table 1: Students' Performance in Fine Arts Subject in the FTNA-2024

Sex	Grades					Passed	
	A	B	C	D	F	Number	Percentage
M	12	53	500	455	192	1,020	84.16
F	3	29	390	434	161	856	84.17
Total	15	82	890	889	353	1,876	84.16

These figures indicate that the 84.16% performance in 2024 has increased by 2.27 per cent compared to 2023 performance, which was 81.89 per cent

As indicated in Table 1, the standard grading system used in FTNA assessment is in five categories namely A, B, C, D and F. Grade A is awarded to the students who score within the range marks of 75 to 100 signifying an excellent performance, B (65- 74) very good, C (45-64) good, D (30-44) satisfactory and F (0-29) failed.

In this report, three categories of scores have been used to grade students' performances in each question. Scores ranging from 0-29 marks illustrate weak performances, 30-64 marks as average performances, and 65-100 marks as good performances. Students' performance in each question is presented in coloured graphs and charts. The green colour indicates good performance; the yellow colour denotes average performance, and the red colour signifies weak performance. A summary of students' performance in each topic and question is shown in appendices I and II.

2.0 ANALYSIS OF THE STUDENTS' PERFORMANCE FOR EACH QUESTION

This report includes an analysis of the students' performance on each question. The requirements of each question are emphasised in the analysis, along with the strengths and weaknesses of the students' responses. Charts and graphs show the percentage of answers for each question. Excerpts of both excellent and poor responses taken from the students' scripts are included.

2.1 Section A: Drawing

The section consisted of two (2) questions (1 and 2) that required students to demonstrate their creative and technical ability in drawing.

2.1.1 Question 1: Still Life Drawing

“Use a still life drawing to make a drawing of fruits; a banana, an orange and pawpaw arranged on a table. Use an A4 manila sheet”.

The question was attempted by 1,849 (82.80%) out of 2,233 students who sat for the assessment. About 141 (7.60%) students scored from 4.0 to 14.0 marks, 1,414 (76.50%) scored from 15.0 to 32.0 marks and 294 (15.90 %) scored from 33.0 to 49.0 marks. None scored a full 50 marks

on this question. The students' general performance on this question was good because 92.40 per cent scored from 15.0 to 48.0 marks. Figure 1 summarises the students' performance in question 1.

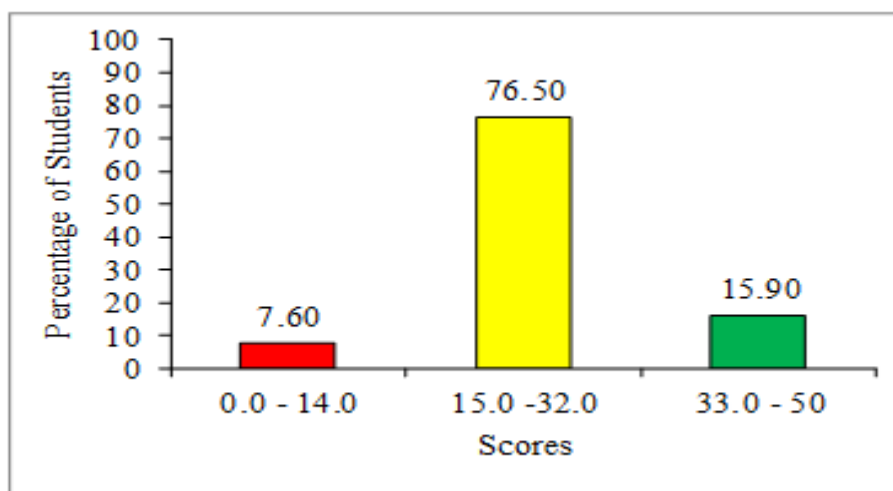
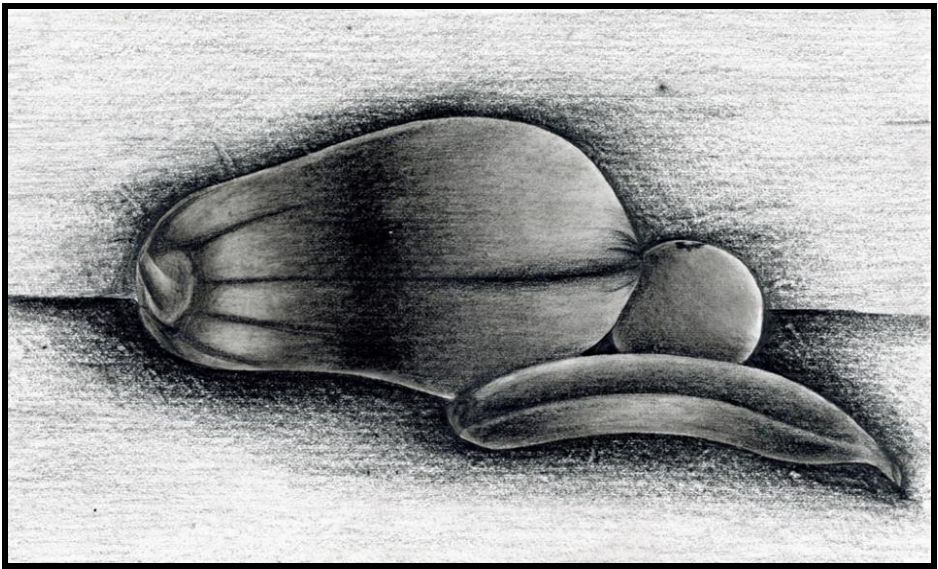


Figure 1: *The Percentage of Students' Performance in Question 1*

In this question, only 294 (15.90%) students scored between 33.0 and 49.0 marks demonstrating good technical skills in drawing. These students effectively captured the images by applying appropriate proportions, which distinguished the relative sizes of the pawpaw, banana, and orange, thereby enhancing the realism of the shapes and forms. Some of them portrayed well the tone variations by utilizing light and shade treatment to depict the form and depth among the arranged objects: a pawpaw, a banana, and an orange set on a table.

On the other hand, these students balanced well the images and effectively utilised space as their work covered almost the entire area provided. They effectively applied detailed textures to the pawpaw, highlighting its softness while also portraying the roughness of the table making the picture appear realistic. Moreover, other students presented clear backgrounds and foregrounds by applying light and shade tones. Others in this category demonstrated proper proportionality and clear perspective in their backgrounds and foregrounds but failed to develop well-defined shapes and forms, as evidenced by the presence of thick pencil lines in their drawn objects. Consequently, their objects remained two-dimensional, thus failing to convey the form of the banana effectively. Extract 1.1 is a sample of a good response from one of the students.



Extract 1.1: A sample of a correct response to question 1

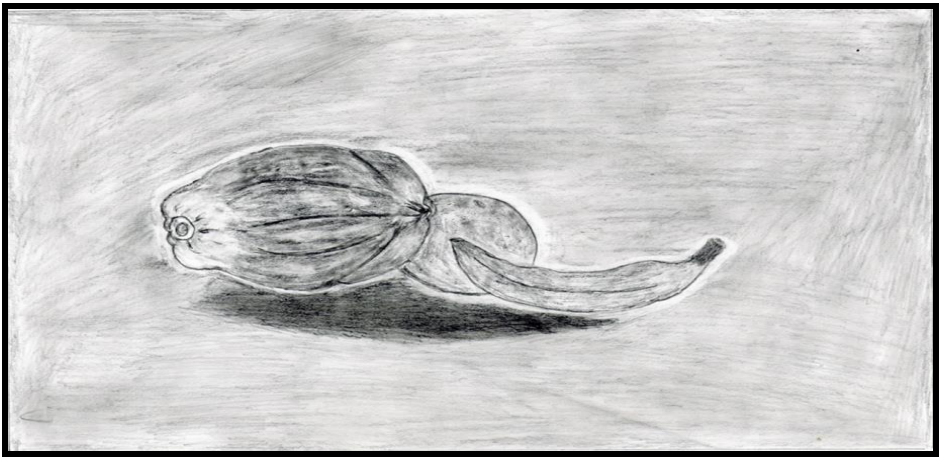
Extract 1:1, shows a good drawing of a student who managed to apply the principles and elements in still life drawing. The student properly arranged the objects to form a good composition and managed to develop and maintain proper shapes and forms of a pawpaw, a banana, and an orange. Tone treatment and shadow reflection on objects on foreground surfaces were placed correctly to bring about the right forms and shapes. Proper light and shade treatment was also observed. Perspective was utilized to develop the distances and depth of details on the drawing. However, the student failed to effect the true texture of an orange fruit.

A total of 1,444 (76.50%) students who scored from 15.0 to 32.0 marks had skills in creating the composition as per question demand. They drew pictures that portrayed good objects showing relatively sufficient competences in still life drawing. In addition, these students correctly treated the shapes, forms, and backgrounds, thus demonstrating good textures, proving that they had a good grasp of the principles and elements of art.

Moreover, the pictures drawn by average performing students depicted well their images through the proper application of some elements and principles in drawing. These students adhered to principles of proportion, perspective, texture, and well-demarcated foreground and background. However, they failed to properly apply tonal values in

developing forms that made their drawing picture appear two-dimensional.

Others in this category utilised well the space, decently treated tonal values and balanced images with good texture but the composition backgrounds had problems: foreground and background were not well defined and the foreground was shaded vertically with rough pencil strokes whilst others remained completely unshaded. This led them to score average marks. Extract 1:2 is a sample of an average response.



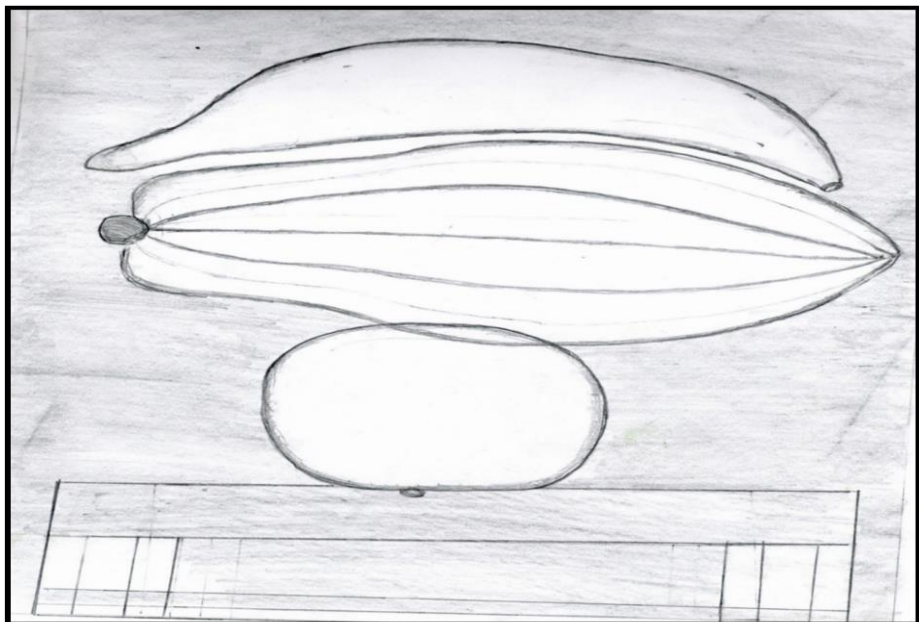
Extract 1.2: A sample of an average response to question 1

Extract 1.2, portrays a sample of the average performance of a student who managed to moderately capture the shapes of a pawpaw, an orange, and a banana. The objects were well balanced giving the picture equilibrium of visual weight. Well-achieved three-dimensional forms gave the objects the illusion of being seen from multiple angles, bringing a sense of realism to the arrangement. Even so, this student failed to make good use of the full empty space of the work sheet provided. Thus, did not abide to the principles of space utilisation, perspective and definition of fore and backgrounds.

On the other hand, about 141 (7.60%) students who scored 4.0 to 14.0 marks did not possess technical and creative skills in still life drawing. These students did not appropriately show their technical skills in terms of light and shade treatment on the objects drawn. They presented a poor arrangement of the objects with improper forms. They depicted a poorly detailed drawing of a pawpaw, a banana, and an orange. Some of them demonstrated a lack of understanding on the importance of texture

as an element of art when creating a still life composition. They failed to portray the roughness and softness of objects in the picture making. Furthermore, principles that include balancing of objects in the picture plane, perspective to define depth in objects, and proportion to describe the relative sizes of a given still life object, were not adhered too.

Others managed to develop well-shaped drawn objects, but such objects were left unshaded and unseparated from each other and from their backgrounds, failing to depict correct still-life compositions. Moreover, the backgrounds and foregrounds made their objects appear to be hanging in space. Therefore, the above responses, clearly verify that students in this category had inadequate knowledge and limited skills in still life drawing, hence the poor performance. The extract: 1.3 a sample of an incorrect response to question 1.



Extract 1.3: A sample of an incorrect response to question 1

Extract 1.3, presents an incorrect response from a student with insufficient basic technical skills in developing forms of objects. The student presented the sketched objects with bolded lines all over the shapes. In addition, the background and foreground were not well demarcated where by the drawn objects look as if it was hanging in space. The light and texture was not applied at all on the objects making

the objects look flat and incomplete. Also, the principle of proportionality in drawing, which focus on the relative sizes between objects was omitted. This is verified by the size of the banana appearing bigger to that of the pawpaw contrary to reality.

2.1.2 Question 2: Nature Drawing

“Create a detailed drawing of electric poles arranged along the roads as seen in nature”.

The question required students to demonstrate their technical ability on applying perspective in drawing by best portraying a drawing of electric poles arranged along the road as it would normally appear in nature.

The question was attempted by 384 (17.20%) students. Among these, 47 (12.2%) scored from 6.0 to 14.0 marks, 305 (79.50%) scored from 15.0 to 32.0 marks and 32 (8.30%) scored from 33.0 to 40.0 marks. None scored 50 marks in this question. Generally, the students’ performance in this question was good since 337 (87.80%) students scored from 15.0 to 40.0 marks. Figure 2 summarises the students’ performance in question 2.

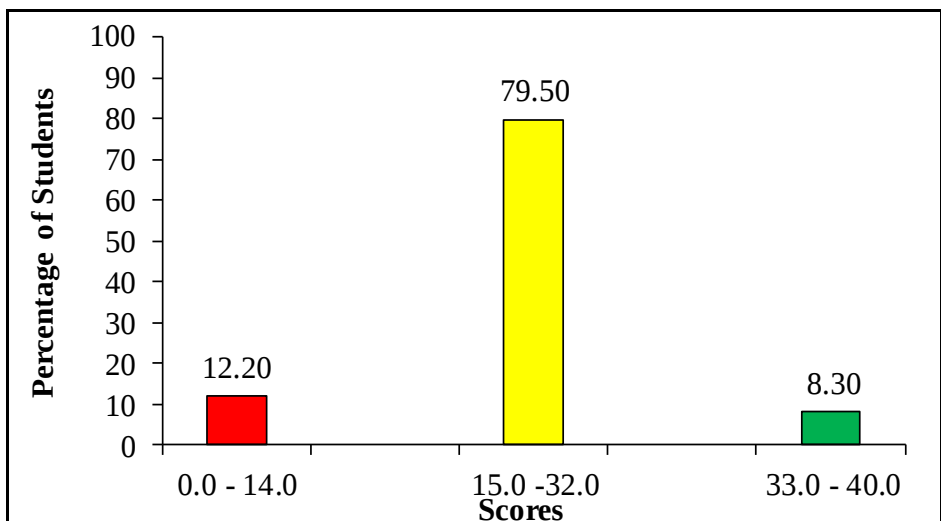
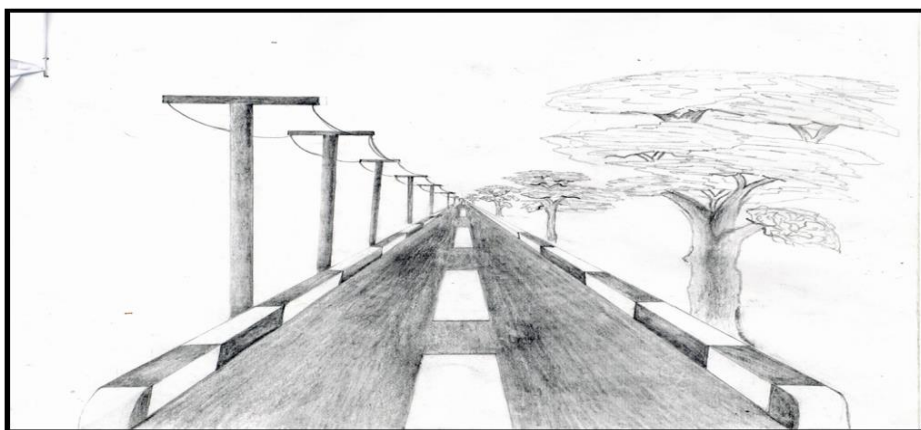


Figure 2: The Percentage of Students’ Performance in Question 2

Analysis shows that, only 32 (8.30%) scored from 33.0 to 40.0 marks. These students demonstrated good observational skills and great technical abilities in drawing. With special attention on perspective and the proportionality of features in the foreground, middle ground and background, students were able to adeptly capture the intended objects. Electric poles were seen spaced and arranged as expected. The long road was skillfully presented appearing wider towards the foreground and gradually diminishing in size from the middle to the background. Trees and other features captured in the negative space cemented the illusion of realism within their locality.

Other students presented the proper shapes of electric poles using quality-shading techniques, which allowed them to effectively develop realistic shapes, forms and textures. In addition, pictures were well balanced with satisfactory utilization of space, which requires the use of $\frac{3}{4}$ of the paper. Furthermore, dark tones and shadows were incorporated alongside the long road, managing to clearly define and display the textures of both tarmac and marram road. for the application of these features guaranteed well-organized and beautiful compositions.

On the other hand, few students in this category were able to capture the scene from a distance in their observation. They also employed well defined orthogonal projection between the sky and the ground, the horizon and the ground as well as the vanishing point for the road and poles. Extract 2.1 is a sample of a good response to question 2

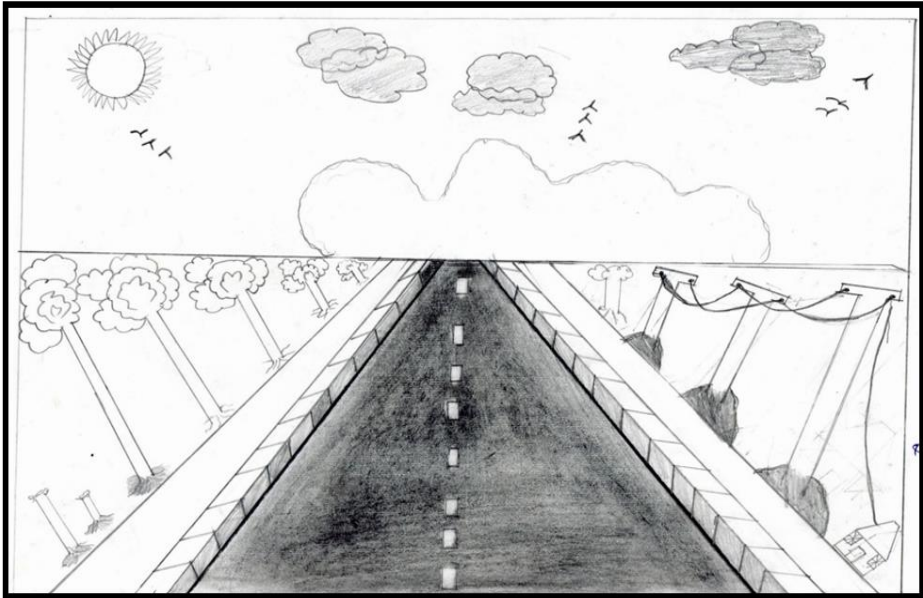


Extract 2.1: A sample of a correct response to question 2

Extract 2.1, shows that the student had sufficient knowledge of the guiding principles and elements normally used in drawing. This student, managed to fully wield the perspective principle as witnessed through how the objects in the foreground were presented to appear larger whilst gradually diminishing in size as it approaches the vanishing point in the background. Form and tone texture on poles and roads was well treated and helped to delineate their shape and form. Nevertheless, the student failed to depict other relevant natural features in the background to the point that the scene appears as though hanging in midair.

About 305 (79.50%) students who scored 15.0 to 32.0 marks had an average performance. Students in this category, presented objects into two dimensions as per question demand. The texture on trees, roads, and other features captured in negative space were properly applied. Perspective to define the object in background from the foreground were presented as required. Tones and shadows on the road and other features captured in the negative space were ably treated. Space utilization principle that required using of at least $\frac{3}{4}$ of the paper was taken into consideration. Others, who excelled, incorporated well-defined orthogonal projection to properly portray the position of the horizon, vanishing points and the sky. However, they failed to accurately position the poles, as they appeared to overlap on to road pavements.

Moreover, these students with an average performance failed to adequately present the captured object in negative space. For example, they made clouds in the sky appear closer and largely exaggerated. Birds that were seen flying in the background looked disproportionately bigger. The electric cables were shown to be unreasonably larger than the poles throughout. Extract 2.2 is a sample of an average response to question 2.



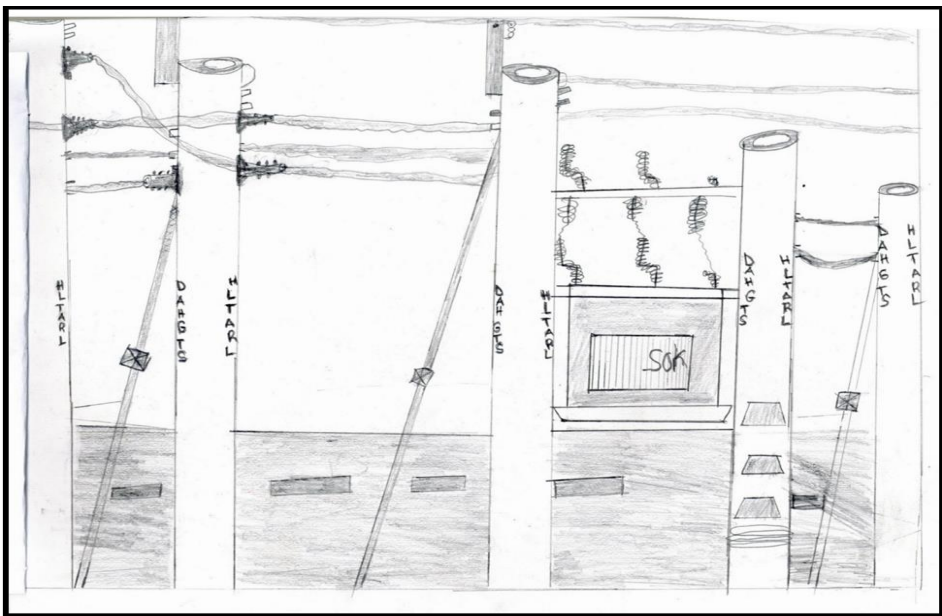
Extract 2.2: A sample of an average response to question 2

In extract 2.2, the student was able to portray a long road by using the perspective principle in drawing, which creates a foreground, middle ground, and background and in the form of a gradually diminishing sized road when viewed as though moving into the distance. However, the student was unable to correctly locate the electric poles, which seemed slanted to the right but were supposed to be upright. The tone and texture of the poles and other features were poorly handled, giving the image an unfinished appearance. Other aspects caught in negative space, such as the horizon, lines and clouds, were depicted closer, which goes against the rules of sketching objects from a distance.

On the other hand, 47 (12.2%) students scored 6.0 to 14.0 marks. Students in this category revealed poor observational skills and insufficient knowledge on how to correctly interpret their technical skills in nature drawing. As a result, they failed to effect proportion and perspective principles in their drawings. They added other features such as many trees, birds, and transformer like components on electric poles, which were not required. Likewise, their images were too flat and lacked realistic shapes and forms. Moreover, they used a small part of the provided space for drawing additional features contrary to the question, which required the use of almost the full paper. The roads

drawn could be seen vertically and the constant size could be seen equally from the foreground to the background of the picture plane. Some of them left their works as sketches without shading.

Furthermore, analysis shows that students who gave poor responses in nature drawing failed to apply perspective and proportionality to objects in the foreground, middle ground, and background. Tree trunks and electric poles appeared with uniform sizes from top to bottom. The dimensions and edges of poles, trees, and their canopies alongside the roads, their form and shape, were poorly developed exhibiting limited abilities in light and dark shading. Also, the poles and trees depicted failed to appear upright and were seen slanted either the left or right of the roadsides. Lastly, their work contained unnecessary pencil dust, colour specks, and sketched lines, which made the works look dirty and untidy. Markers in the awarding of marks consider the immaculateness. Extract 2.3 is a sample of an incorrect response to question 2.



Extract 2.3: A sample of an incorrect response to question 2

Extract 2.3 presents a poor response from one of the students who had inadequate knowledge and skills in drawing from nature. The student failed to adequately present the electric poles and the road in relation to the gradual diminishing size from the foreground to the background in

order to show perspectives, a major principle in brings three dimensionalities to a composition. This was the key principle being tested in this question. Tone and texture on poles were not applied making the poles seem two-dimensional. Additionally, a ruler, instead of free hand, was used which is not recommended in creative nature drawing.

2.2 Section B: Painting and Designing

This section comprised two questions (3 and 4) which tested students' painting ability and designing skills. Students were to attempt one question from this section. Each question weighed 50 marks.

2.2.1 Question 3: Pictorial Composition in Painting

“Imagine the ripe mangoes are displayed at the sellers table. Create a painting by using primary colours on an A4 sized manila sheet”.

The question required the students to present a painted picture of imaginary mangoes displayed on the sellers table by applying primary colours only.

This question was attempted by 374 (16.70%) students out of whom 134 (35.80%) scored 02.0 to 14.0 marks, 219 (58.60%) scored 15.0 to 32.0 marks and 21 (5.60%) students scored 33.0 to 39.0 marks. The general performance of students in this question was average as 240 (64.2%) students scored from 15.0 to 39.0 marks. However, none scored 50 marks. Figure 3 presents a summary of the students' performance in question 3.

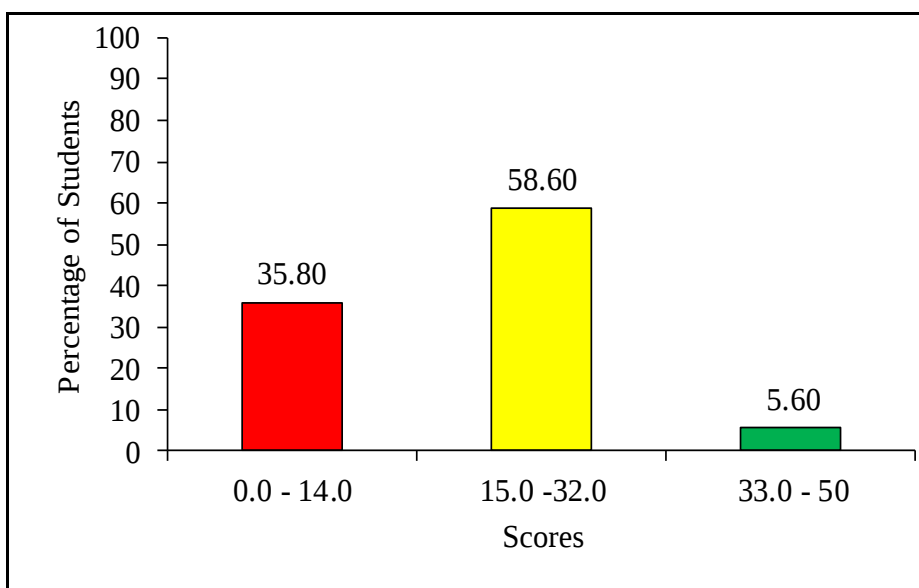


Figure 3: *Percentage of Students' Performance in Question 3*

About 21 (5.60 %) of students scored 32.0 to 39.0 marks. The analysis indicates that students who attempted this question correctly produced good pictures. Those students competently managed to effect correct proportions in the painted mangoes in relation to the sellers table, maintaining a sense of realism. This is essentially important. Pictorial painting is primary concerned with representation of the visible world in which realism is key. Further, students were able to successfully select an appropriate colour scheme, which required them to apply primary colours of red or yellow to better cement the idea that the mangoes seen were ripe mangoes. Red or blue was selected for the seller's table within their composition as per question demand. The colour schemes chosen were darkened by white or black colour hues to help build tone variation on the specific objects. Background and foreground, in their composition, as art elements in pictorial compositions that necessitate one to involve other elements captured in negative and positive space conveyed well the intended theme.

The students properly applied tones and created light reflections on the painted mangoes that in turn helped to create depth. Colour contrasts that determined the dullness and brightness of features used in the composition was most effective. More so, emphasis as a principle which

adds aesthetic value and helps the viewer's eyes to locate the focal point (mangoes and table) was rightfully ensconced within the centre of the composition. This further stands to show an understanding of the guiding principles of art and their outcome when employed during painting pictorial compositions.

In addition, other students managed to maintain the right brush strokes during colour application on the tables and mangoes items. They managed to develop the right textures on the presented objects and took into consideration the principle of appropriate space utilisation. They properly balanced objects in both positive and negative spaces of the picture plane to give visual equilibrium weight to the overall composition. Their work was seen neat and clear without colour misallocation. Sketched pencil work was well erased, and colour was neatly applied to efficiently develop the shapes of the intended objects. Extract 3.1 is a sample of a correct response to question 3.



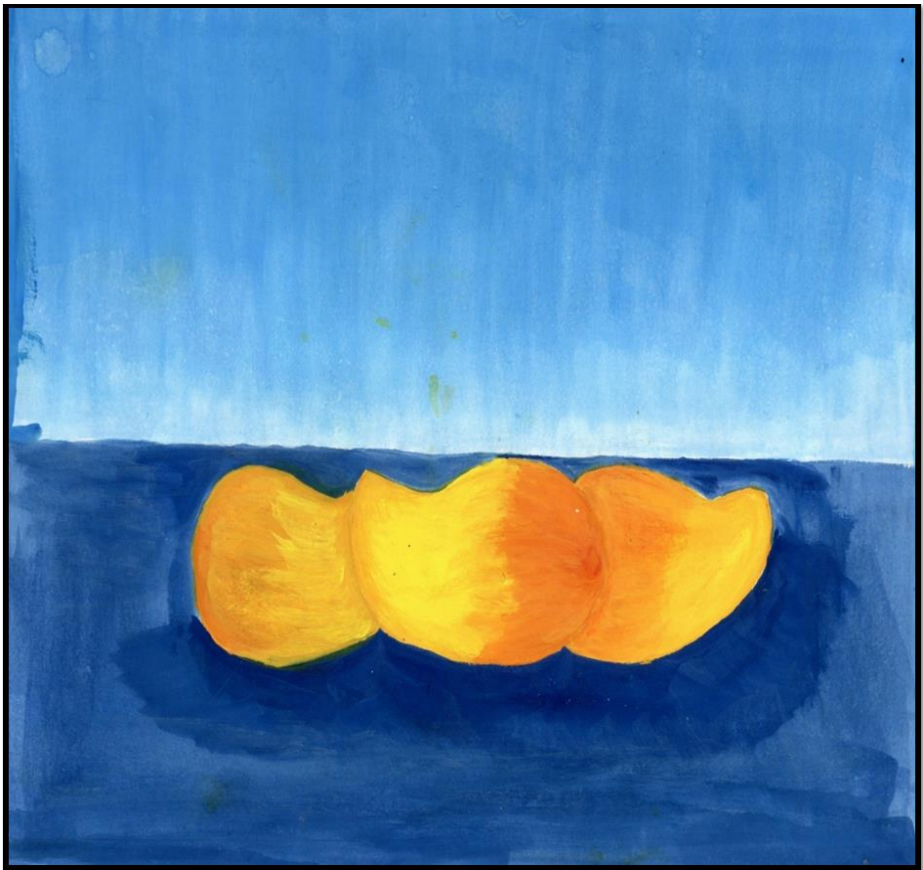
Extract 3.1: A sample of a correct response to question 3

In extract 3.1, the student managed to paint accurately with some primary colours of blue and yellow to portray ripe mangoes. The seller's table was well located as was stated in the question. The perspective was well applied by making the front part of the table larger compared to the back section of the table. Foreground and background were clearly defined.

Moreover, about 219 (58.60%) students scored 15.0 to 32.0 marks, obtaining an average performance. They created a pictorial composition of mangoes displayed on the seller's table somehow correctly. However, these students possessed limited technical painting skills, where they applied thick watercolors that could not express well the realistic textures usually found on mangoes, tables, and other elements incorporated within their pictorial composition. Had they had any mastery over painting techniques, they could have applied diluted and transparent watercolor washes that would bring the right smooth textures.

Others had limited colour-mixing knowledge when creating monochromatic values of primary colours in red, blue, or yellow. These skills would assist them to develop the right tones and produce the objects real colours thus producing the right shape and form. Still yet, these students were able to develop their pictures but forwent the background and foreground in their picture planes. As such, their pictures looked incomplete and unfinished. In addition, they managed to present heaps of mangoes on the seller's table but the shapes of tables and mangoes appeared two dimensional. They thus, failed to suitably portray the shape and form of the objects in their compositions.

A few of the students in this category failed to accurately balance their pictures in the centre of the space provided. Their objects were either left or right aligned, creating a visual disequilibrium in the picture, which should not be the case when presenting pictorial compositions. Others failed to display the realism of the presented objects as they had left them in the pencil sketch stage. False colours that did not reflect the natural colour state of red or yellow to match with the mangoes and red or blue to match with the table colour were utilised by some of them. Extract 3.2 is a sample of an average response to question 3.



Extract 3.2: A sample of an average response to question 3

Extract 3.2 is a sample of a student who managed to score averagely in this question. This student maintained the right yellow colour scheme to present the natural state of ripe mangoes. Different colour hues of blue were used to define the background and foreground. However, the student failed to properly convey the intended theme in the composition since it did not show the sellers table as prompted by the question.

On the other hand, 134 (35.80%) students scored 2.0 to 14.0 marks. The students who performed poorly in pictorial composition failed to present the theme as the question intended. These students failed to place the centre of interest as was expected on the picture plane. The pictures presented seemed small, sketchy, and hanging in space. Colour schemes were perceived differently where by objects such as mangoes were seen in blue or pure red colour. It should be recognized that pictorial painting

is mainly concerned with the representation of the visible world and as such, depicted objects should carry realistic features. However, in these compositions, objects that portray a state of natural appearance were not well developed. Light treatment to define depth within the heaps of mangoes seen on the table was not shown. These students used secondary and tertiary colours contrary to the recommended primary colour for the composition. In addition, colour contrasts was not comfortably deployed on the objects as too much yellow was applied against the artistic principle of contrast that states that too much contrast can damage the eyes of viewers. Further, the mangoes presented looked unnatural separated from each other on the seller's table, giving us a disorganized composition.

Some students left their picture's background unpainted. Those who painted it used thick and opaque paints that dominated the picture, destroying the point of emphasis and the picture's middle plane. Others in these aspects counter-traded by adding extra details such as the picture of a person, texts, plants, and buildings that dominated as the centre of interest in the picture, missing the mangoes, and tables which were the centre of the question. Extract 3.3 is a sample of an incorrect response to question 3.



Extract 3.3: A sample of an incorrect response to question 3

Extract 3.3, is a sample of a student who had an incorrect response. The student presented an untidy composition made by poor colour application, brush strokes, and pencil sketches that could be seen in the work. These elements are not recommended at all in pictorial painting composition. Pictures and forms of objects appeared two-dimensional and were heavily dominated by thick red patches of colour in the background. The student failed on aspects of the colour scheme as they were supposed to use only primary colours.

2.2.2 Question 4: Designing

*“You are planning to celebrate your friend’s birthday in a few weeks’ time. Design an invitation card to your friends using calligraphic letters carrying the message “**HAPPY BIRTHDAY TO YOU**”; it should measure 35cm x 25 cm. Use any three colours of your choice”.*

The question required the students to design a birthday invitation card by using calligraphic letters. It was attempted by 1,859 (83.30%) students who sat for this assessment. The analysis shows that 565 (30.40%) scored from 1.0 to 14.0 marks, 1,256 (67.60%) scored from 15.0 to 32.0 marks and 38 (02.00%) scored from 33.0 to 45.0 marks. Generally, the performance of the students in this question was good since 1,294 (69.60%) students scored from 15.0 to 45.0 marks, though none of them scored 50 marks. Figure 4 summarises the performance in question 4.

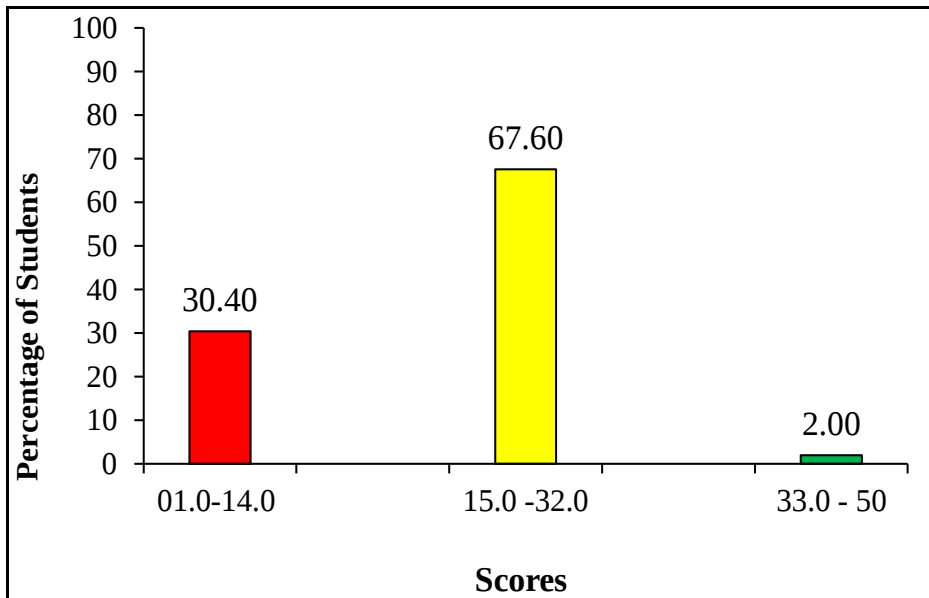


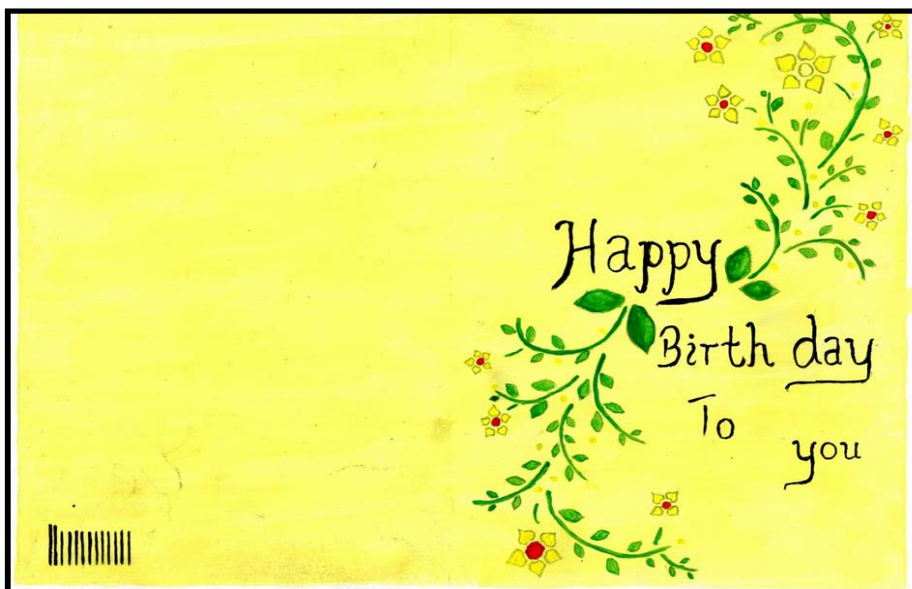
Figure 4: *Percentage of Students' Performance in Question 4*

The majority of students attempted this question where 38 (02.00%) of them scored from 33.0 to 45.0 marks. This is an indicator that they had ample knowledge of card design, demonstrating a mastery of the principles and elements used in design. Their designs maintained rhythm in the presented calligraphic letters. Unity was achieved using similar motifs, shapes and colour including similar colour contrasts and tonal variations in the form of light and dark coloured schemes. Other students in this group managed to accurately apply colours on letter shapes. Images/motifs used were compatible with the opted birthday card design. Dedication messages on the cards were engaged on the front panel of the card. The neatness principle was taken into consideration.

Furthermore, students in this category were skilled in applying the right colour washes by applying advanced painting techniques ensuring quality backgrounds for their cards. They adhered to calligraphic letter strokes, which either slanted to the left or right on their card designs, giving their design a professional face.

Lastly, these students did not leave pencil sketch work, which again made their work layout look neat and original, a major factor aimed for

in designed artworks. Extract 4.1 a sample of a correct response to question 4.



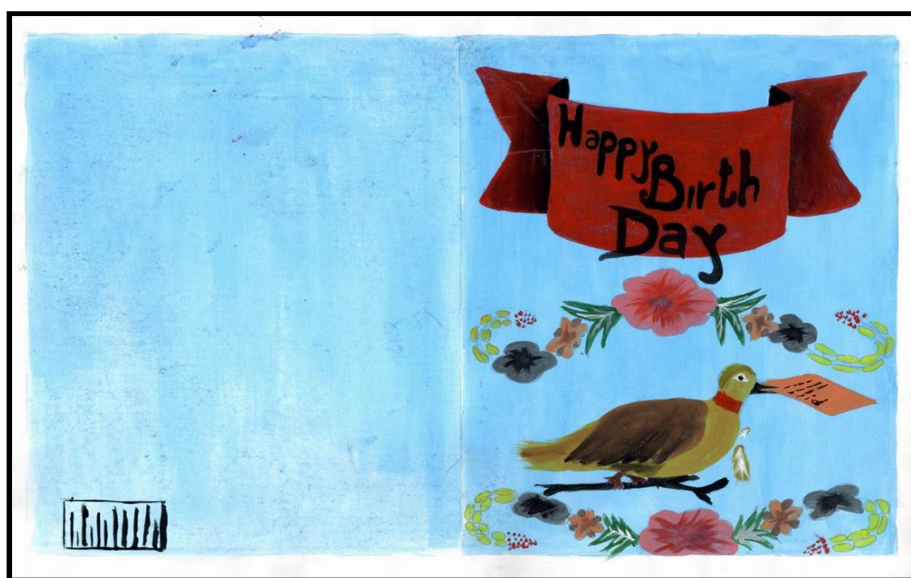
Extract 4.1: A sample of a correct response to question 4

Extract 4.1 shows a sample of a correct response in designing the birthday greeting card. This student was able to apply the appropriate motifs to convey the message. Textures and colour schemes of images used in design were extremely well applied. The card layout in two-panel format was fittingly demarcated. Rhythm and unity as a principle in design was beautifully achieved as the student used repeated motifs. The work seen was neat and clear. Nevertheless, this student failed to present their calligraphic letters correctly since the letter sizes were not consistent and slanting were strokes not employed.

About 565 (30.40%) students scored from 15.0 to 32.0 marks signifying an average performance. They demonstrated moderate skills and creative ability in greetings card design. These students were able to employ the right textures and colour washes in the background of their card designs. Principles of design such as rhythm, balance, unity, proportion, emphasis, movement, and contrast were correctly applied. Furthermore, these students presented applicable motifs/images/pictures, which are always encouraged on card designs as

they bring about feelings of joy to the card receiver. They maintained neatness and accuracy in calligraphic letter design. Letters were well bolded to bring a sense of contrast in a design.

However, there was failure to maintain rhythmic left or right strokes. In some graphics, the text presented as well as the motifs could be found on both sides of the card which is contrary to card design formatting where messages and motifs should appear on the front right side panel only. They also failed in colour choice, this is characteristic of students who do not possess sufficient knowledge or understanding of the elements of design and the rules that guide greeting card design. Extract 4.2 a sample of an average response to question 4.



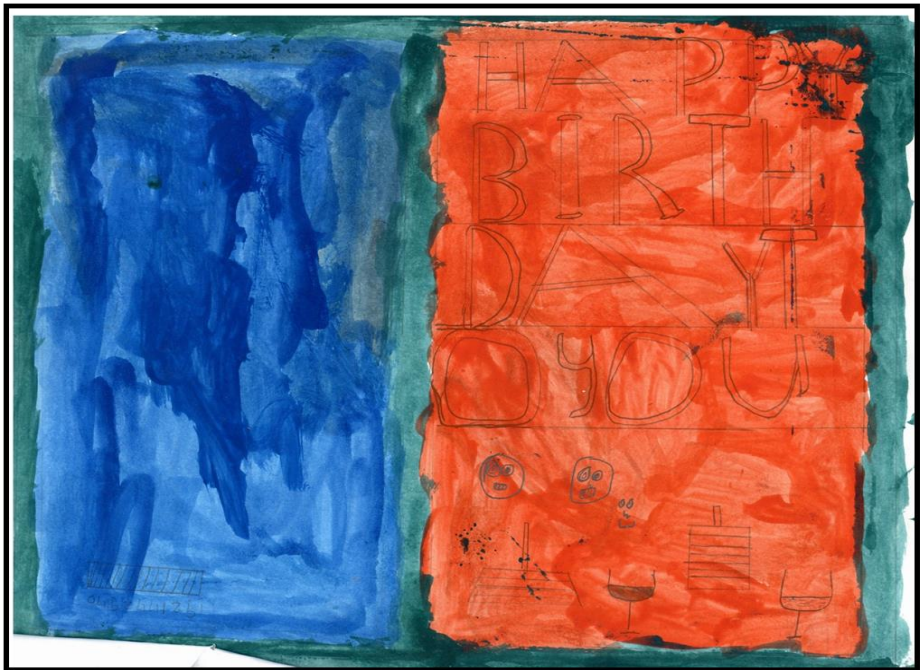
Extract 4.2: A sample of an average response to question 4

In extract 4.2 the student managed to apply a decent coloured background on the card. Motifs were creatively developed on the right side of the card panel as required in the card design structure but they failed to maintain the calligraphic slanting strokes and equal letter sizes.

The last category performed poorly and scored from 1.0 to 14.0 marks. These students lacked proper knowledge in designing. They failed to apply necessary principles and elements as used in design. They presented cards which looked like posters with poorly applied colours

on the backgrounds. They used block letters which were straight and unequal. These were not calligraphic letters which are usually employed to deliver festive messages. Others presented work that was not neat and tidy. Others applied thick and dark colours in the background of the designs making them forego the principle of contrast in design. Space utilisation and balance were not expertly handled, which made the art elements used in the card design look as if they were falling down.

More so, the students in this category left some of the letters unpainted and minute in size, which is not recommended in design. Also, calligraphic letters presented was mixed with block letters and seen touching the borders of the card. Extract 4.3 is a sample of an incorrect response to question 4.



Extract 4.3: A sample of an incorrect response to question 4

Extract 4.3 is a sample of a student who produced a weak response in question four. The student had scanty knowledge in greeting card design. The work was presented as a book cover. Other elements were not well arranged and spaced. Text sizes were proportionally not equal and pencil sketch lines were left in, which is highly frowned upon in

design. Either, the student ran out of time and was not able to correctly develop their concept and then add in finishing details to the final composition. This is also a case for students who did not amass sufficient practice sessions that would have helped them better organize and execute a more refined composition. Poor painting skills, seen through rough and inconsistent brush strokes as well as poorly addressed cards borders, is proof of limited or no practice sessions.

3.0 ANALYSIS OF STUDENTS' PERFORMANCE IN EACH TOPIC

Four (4) topics were evaluated in the Form Two National Assessment (FTNA) 2024. The analysis of the students' performance in these topics revealed that students performed well in three (03) out of four (4) topics assessed. These topics were *Still Life Drawing* and *Nature Drawing* and *Designing*. On the other hand, students performed averagely in one (1) topic, which was *Pictorial composition in painting*.

The general performance in this assessment was good as 84.16% of students passed the assessment. The *Still Life Drawing* topic that was tested in question one (1) had a greater performance (92.40 per cent). *Drawing from Nature* tested in question 2 had an equally outstanding performance (87.80 per cent). *Pictorial composition in colour* tested in question 3 had an average performance (64.20 per cent) and *Designing* tested in question 4 had good performance (69.60 per cent). Figure 5 summarises the general performance across the topics in 2024 assessment.

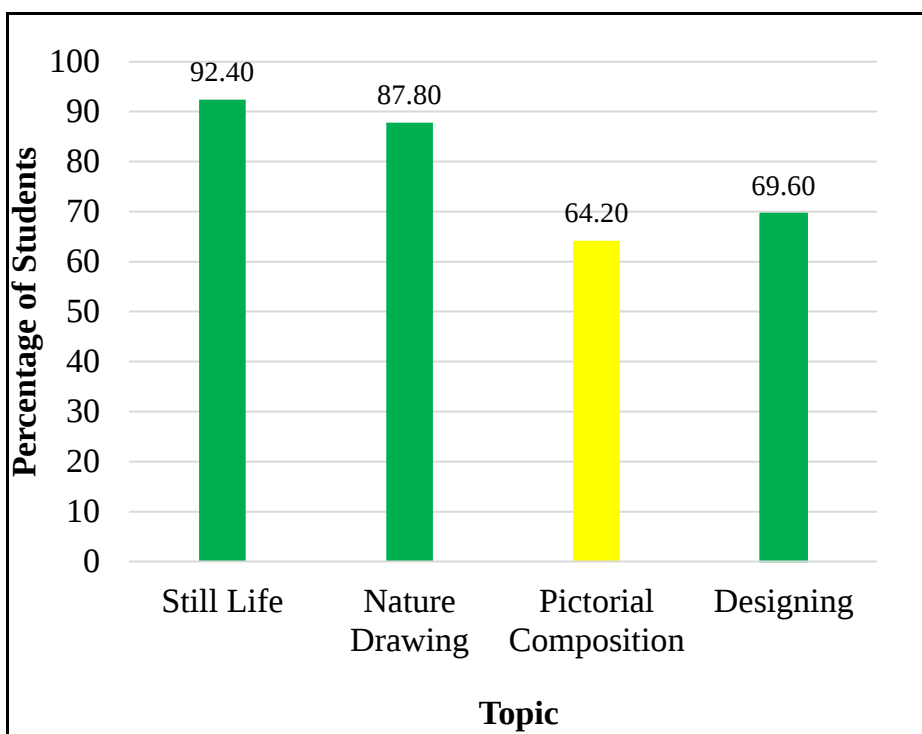


Figure 5: Percentage of Students' Performance in each Topic

When compared to the 2023 performance, the students' performance in each topic in the Fine Arts subject in 2024 showed that in *Still Life*, the performance decreased by 2.30 per cent from 94.70 per cent in 2023 to 92.40 per cent in 2024. The performance in *Drawing from Nature* decreased by 4.50 per cent from 92.30 per cent in 2023 to 87.80 per cent in 2024. Moreover, the performance in *Pictorial Composition* increased by 21.00 per cent when compared to 2023. In 2023, the performance was 43.20 per cent compared to 64.20 per cent in 2024. However, in *Designing*, the performance increased by 2.00 per cent from 67.60 per cent in 2023 to 69.60 per cent in 2024. A comparison of students' performance per topic between FTNA 2023 and FTNA 2024 in Fine Arts is summarised in Figure 6.

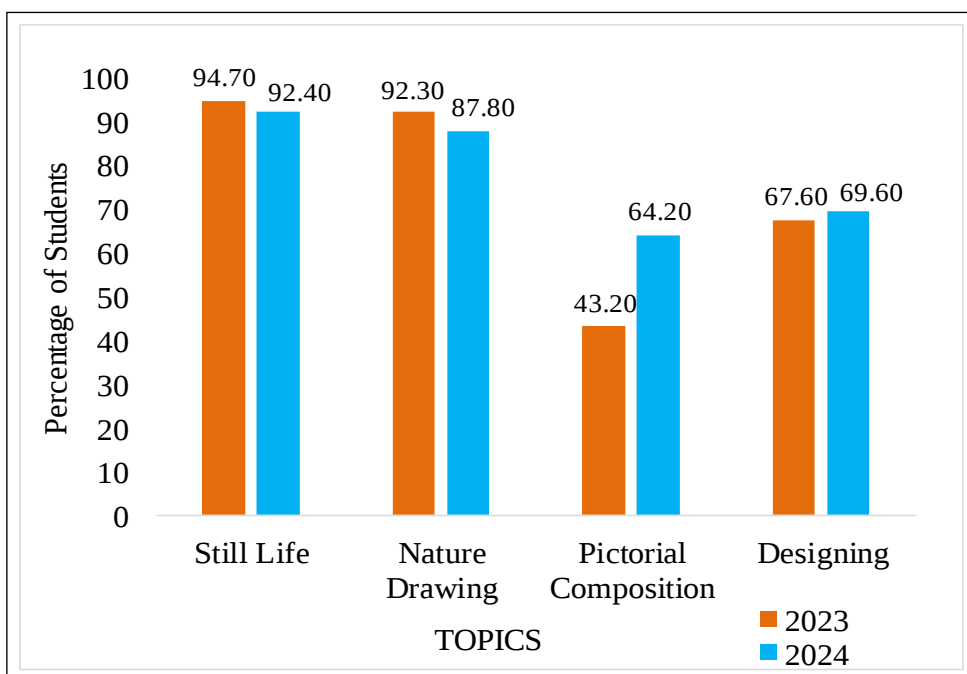


Figure 6: Comparison of Students' Performance in each Topic between 2023 and 2024

4.0 CONCLUSION

The general performance of the students in 016 Fine Arts for the Form Two National Assessment (FTNA) 2024 was good. A total of 1,876 (84.16%) out of 2,233 students passed the Assessment. Most students were able to use their technical abilities when attempting the questions. They demonstrated the necessary knowledge and skills to respond to the assessment. Moreover, 353 (15.84 %) students whose performance was weak, failed to practically apply the principles and elements of art. They failed to comprehend the requirements of the questions, which tested Drawing ability in *Still Life Drawing* and *Drawing from Nature*, painting ability in *Pictorial Composition in Colour* and designing ability in *Designing*.

5.0 RECOMMENDATIONS

The report from the analysis of items assessed, and the general performance observed in the Fine Arts subject in the academic year 2024 ends with the following recommendation.

- (a) Students should be allocated enough practical hours on the general timetable. As evidenced from the assessments, students who achieved excellent performances seemed to have amassed enough practice hours thus were able to develop more varied artwork. For a positive outcome in presented artwork, regular practice sessions are essential. These sessions help the students to improve their observational, imaginative, and creative skills.
- (b) Students are advised to follow the assessment instructions to avoid presenting responses that did not fulfil the questions' requirements. Findings in items responses identified a few of the students who designed a poster instead of a greetings card, which was against the question requirements leading to poor scores and ultimately failure.
- (c) Fine Arts students and teachers need to interact with practicing artists to acquire new technical skills in advancing artwork presentation. Both parties should conduct field trips, exhibitions, and study tours. Students should visit art galleries to learn how different works are aesthetically created and presented.
- (d) As it currently stands, due to advancements in technology, the creative industry is rapidly moving towards a more digitised way of developing products. To succeed in this same environment, learners will need to access these mediums early to be sufficiently competent and competitive. The ministry concerned and other stakeholders need to cooperate to advance and finance the purchase of digital equipment, software and tools to enable this progress.
- (e) Students should have their own materials and equipment to help them perform their own practice sessions during their extra time. An increase in individual practice hours could enhance students' personal skills in the subject.
- (f) Fine Arts teachers are encouraged to advance and adopt new teaching pedagogical approaches on the topic of pictorial composition to ensure competence in the topic. It was noted to have been attempted by fewer students during the assessment.

**Appendix I: Summary of Analysis of the Students' Performance in Each Topic
for FTNA 2024**

S/N	Topics	Question Number	Total Number of Question per Topic	Percentage of Students who Scored 30 or Above	Remarks
1	Still Life	1	1	92.40	Good
2	Drawing from Nature	2	1	87.80	Good
3	Designing	4	1	69.60	Good
4	Pictorial Composition	3	1	64.20	Average

**Appendix II: Comparison Summary of Students' Performance per Topics for
FTNA 2023-2024**

		2023			2024		
S/N	Topics	Number of Questions	Percentage of Students who scored 30 or above	Remarks	Number of Questions	Percentage of Students who scored 30 or above	Remarks
1	Still life	1	94.70	Good	1	92.40	Good
2	Drawing from Nature	2	92.00	Good	1	87.80	Good
3	Craft and Design	4	67.60	Good	1	69.60	Good
4	Pictorial Composition	3	42.20	Average	1	64.20	Average

