

PRINCIPAL EXAMINER'S REPORT



BOTSWANA
EXAMINATIONS
COUNCIL

BGCSE ART & DESIGN 2024

INTRODUCTION

This report presents observation made during the assessment of the Art & Design Syllabus. It covers 4 components being 0596/01 (Observation Study), 0596/02 (Interpretative Study), 0596/03 (Design Study) and 0596/05 (Coursework). The 2023 moderation commenced on the 09-10 October with standardisation. The field moderation started on the 12th October. On commencement of the exercise, the Malepa system experienced some technical challenges that put off Centres from having all the relevant documents ready. Though the schedule indicated that marks should have been in the system from the 4th to the 6th October, Centres took advantage of the unfortunate system lapses and did not prepare the relevant documents (attendance registers, summary mark sheets and order of merit) on time. Some Centres were found still marking whilst in one Centre candidates were still submitting works for internal moderation. This happened whilst field moderators were already at the Centre.

The report overtly present findings drawn from quality of candidates' responses through three (3) main assessment objectives as contained in the assessment syllabus, that is knowledge with understanding, personal investigation and development, interpretative and creative response to questions or themes from the above-mentioned components.

Instructions to Candidates

The examination instructions clearly state that candidates should write their names, Centre number, candidate number and question number clearly on the top right-hand corner of the front of each sheet of paper used. Some Centres only wrote on the top paper whilst others wrote on the left. These instructions are very important and should be followed for ease of identification of works in case they get detached from others.

However, for some, labelling of scripts was not up to standard as some candidates did not fully write their particulars as per examinations instructions, with some just labelling one sheet of paper instead of all the used sheets. There was a worrisome trend of candidates using an illegible handwriting which made it difficult for the examiners to capture candidates' details.

Similarly, there was one Centre which created information card for candidates' particulars and pasted it on the scripts, the idea did not work well as some of the cards fell off from the scripts and made it difficult to identify the works it belonged to. Some labelling had wrong Centre numbers for unified schools, candidates used Centre number for Junior Certificate whilst others used a Centre number that does not exist.

Some Centres continue to use staples instead of strings for binding scripts together. This is a worrisome trend as scripts get hooked or attached to other works of other candidates. Moreover, if scripts are packaged such that there is free play in the package used, works get to rub or scratch each other with staples, hence compromising their quality. Centres are once more encouraged to abide to instructions on fastening work together using a string on the top left corner.

Packaging of scripts

Botswana Examinations Council puts emphasis on packaging and labelling of scripts as it is essential for protection and identification. Therefore, Centres are provided with the necessary materials such as script packet envelopes, boxes as well as **guidelines for packaging of scripts**. Centres are to observe the following guidelines when packaging scripts:

- Candidates must write their full names, Centre number and question number on each script presented for assessment.
- Scripts for each candidate must be securely fastened together with a string at the top left-hand corner.
- Scripts for each component are to be sequentially arranged and packed in a separate envelope or package (no packaging of all components in one box).
- The component number should match with that on the question paper for which scripts are enclosed.
- A total number of scripts packaged in each envelope/box should be indicated in each package.
- A range of candidates should also be indicated on the outside of each package used.

It is worth noting that although not entirely, there has been an improvement in most Centres adhering to the above guidelines unlike in the past. Most Centres used branded boxes provided by BEC for packaging. However, some Centres used plastic bag packages and manila sheets which are not suitable to package Art and Design scripts. Other Centres left out important information like total number of candidates/scripts in a package including the range. Another commendable effort was that in most Centres, scripts were sequentially arranged and well labelled.

PAPER 1: OBSERVATIONAL STUDY

General Comments

BACKGROUND INFORMATION FROM TEACHING AND ASSESSMENT SYLLABUS

- (a) **Description of Component:** Questions are set to test the candidate's ability to represent from observation. Candidates must be prepared to draw or paint a subject from a choice, which include a Human figure, Natural and man-made objects and Interior or Exterior scenes.
- (b) **Instructions to candidates:** Candidates should make a study or studies from direct observation from one of the following. They may consult the Art Teacher if they wish. Studies may be either the whole or part of the subject. Small specimens or details may be enlarged.

Candidates are also expected to make a study or studies from direct observation from one of the themes given. Studies may be of either the whole or part of the subject. Small specimen or details may be enlarged. As the name of this paper is self-explanatory, candidates are expected to record what they see from direct observation. In this paper candidates are also expected to engage with and develop knowledge of visual arts, skills, techniques and processes and use of materials as they explore a range of forms, styles in the context of the chosen question. Candidates should analyse the objects, examine their properties, think about their potential range of meanings and form a better understanding of the composition. Candidates are also expected to pay close attention to detail to show mastery of basic elements and principles.

This paper has four areas which are Still life Group, Natural and Man-made, Human form and Landscape/Townscape. Each of these areas has two options making the questions eight altogether. The candidate must choose only one question from any area of their choice. Most of the candidates chose a question on Natural and man-made particularly question 2 (a) **A vegetable/fruit sliced open to expose the inside**. Very few candidates answered the questions on Still life group, Human Form whilst Landscape or Townscape was not attempted altogether. It is clear from the enrolment in this paper that the number of candidates is declining each year.

There were 370 candidates who responded to this component in 2023 as opposed to 435 candidates who set for the paper (Observational study) in 2022 BGCSE Art and Design. This translates to a decline of 65 candidates representing 14.92 %. Of all the 8 questions set some questions were answered satisfactorily while others were poorly answered.

General Performance

The overall performance of candidates in this component was somewhat the same as that of the candidates of 2022. The standards were neither raised nor dropped with inclusion of some archived scripts from 2022 as part of the standards used to compare performance. The significant decline of 14.92% in candidature made it difficult to conclude on statistical comparability of performance, however, the quality of the responses was judged to be of the same strength.

Comments on Individual Items

1 STILL LIFE GROUP

(a) An arrangement of a bicycle carrying an old luggage next to a chair

Knowledge with Understanding

Only 25 candidates translating to 6.76% who responded to this question used graphite pencil and or coloured pencils. These candidates only showed some competence in expressing form and structure. Appreciation of space and spatial relationship was satisfactory. Understanding of proportion and perspective showed competence whilst a few candidates are at the proficiency and expertise level. Most candidates had challenges in handling of tone and colour especially in controlling the medium to give a good effect of light in different forms and surfaces. The surface qualities ranged from shiny part of the metallic components of the bicycle, different types of bags made from a range of fabric and leather also provided challenging texture variations. This was also made challenging by the addition of the chair which came in different form, shape and texture.

Interpretative and Creative Response

This question challenged candidates to demonstrate creative approach to metals surfaces, fabric of bags and chair designs. It was a demanding question. Some candidates forgot to include the bag or the chair in their responses hence partially answering the question. Though the articulation of the textures of the wheels of the bicycle was interesting, the perspective and form of wheels proved challenging to some candidates. The way candidates expressed their ideas ranged from satisfactory to competent expression of visual ideas. Only a few candidates showed proficiency excellent or expertise in expression of ideas. Demonstration of ideas as shown by individual responses and their interpretation was barely perceptible. The response was too literal and lacked sensitivity. The interpretation only showed some awareness on appreciation of aesthetics.

Personal Investigation and Creative Response

Several studies proved that candidates explored different angles of the still life to creatively find a suitable angle that could depict all the three subject as per the demand of the question. Whilst some appreciated the still life from a suitable viewpoint, other candidates settled for a more compromising position that led to them failing to see or depict one or two other items that the question wanted. Some would show only the bicycle without the bag and chair, whilst others compromised the bag and only concentrated on the bicycle. Most candidates researched appropriate sources to develop their ideas. Some candidates lacked commitment and vision as they failed to show development of their ideas in a satisfactory manner. Development of ideas lacked competence and maturity but showed some awareness and inadequate competency.

(b) A pile of jewellery next to a jewellery box

Knowledge with Understanding

Only 22 candidates responded to this question representing 5.68% of the candidature enrolled for this component. This question demanded candidates to explore surface qualities of any form of jewellery such as rings, necklaces, earrings and bracelets. The materials could be made of precious gold, silver, glass, plastic or wood. This provides interesting surface qualities that candidates can settle for the one

they are comfortable with. Ironically, very few candidates answered this question and the ability of candidates who responded to this question ranged from competence to proficiency in the manner they expressed form and structure of the different ornaments. Their appreciation of space and special relationship was satisfactory and the manner they used the chosen media was showing some maturity and proficiency. The geometric shapes of the jewellery box provided an element of movement that could not be easily achieved on the jewellery items. The choice of the bag was equally interesting that most candidates used a leatherette bag that provided good texture to be explored.

Interpretative and Creative Response

Most of these candidates expressed their ideas visually ranging from good to proficiency. They also demonstrated quality ideas showing a well thought solution leading to an interesting product. The jewellery would be placed either around the bag or overlapping from one corner of the bag flowing to the foreground. This demonstrated some level of understanding of art elements and principles.

Personal Investigation and Development

Candidates explored different types of jewellery before settling for the one that provided aesthetic arrangement and illusion of pile. Most of the candidates researched appropriate sources and these sources varied from simple to complex shapes and forms allowing a broad investigation of the subject matter. The candidates showed much commitment as evidenced in the manner the different ideas were explored in a series of well-presented layouts. Generally, candidates settled for beaded jewellery with few candidates opting for shiny ones. The beads proved challenging as candidates struggled to expose the finer details in their studies hence providing mid-range tones that made it difficult to represent the beauty of the jewellery they studied. The concept of a pile added to the problem of easily defining form and structure of the objects studied.

2 NATURAL AND MAN-MADE FORM

(a) A vegetable/ fruit sliced open to expose the inside

Knowledge with Understanding

Most of the candidates attempted this question, 293 translating to 79.19% of the cohort. Responses were particularly on the fruit sliced open to expose the inside and different kinds of fruits were presented. Pawpaw, apples, bananas, pumpkins, melons oranges were observed. Some candidates observed a sliced cabbage. Different Centres attempted this question, and the display and performance varied from one Centre to the other. Generally, most candidates performed above average. They satisfactorily expressed form and structure, but some could not competently or proficiently express it. Their ability to appreciate space was good but did not show complete mastery of this understanding as their control of media was wanting. The dominant media used was coloured pencils followed by graphite pencils. Very few candidates used paint and ink proficiently.

Interpretative and Creative Response

The candidates' expression of ideas ranged from satisfactory to expertise. The placement of one time to be studied required candidates to be creative in creating movement across the flat plane they worked on. They also demonstrated well thought ideas leading to a good solution responding in unique ways. Their judgement based on the nature of the fruit as the subject and its properties was well thought off

as candidates did not just pick fruits randomly. They picked interesting shapes and form to depict different elements and principles.

Personal Investigation and Development

Candidates researched appropriate sources as they collected a variety of primary items that aided the response to the question. They also showed commitment in the development of their ideas in a series of layouts. This helped to come up with a powerful movement towards maturity and development of the final product. Some opted to explore different types of fruits or vegetables in all the 3 support works and ultimately doing a different item at the final stage. This provided varied responses; however, candidates could not easily demonstrate mastery of one item as they hopped from item to item.

- (b) An open box filled with bolts and nuts

Knowledge with Understanding

A few candidates (28 representing 7.68% of candidature) responded to this question and their responses were satisfactory. The medium used was the lead pencil and ink which were controlled so well to show clarity of intention. Some opted for an upright opened box whilst other candidates placed it on the side with bolts and nuts appearing flowing or spilling off the box. The surface qualities of the bolts and nuts were explored so well showing the metal effect. This enabled the candidates to recognise and render form and structure easily. What was disturbing for most candidates was the appreciation of space and spatial relationship in the usage of the picture plane, but the pictorial organisation was satisfactory. The performance ranged from average to above average for most candidates.

Interpretative and Creative Response

These candidates explored their ideas visually and candidates had their unique display enabling them to have varied responses. The choice of bolts and nuts provided an intricate but interesting twist and turns, depth and illusion of distance of the pile. Candidates could manipulate the negative space in between the bolts and nuts to emphasise depth of the box whilst at the same time demonstrating perspective by varied size of bolts and nuts in the box. There was no interference or manipulation of the research objects, most candidates demonstrated quality of ideas as seen in real life objects. The way they arranged the objects showed maturity and appreciation of composition. Other candidates opted for a simpler box whilst others went for a box with decorations or lettering on the outside to be explored.

Personal Investigation and Development

Most candidates researched appropriate sources except a few who used a board instead of a box. The bolts and nuts varied in shape and size making very interesting compositions. A series of layouts and experiments leading to the final piece making good movement toward maturity were shown. This evidenced commitment by candidates.

3 HUMAN FORM

- (a) There was no candidate who responded to the question.
- (b) A close up of a figure plaiting or preparing hair.

Knowledge with Understanding

Only one Centre attempted this question on human form with only 2 candidates representing 0.54% of total candidature. The candidates used lead pencil and ink as their media. The results were satisfactory as the candidates were able to recognise and render form and structure to depict the plaited hair making well thought out patterns and styles. One candidate had challenges showing proper forms, proportions of the hand's fingers and knuckles. Generally, the candidates handled tone and media in a controlled manner.

Interpretative and Creative Response

Candidates expressed their ideas visually and responded to the question in unique ways as evidenced by a variety of compositions showing the subject in question. The close up of fingers and plaited hair provided an elegant response to expose texture of the hair, plaiting style and the cross hatching of the lines of hands. The different ideas helped in description of the theme in a relaxed and loose manner rather than literal description.

Personal Investigation and Development

The candidates researched and developed their ideas in a series of layouts and explored different ways before coming up with the final solution. The exploration of hands twisting and turning provided a series of interesting studies. The varied angles of hands knotting and plaiting the hair, the lines in between the hair rendered fascinating studies. This showed commitment on the part of the candidates, and it also helped to make a purposeful movement towards maturity of the final piece.

4 LANDSCAPE OR TOWNSCAPE

(a) There were no candidates who responded to the question.

(b) There were no candidates who responded to the question.

PAPER 2: INTERPRETATIVE STUDY

General Comments

Interpretative Study component is increasingly becoming one of the popular components in the BGCSE Art and Design syllabus. This may be attributed to the high creative response as candidates are allowed to represent or interpret themes in any way they wish. Once more all the thirty-four Centres had registered and submitted works in this component with a notable increase in candidature as compared to the cohort of 2022. The 2023 candidature was 1285 compared to 1161 in 2022, that translated to a significant increase of 9.65 %.

Though many candidates continue to opt for this paper, there is a lot of administrative work that Centres need to put in place especially preparation for the examination. It has been noted that candidates submitted a smaller number of preparatory works and, at times half done. There was evidence that a lot of candidates within the same Centre shared same research ideas, hence compromising creativity.

Centres should take cognisance that whatever the choice of question, method of interpretation, or media used; the key to success lies within the preparation period and the amount of time and effort a candidate spends on this important aspect of assessment. Irrespective of the ability level of candidates, candidates who do well are those who show evidence of planning and spend quality time on support works and submit logically well thought out series of works.

General Performance

Candidates executed their responses in a number of approaches and a range of media that included pen and ink, lead pencil, coloured pencil, water colours, and acrylic paint. Coloured and lead pencil continue to be the most common media.

There has been a slight increase in the quality of responses this year of 2023 as compared to the previous year with candidates having shown good artistic skills and creative ability in their chosen themes. Generally, responses impressed with personal vision and commitment with studies demonstrating ability to organise and express ideas visually from start to final solutions. Although a few displayed some limitations, most candidates did a commendable effort in investigating secondary sources, using chosen media and handling tone and colour. Most of the responses were on the competency range, and a few fell below average, proficiency as well as expertise level in knowledge with understanding, interpretative, creative responses and personal investigation and development. In-depth exploration of visual research other than presenting replica of single images would be recommended to stimulate candidates' creativity, personal interpretation of questions, originality and interesting solutions.

Comments on Individual Questions

1 WILDERNESS

This was the third most popular choice with about 21.62% candidates who attempted it. Responses were varied production of delicate studies, combining ideas from the starting point to the final work. The most popular ideas and concepts were human figures showing different expressive emotions with majority responding or opting for literal interpretation as opposed to metaphoric approach. Graphite pencil and coloured pencils were used extensively from start of preparatory studies up to the production of final ideas. Many had carried out their research work well which helped them to also attempt this question trying unstructured compositions without due care in their planning even though they had very good primary

sources. Most of the work at the lower levels resorted to literal solutions dominated by substandard cartoons, ghosts, sunset, and the predictable skulls and other surrealist imagery which were mostly blurry. The approach of single imagery Centred on the paper proved wanting in compositional organisation hence candidates lost some marks on creativity and interpretation of the subject matter.

Candidates' responses mostly demonstrated competency in expressing quality of form, line, shape and structure, showing understanding of space and spatial relationships. There were some who were very good in expressing ideas visually going to proficient and expertise level. They were able to show understanding of surface qualities and effectively used colour and tone which resulted in aesthetically appealing and well thought solutions. However, there were few candidates who displayed limited creative skills with weak compositional organisation. They did not thoroughly investigate original and secondary sources, hence compromising originality.

2 SWEEP AWAY

This was the second least popular choice with only 6.72 % of candidates responding to this theme. The subject matter was dominated by love scenes with figures holding hands and kissing or celebrations from sport scenes (victory celebrations). Very few had explored the subject matter of animals, mostly wildlife. There were some quite interesting imaginative compositions inspired by good research ideas. Some candidates were unable to effectively record the expressive mood the theme demanded. Much of the preparatory work and ideas at the lower levels were underdeveloped ideas, less explorations, one research and candidates were hindered by poor drawing and tonal application as well as variation of skills in mark makings. Works seen in the mid to lower levels of performance descriptors generally showed isolated and unrelated images, compositionally unsound with no relationship. Some of the drawings were technically communicating relevant mood, but the preparatory studies tended to be repetitive and lacking in imagination and experimentation.

3 DISINTERGRATION

This question had only 14.81% of candidates' responses, submissions were mostly within the very good, competent, and satisfactory attainment levels. Candidates had researched the impressionist, surrealist and scenes showing different subjects wearing away. There were some interesting interpretations and lively responses that depicted several conditions of disintegration. Thought-provoking compositions depicting complex sceneries and situations were attempted with confidence and courage. Candidates used a variety of media, and the use of paint (wet media) was attempted in this question. Average works lacked compositional structure as candidates used single images throughout their works with a lot not showing personal investigation and development from secondary sources. There was use of stylised imagery from cartoons and flat dragon inspired by Chinese patterns. It was at this level that excessive use of silhouettes and indiscriminate use of comic art was observed. This type of approach is mostly lacking in form and structure imperative for translation of expressive ideas.

4 BOISTEROUS

This was the most popular question at 28.77 % submission and entries covered the full ability range from awareness to expertise Compositions were generally predictable with a high use of human beings showing different moods and emotions. Very few candidates had considered alternative subject matters like landscapes. There was evidence of careful interpretation of themes which included not only form and structure but also depicting feelings. Overall, the submissions had a good understanding of media, techniques, processes and application, with some adopting a more hyper realistic and expressionistic

approach. Work in the competence range tended to lack development and investigation with candidates submitting few unfinished works, they neglected the scintillating pictorial arrangement which is crucial in this paper. Many candidates used pencil, pens and mostly monochrome media which seemed problematic in terms of form, structure, tone and colour. Some good preparatory works were submitted but unfortunately most of them did not inform the final work. The development stage was often almost neglected, and the lack of original research also impacted on the personal and creative responses of the outcome. This question was deceptively attractive to the weaker candidates but had trouble when it came to achieving convincing composition and rendering human figures as they were the popular subject matter. Perversely, there were those who managed to do well on small scale single images but fell short when they tried to combine ideas.

5 RE-UNION AT THE MALL

This proved to be a less popular choice with only 3.01 % of candidates responding to it but the work seen was mostly in the mid to upper mark range. Theme interpretation had clearly been informed by investigating actual scenery of the mall such as shops street stalls and flats buildings, which then offered excellent scope for development and experimentation. However, among the lower mark ranges, candidates often lacked the ability to show the mall (either physical or expressive) aspect in their interpretation, with some studying design like concepts which lacked compositional structure necessary for this component.

There was overuse of same research in this question which resulted in limited creative response as most candidates used similar approaches, though they differed in skills and handling of media. The subject matter was mostly depiction of human figures, that is people or couples meeting at the mall. Some responses were basic, showing lack of understanding of the chosen theme and in-maturity in expressing and interpreting ideas visually. Investigation of both original and secondary sources to come up with interesting compositions was also limited.

6 DISILLUSIONMENT

This was the second most popular question with 25.06 % submission with candidates scoring from awareness to expertise. The most popular interpretation was of people depicting sorrow, disappointment, grief and scenes of displeasure in different settings and cultural contexts. The best outcomes were of very good figure studies placed in context with a good handling of colour to create mood and atmosphere. These were due to extensive research from primary and secondary sources. As with other questions, candidates in the lower mark ranges neglected the preparatory work, leaving them with little choice of images from which to explore, combine and develop. Some simply filled their pages with repeats of single images often copied from popular internet pictures therefore failing to manipulate or arrange personalised responses. The weakest were additionally limited by a lack of compositional structure, use of media, techniques and processes as well as form and structure. As it has been the trend, very few candidates used abstract art exploring with not so common subject matters like piled objects, wood, old car and ruins. Their composition displayed complex semi-abstract compositions showing originality, vision and commitment.



PAPER 3: DESIGN STUDY

General Comments

All Centres subscribed to this paper; a cohort of **2030** made entries in this component compared to **1807** candidates in 2022 who subscribed to this paper. Sharing of same research information by some candidates within a Centre was common. Incomplete design concepts were observed in most Centres. Single page script was recorded in some Centres coupled with poor craftsmanship in most of the scripts. For this component, candidates are expected to assess a design brief, research, develop and create a solution to the problem presented.

Comments on Individual Sections

Lettering, Illustration and Calligraphy

- 1 Create a name and design a logo for a company selling Aquatics Supplies. Show how a log will appear on a business card and company flier.

Majority of candidates who responded to this question ranged from just above competence to below awareness, very few in proficiency range. This was a two-part question; the expectation was to **‘design a logo’** and **‘show that same logo on a business card and company flier’**. In some Centres, there were instances where some candidates only designed a logo and failed to depict the exact logo to the other part of the question (on a business card and company flier).

Designing a logo was a success to majority of candidates who attempted this question. Candidates demonstrated in-depth investigation of original and secondary sources as well expressing quality of form, line, shape and structure. Candidates were to then transform the same logo design expression into a business card and a flier. However, the logo was either omitted or altered from the initial design. This led to learners not fully responding to the question. There were changes in logo elements as displayed from the original design. A new typeface design would be created to accommodate different situations and candidates barely managed to apply principle of proportion and perspective where it was mostly needed. Basically, there was clear inconsistency in regard to attempting various placement of logo and other elements on different items. It was very evident that candidates did not give a well thought out solutions of creatively designing for the other part of the question.

Candidates who demonstrated proficiency in displaying an informed aesthetic judgement handled tone and colour as well as rendering form, and structure was observed. But uncontrolled free hand lettering / calligraphy was evident in some designs, and this compromised the intended quality.

Despite the commitment and vision in assessing a design problem from learners who did well, some candidates were not able to complete their intended designs in all/most studies. But there were signs of maturity and sensitivity from the visible structure to the areas they have worked on.

- 2 Based on Anti-poaching. Design the front and back cover of a book which include the title, the authors name as well as the publishing company.

This was one of the lowly attempted questions. Some of the candidates who responded to this question generally produced average designs that concentrated from above competence to awareness. Majority of candidates managed to show the book cover designs (Front & Back covers with spine). Responses

showed understanding in rendering structure of the desired layout of a book cover. Assessing a design problem and arriving at an appropriate solution was very satisfactory to most entries thus demonstrating an informed aesthetic judgement.

Most of illustrations within the layout depicted some minimal ability in application of elements and principles of design. The technique in the use of media in most designs demonstrated understanding of form, value and texture. Very few responses managed to satisfy proficiency to expertise in relation to performance descriptors. Their commitment in handling tones and colour in a controlled and in an intentional manner displayed thorough development of the intended concept.

3 Design a package for a new toothpaste. Create a name for the product and show how the final layout will appear in a die-cut and in 3D.

The question requires candidates to creatively produce a flat design (in a die-cut) and a 3D (Three Dimensional) package design. Most of the responses/designs had demonstrated competence to proficiency in recognition of rendering aesthetic quality of the intended concept, with a few in the awareness range.

Most of the Die-Cut designs showed some well thought out presentations. Candidates satisfactorily managed to express form, shape, line and handled tones and colour in a more controlled and intentional manner. However, some of them failed to translate the flat designs into 3D effects. Resizing and positioning of some elements into various facets to depict 3D effects were barely achieved. A couple of elements/text were either misplaced or transposed, hence not resembling the flat design (from the die cut). The creation of a brand name and illustrations were visually appealing. However, some candidates struggled to have readable name of the product as it was obscured by the somewhat busy illustration. Other creative ideas were out of the ordinary (non-conventional approach), fusing mandala patterns into the package design. This proved challenging for some responses where the illustration and the product name could not easily communicate what the product was all about. It could be mistaken for something different from a toothpaste.

4 Basing on the theme of your choice. Design an advertising poster for a horse race activity that is hosted in your locality.

There was evidence of in-depth research investigation by candidates who attempted this question. They had good design processes which easily directed them to arrive at an appropriate solution of the design brief. Most of the candidates demonstrated competence in expressing quality of form, line, shape and structure in a more mature and intentional manner. Basically, some commitment in capturing details was observed throughout the production processes as shown in a series of rough layouts of horse riders or horses in a track. A good number of candidates showed a grasp of some technique and a few showing expertise of technique as they were rendering some various intricate and appealing illustrations. When it comes to lettering/calligraphy, lack of sensitivity was observed in controlling chosen media as far as rendered lettering /calligraphy was concerned. The free hand execution of typeface was common in some calligraphic designs, and this basically compromised the ability to

express aesthetic quality even after rendering some well informed and expressive solutions. This was common across most Centres.

Very few candidates used computer as a tool to produce their designs and most of them showed some grasp of technique in rendering effects. They had basic understanding to demonstrate competency to proficiency in expressing quality in application of elements and principles of design. Generally, characteristics of poster design was visible from most of the candidate's scripts. For instance, illustrations as well as text/calligraphy depicted some sense of harmony and thus relaying the intended context.

Environmental Design

- 5 Design a sculpture based on farming that will be erected in a mall and show the site plan including buildings/structures around the sculpture.

A very low subscription was observed. Candidates in this question were all in competency range. The candidates demonstrated minimal ability to express quality of form and handling of tones and colour in a controlled and intentional manner. They only showed some grasp of understanding in the technique of rendering elements as well as principles of designing a statue, the site plan and its immediate surrounding.

Interior Design

- 6 Design some illustrations for a mural that will be placed behind a Pulpit in a church. Using calligraphic typeface of your choice, include a short verse as part of your mural.

Most of the candidate that responded to this question generally produced average designs that concentrated from above competence to awareness. Very few managed to satisfy proficiency and expertise range of performance descriptors.

Majority lacked in depth research investigation and development of the design problem to arrive at an appropriate solution. Generally, the calligraphic script and illustrations lacked coherence. In some instances, the illustrations will be well rendered with adequate ability to express form, tone but lack of sensitivity was observed in controlling media as candidates rendered lettering /calligraphy. The free hand and uncontrolled execution of typeface was common in some calligraphic script designs, and this basically compromised the ability to express aesthetic judgement even after rendering some well informed and expressive solutions (form, tone and structure) in some illustrations. This compromised the aesthetic judgement of the intended concept.

It was evident that candidates in expertise range managed to have control in providing well informed solutions as well as rendering forms, tone of illustrations and text/calligraphy in a more balanced way to communicate the intended response. Application and ability to express ideas visually was of satisfactory quality. There was evidence of maturity as candidates treated lettering/calligraphy with some sensitivity to demonstrate an informed aesthetic judgement on their designs. Some complete mastery of technique in use of material was displayed, providing elegant solutions. The common responses were explored from religious stories of the bible then presented in silhouette form. Only a

few expressly used 3dimensional form and going an extra mile to show the mural in a church building by the pulpit.

Fashion and Fabrics Design

- 7 Design an elegant costume that will be used in a Science Fiction Movie. The costume must be inspired by a combination of Cyber style. The final presentation should show the front, back and side of the costume.

Most of the candidates who responded to this question were in competence to awareness range and it was evident that some responses did not show maturity in assessing a design problem and arriving at an appropriate solution of the intended idea. Some exploration of ideas in order to produce well thought out solutions was very minimal throughout most scripts. There was barely a link from various sides of the costume. In some instances, there was only one facet of the costume even-though the question dictates that the final should show the front, back and side. As such the question was not fully addressed, hence compromising the aesthetic judgement of the intended concept.

- 8 Using two motifs effect of your choice design a pattern suitable for blinds to be used in a lodge.

More than half of the cohort attempted this question, it was evident that a wide range of responses were mostly from awareness to higher proficiency and fewer in expertise range. With a bulk of it in the competence range.

Expertise Range: candidates in this range showed high level of maturity in assessing a design problem and exploration of ideas to come up with well thought out solution. This was made possible by finding appropriate and relevant research materials which were deeply explored. Well spell-out registrations and combination of motifs were clearly explored to express a well-informed aesthetic judgement. Candidates paid maximum attention to the positive as well as the negative spaces within the picture plane. Mastery of chosen media was well executed with maximum attention to finer details.

Handling of tone and colour as well as rendering form was controlled in an intentional manner and thus ultimately managing to creatively develop and produce clear concept which addressed the question. Others went an extra mile to show how the pattern design will appear in context. Basically, there was evidence of commitment and personal vision in assessing a design problem and arriving at an appropriate solution hence, producing some outstanding designs.

Despite the commitment and vision in assessing a design problem, some candidates were not able to complete their intended designs in all of the studies or most studies. But there were signs of maturity and sensitivity from the visible structure to the areas they have worked on.

Competence Range: Generally, majority of candidates showed some competence in investigating both original and secondary sources. Their pattern effects showed a well thought out layout structures that would qualify to be used for the intended purpose. It was evident that candidates assessed a design problem and adequately explored some various technique, approaches to show development of ideas in a series of rough layouts so as to arrive at an appropriate solution. Their understanding of use of space and proportions in various elements was properly executed hence final presentation of

scripts depicts competence in demonstrating aesthetic judgement. Their commitment level was just average.

Awareness Range: Candidates in this range demonstrated some minimal control in handling of tones and colour as well as some grasp to express form and structure their studies. They struggled to portray a basic layout of a convincing structure of a repeat pattern that can be used for the intended purpose. For instance, their registration of motifs was unplanned, leaving some huge bare negative spaces.

Handling of tones and colour was minimally controlled, this resulted in portraying below average designs. The ability to assess a design problem and explore ideas to arrive at an appropriate solution was below satisfactory. Generally, poor workmanship was observed throughout studies, use of chosen media, at some point demonstrated shoddiness.

Photography

9 A series of images for sporting activities in a school environment.

No attempt was made to this question by the candidates.

PAPER 5: COURSE WORK STUDY

General Comments

The report is compiled from the observations made by the external moderators, team leaders and principal moderator of the 5 teams. Their readiness for moderation, documentation of registers, order of merit, Centre internal moderation, display and standardised moderation according to current standards.

In this component candidates are expected to complete a course of one year under the following disciplines of Art and Design syllabus: 2D design studies, Photography, 3D design studies and Painting and Drawing. Candidates can explore any media of their choice under any sub section of the study areas. Throughout this period, candidates are expected to keep a workbook which relates to their chosen area or theme and submit it for assessment with one piece of finished work completed during the same year. Nevertheless, there were no submission/entries for Photography due to lack of material to be used across Centres.

The 2023 coursework moderation started with standardisation from 9th - 10th October. Teams were then dispatched to different region to moderate from 12th - 20th October. The 5 teams reported back to BEC for post moderation evaluation meeting on the 23rd - 24th October 2023 upon completion of the moderation exercise from 34 Centres across the country.

Total number of candidates 2023; 3584

Total number of Candidates 2022; 3399

Total number of candidates 2021; 3255

Total number of candidates 2020; 3237

Total number of candidates 2019; 3028

This component has registered an insignificant increase in candidature from 3399 in 2022 to 3584 in 2023 (185 candidates) translating to 5.44 % increase.

Preparedness

Almost all Centres were ready for the moderation exercise except for a few; most of them had their documentation at the Chief Invigilators office as expected while a few had their documents at departments. In one Centre candidates were still submitting works for display and internal moderation. This caused delay of the moderation exercise which had to commence late at 1230 instead of 0830 as the moderation team had arrived at the said Centre. The Chief Invigilator was made aware of the consequences of the unreadiness of the Centre for moderation exercise. Display rooms for the said Centre did not have working lights and its highly important for the rooms to have working lights as this can have a bearing in the judging of artefacts. There are Centres which are still using pencils to do their clerical work instead of a pen. Cancellations and overwriting were observed in some Centres. There were some inaccurate entering of information in Order of Merit. One common mistake was where some candidates were omitted in the Order of Merit. This resulted in Centres been ordered to redo Order of Merit hence taking more time for the external moderation to resume.



Owing to the technical issues around the Malepa system, some Centres did not prepare Order of Merit form and external moderation teams had to wait for Senior Teacher I (Art & Design) to prepare it and thus causing some delay in commencement of moderation exercise. Evidence of miscalculations on individual marking sheets and or incomplete distribution of marks were also picked in some Centres and the errors were duly attended to.

Display

All the Centres had displayed the candidates works in numerical order and all works numbered for easy identification. Natural light was also satisfactory to allow viewing of details in all the works. There was one Centre that did not display artworks against the walls or display boards due to lack of space. The works were just placed flat on the tables and congested. However, the Centre was encouraged to improve on display of artworks for better appreciation of artefacts during assessment. There was one Centre which displayed some of the works way down with folio books on the floor. That made it difficult to access the works. Works displayed at that level are mostly deprived of lighting and the moderators find it difficult to give them a fair assessment. Moderators are there forced to move the work to a place where they can be accorded the fairness they deserve.

The general performance of this candidature was somewhat better than that of the previous year with an insignificant improvement in responses of candidates in the competence range. This could be attributed to well worked out workbooks and final pieces. It is equally worth noting that coursework is teacher aided and has more time for candidates to sharpen their skills, redo the works and or correct mistakes as it is done over a period of a year.

TABLE OF ENTRIES FOR 2023 COURSEWORK.

	DISCIPLINE	CENTRAL REGION	SOUTH REGION & KGALAGADI	NORTH EAST	NORTH WEST & KGALAGADI	SOUTH EAST REGION	Total	% of candidature
1	Drawing & Painting	341	335	413	307	295	1691	47.18%
2	2D Design studies	361	355	384	287	277	1664	46.42%
3	3D Design-studies	32	31	54	68	44	229	6.39%
4	photography	0	0	0	0	0	0	0.00
Total candidates		734	721	851	662	616	3584	100%

Comments on the Quality of Marking (Internal Moderation)

The marking in Centres was very close to the national standards except for some Centres. The average and below average works were marked too low. It is evident from the pattern of marks awarded that most Centres used the availed national standard. All Centres were provided with the reviewed national standards to be used in the next marking exercise.

Some Centres marked high works very high while in some Centres most of the works on the average to below average were marked extremely low with some even awarded half of the appropriate mark. The moderation teams gave them an opportunity to remark using the standards and they aligned well. This seriously impacted on the time of the external moderators as they are to proceed to the next Centre upon completion of the exercise.

Inconsistency in marking of works was noted from a couple of Centres, and this ordered some guided remarking on some works. Generally, this was common from Centres that did not use National Standards to align their marking or individual marking by teachers within the Centre. Some modules were under scored or over scored and the external moderating team ordered some Centres (with the guidance from National Standards) to re-adjust or normalise their marking. Though not common in most Centres, some wrong calculations on distributed marks within Candidate Record Cards were observed in some Centres. One Centre had few Candidates Record Cards that had total mark captured yet without distribution on various domains.

Generally, internal moderation was in accordance with national standards for assessment even though some Centres awarded marks that were out of range causing scaling in the ranges of ± 5 marks. This casts doubts on the credibility of some internal moderation. This was however done after the Centre was ordered to remark but could not come close to the prevailing national standards. Some Centres submitted works without any identifiable supporting sheets or work folio whilst some submitted only the support work or work folio without final piece. In some Centres candidates who did not have workbooks were unreasonably scored higher than those who have submitted both the artefact and the workbook. This is not in line with the scheme of assessment.

The scheme of assessment states categorically that “All coursework consists of **one finished piece and a workbook.**” Under description of papers (Coursework-school based assessment), the assessment syllabus is crystal clear that “During this course, candidates should keep a workbook, which relates to the chosen area and submit this workbook for assessment with the **one piece** of finished work completed during the year. Centres should conform and comply to this requirement for assessment.

Knowledge with understanding

Candidates displayed maturity and commanded proficiency in expressing quality of form, line and shape with a few Centres displaying competency more in 3D design works. Candidates are continuing to be less explorative in terms of selecting and exploring a wide range of media, they are most limited to coloured pencil and graphite pencil with a few using paint and clay. Some candidates lacked skills and techniques to render forms and at the end proportions were not well rendered, hence compromising quality.

Most works presented were above average to proficiency. Some Centres presented pattern designs in a more functional approach. Patterns were produced on paper and then transferred onto either fabric material, bedding products, aprons, hence addressing the issue of vocational understanding. In one of the Centres, there was interesting woodwork in the form of architectural design, where candidates constructed road network design, sports stadium design. Candidates showed good control in manipulating the used material. Generally, candidates' pictorial organization showed understanding of space and spatial relationships in two and three dimensions. Low subscription was observed in paintings category and handling tones in a controlled and intentional manner within this discipline was just minimal.

Interpretative and Creative Response

Observations were made that most workbooks were well explored which gave a well thought creative response to the final works. Works were mostly at proficiency to expertise level with just a few at competency. Evidence of determination and commitment to develop ideas effectively and independently was observed throughout the Centres. Some candidates displayed critical and reflective thinking skills as they communicated highly personal and individual responses and solutions. However, there is observation that some Centres still lack originality in the works presented and candidates turn to reproduce research as they are throughout the exploration stages and worse in the final work. The expectation is that candidates should use research to explore ideas, applying any thought processes, combine and come up with unique compositions, this approach is impacting negatively on creativity. In some instances, candidates just do paste ups of research and there is not connection or exploration of that research with what they are working on.

Most of the candidates were working on similar themes and solutions were almost the same throughout the Centres. In some Centres candidates continue to recycle the same research materials and share them ultimately producing somehow similar concepts or ideas with a slight variation on compositional structure and media usage. It is evident that the geographical location of some Centres has a major influence in the response and projects presented by candidates. The community culture and general traditional artifacts or activities of that community are reflected in the artworks. As a result, most of the research materials used, though in most cases secondary, is based on the community. Candidates continue to use secondary research with little evidence that they took photographs themselves. In most cases research was reproduced as it lacked application of any thought processes thus impacting negatively on creativity.

Personal Investigation and Creative Response

Some Centres displayed cut and paste research with no or very little study. Most of the candidates in the competency range had workbooks with compositional studies that lacked the creative aspect of putting together found pictorial references to make one interesting composition. It appears candidates do very little to apply their personal creativity in coming up with highly interesting solutions. Shoddy approach was observed in developing ideas. Most Centres focused more on producing quantity rather than quality in folio production.

It is worth mentioning that some Centres extensively explored their research to a higher level, hence producing good workbooks that show the development of ideas from start, development to refining of ideas. It was evident that the candidates performance was concentrated from above average to exceptional range. This was due to the commitment level in the development of ideas leading to the desired concepts throughout the workbooks. This was made possible by the found appropriate and relevant research material which was deeply explored with mastery to the chosen media and ultimately managing to creatively develop and produce clear concepts of the intended ideas. Handling of tone/colour as well as rendering form was controlled in an intentional manner. And thus, basically producing workbooks that show the build-up of ideas leading to the production of the final piece, hence successful in assessing a design problem and arriving at an appropriate solution to the intended idea.

Some candidates focused on the reproduction of research and other images through the skilful rendering of relevant materials but were less able to explore alternative ideas to progress their work. Other candidates demonstrated a strong and original concept but did not have the ability to refine their skills to deliver a creative final outcome. Candidates in the lower mark range demonstrated limited research skills from either



primary or secondary sources with some at times not showing where the final outcome had come from. Candidates had primary research pasted with little exploration done to show development of ideas leading to an appropriate solution. In some Centres a common approach of the workbook was noticed but there is lack of explorations and investigation on the ideas presented or chosen ideas to come up with sensible compositions.

Conclusion

The inconsistency observed in marking is a worrying factor unlike in 2022 which marking was done better. It is seriously challenging for the moderation exercise if remarking is done as this leads to external moderators finishing very late whilst they are expected to be at another Centre the following day. Centres are encouraged to use the availed national standards as that will minimise variations. It is very important for the teachers in different Centres to mark as a team to avoid disparities in the internal and external marks.

Painting and drawing continue to be the most popular in Centres followed by 2D design mostly in the form of pattern, poster and 3D design more especially crafts. Centres are advised to use the BGCSE Art and Design standards to avoid the inconsistency in marking which was observed in some Centres. It is important that marks awarded are based on what is presented as it was noted that internal moderation is susceptible to influence by other factors such as the candidate's behaviour, or the teacher's preference of a particular area of the subject. This was said by teachers mostly when ordered to remark.