

PRINCIPAL EXAMINER'S REPORT



BOTSWANA
EXAMINATIONS
COUNCIL

BGCSE ART & DESIGN

2024

INTRODUCTION

The purpose of this assessment report is to evaluate candidate performance against specific outcomes, providing insights into their strengths and areas needing improvement. It presents insights made throughout the assessment of the Art & Design Syllabus. The report covers 4 components being 0596/01 (Observation Study), 0596/02 (Interpretative Study), 0596/03 (Design Study) and 0596/05 (Coursework). The 2024 moderation began on the 07-08 October with standardization. The field moderation started on the 10th of October and ended on the 18th of October. On the 21st and 22nd of October it was post moderation meeting. Some Centres were found not ready for external moderation, candidates individual score cards had impression marks whilst criterions for all three assessment objectives did not any allocated mark.

The assessment method used in this report is through rubrics focusing on three (3) main assessment objectives 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, as with previous years, 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 correct information like names, surname or even candidate numbers. Some candidates wrote wrong candidate numbers whilst other omitted question numbers.

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 henceforth encouraged to abide to instructions on fastening works together using a string on the top left-hand corner.

Packaging of scripts

Whilst there are clear instructions on packaging and labelling of scripts for protection and identification, some centres continue to do otherwise. 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, **not staples**.

- 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 code should match with that on the question paper for which scripts are enclosed.
- **A total number of scripts** enclosed in each box should be indicated outside each package.
- **A range of candidate's** numbers should also be indicated on the outside of each package used.

Most of the centres used branded boxes provided by BEC for packaging. Nevertheless, 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. One centre labelled the package wrongly, only for it to be submitted to a different component for assessment. It was only discovered that it contained scripts for different component when it was opened for marking. This proved challenging in clerical work and assessment processes and procedures.

PAPER 1: OBSERVATIONAL STUDY

General Comments

Direct observation in art refers to the practice of creating art by directly studying real-life subjects or scenes, rather than relying on imagination or secondary sources like photographs. This method involves closely examining and representing the visible world, emphasizing the accurate capture of shapes, details, and tones as they appear. In this component, candidates are expected to make a study or studies from direct observation from one of the given themes. Studies may be of either the whole or part of the subject. Small specimen or details may be enlarged. 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.

Various techniques can be used to draw from direct observation, such as sighting and measuring to ensure accuracy, gesture drawing to capture the essence of a subject quickly and using references to guide the drawing process. 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. Candidates must choose only one question from any area of choice. Most of the candidates chose a question on Natural and man-made particularly question **2 (a) A Selection of a fruit showing the peel coming away from the fruit**. Very few candidates answered Landscape or Townscape, that is question **4 (b) A view depicting perspective**. Questions on Human Form were not attempted at all.

There is a clear trend from the enrolment of this paper that the number of candidates continue to decline year after year. There were 263 candidates who responded to this component in 2024 as opposed to 370 candidates in 2023. This translates to a decline of 107 candidates whilst in 2023 the component registered a decline of 65 from the previous year. This represents a decline of 28.91 % as compared to 14.92% recorded in the previous assessment circle.

Comments on Individual Questions

STILL LIFE GROUP

- 1 (a) *An arrangement of an open backpack, a jacket and a pair of shoes, ready to go out or leave the house.*

Knowledge with Understanding

Candidates played with depths and angles to add interest to their subject matter by having the jacket partially covering the backpack. Most of these candidates used the lead pencil and a few used coloured pencils. The chosen media were used competently to show clarity of intention and were able to explore different surface qualities. These candidates showed some competence in expressing form and structure. Some focused on the details of each object, the texture of the backpack's fabric, the stitching on the jacket, and the laces or soles of the shoes. Appreciation of space and spatial relationship was satisfactory as candidates considered the balance and symmetry of the objects by placing the backpack in the Centre with the jacket draped over it and the shoes positioned at the base. Understanding of proportion and perspective showed competence whilst a

few candidates are at the proficiency and expertise level. Some candidates had challenges in handling of tone and colour especial in controlling the medium to give a good effect of light and shadows in different forms and surfaces. Some candidates used light to highlight the rough fabric of the jacket, the smooth leather of shoes, and the various materials of the backpack.

Interpretative and Creative Response

To effectively address this theme, candidates focused on several key elements like composition, lighting, texture, and symbolic meaning of readiness to leave the house. The way candidates expressed their ideas ranged from satisfactory to competent expression of visually ideas. Candidates created a strong focal point by having the backpack with zippers and pockets or the shoes with unique design and texture. 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 observable with interesting exploration of contrast by placing a smooth backpack next to the rough texture of the jacket to create a visual contrast. Some responses were too literal and lacked sensitivity. The interpretation only showed some awareness on appreciation of realism.

Personal Investigation and Creative Response

Even though some candidates lacked commitment and vision to show development of their ideas in a satisfactory manner most candidates researched appropriate sources to develop their ideas. Some candidates had balanced yet dynamic exploration of compositions, with each object telling its own story while contributing to a cohesive narrative of travel and adventure (symbolic meaning to the theme). The ideas were scanty and lacked competence and maturity. They only showed some awareness and straight forward personal response.

1 (b) *Some eggs in an open box with some cracked eggshells on the sides.*

Knowledge with Understanding

Very few candidates who responded to this question ranged from limited self-awareness to proficiency in the manner they expressed form and structure. The eggs were placed in an open box, providing a structured and contained environment. This set-up creates a clear focal point and helps guide the viewers eye through the composition. The cracked eggshells on the sides added a dynamic element, breaking the uniformity and adding visual interest. Appreciation of space and special relationship was satisfactory by most candidates and the manner they used the chosen media was showing some maturity and proficiency. Some compositions balanced the solid, rounded forms of the intact eggs with the irregular, fragmented shapes of the cracked shells. This contrast could create a sense of tension and movement withing the static scene. Some candidate's works showed too much reliance on secondary sources. Effective shading was demonstrated by some candidates to convey the roundness of the eggs and the rough texture of the cracked shells. Light and shadow play a significant role in defining the form and depth of the objects.

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 intact eggs were rendered with smooth, even strokes to mimic their polished surface, while the

cracked shells required more varied and textured strokes to depict their jagged edges and rough texture. Some candidates did not show the cracked eggshells on the sides whilst it was also evident in some works that the eggs were not drawn from direct observation. Cracked eggshells could be representing the breaking of integrity or wholeness, adding a layer of meaning related to loss or imperfection.

Personal Investigation and Development

Most candidates researched appropriate sources, and these sources varied from simple to complex shapes and forms allowing a broad investigation of the subject matter. Some candidates drew the open box with a slight perspective to give depth making the eggs appear more three-dimensional and realistic. Others explored different positions to enhance effect, with some pieces overlapping or casting shadows. The candidates showed much commitment as evidenced in the manner the different ideas were explored in a series of well-presented layouts of eggs of different sizes. The candidates' skill in observation and technique played a crucial role in bringing this scene to life on paper.

NATURAL AND MAN-MADE FORM

2 (a) *A selection of a fruit showing the peel coming away from the fruit.*

Knowledge with Understanding

The fruits observed were partly peeled apples, oranges, bananas and pineapples. Different Centres attempted this question, and the display and performance varied from one centre to the other. Compositions were crucial in guiding the eye of the viewer and creating a sense of balance and harmony. Candidates manipulated textures to highlight the differences between the smooth, shiny surface of the fruit and the rough, sometimes crinkled texture of the peels. This contrast not only adds visual interest but also emphasized the tactile qualities of the objects depicted. Some candidates used vibrant colours to draw attention to the peels, making them stand out against the more muted tones of the fruit itself. 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.

Interpretative and Creative Response

The candidates' expression of ideas ranged from satisfactory to expertise. They also demonstrated well thought ideas leading to a good solution responding in unique ways as individuals. In a setup where the peels are coming away from the fruit, the candidates often placed the fruit centrally or slightly off Centre to draw attention. The peels, often depicted in a spiral or curling way from the fruit, adding a dynamic movement to a rather static scene. 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 forms to depict different elements and principles.

Personal Investigation and Development

Some candidates researched appropriate sources as they collected a variety of fruits as their reliable and accurate research. Bananas, oranges, and apples dominated the compositions from different centres. They also showed commitment in the development of their ideas in a series of layouts. This

helped some candidates to come up with a powerful movement towards development of the final product that showed some maturity in depicting fruit peels, candidates often employed meticulous detail and precise brushwork to capture the intricacies of the peels. This was achieved through highlighting the translucency of certain peels or the way light reflect off their surfaces.

2 (b) *The interior or components of an electronic gadget of your choice*

Knowledge with Understanding

The medium predominantly used was lead pencil which was not controlled so well to show clarity of intention. Candidates were challenged to have a good understanding of textures of electronic components like resistors, capacitors, diodes, and integrated circuits. The surface qualities of the inside components lacked details and were not explored so well to show the metal the different surface qualities. Candidates struggled with depicting intricate details like labels, buttons, or connectors accurately. This made it so difficult for the candidates to recognize and render form and structure easily. What was disturbing for most candidates is the appreciation of space and spatial relationship in the usage of the picture plane, but the pictorial organisation was satisfactory. The performance ranged from below average to slightly above average for most of the candidates.

Interpretative and Creative Response

There was no interference or manipulation of the research objects, most of the candidates demonstrated quality of ideas as seen in real life objects. These candidates explored their ideas visually and candidates had their unique display enabling them to have varied responses. However, candidates had difficulty in showing shiny metal components, reflective surfaces, plastic part with matte finish. Accurately depicting these properties adds to the realism of the electronic gadget. The way some candidates arranged the objects lacked maturity and appreciation of composition. The components were too small, and this limited creativity for most of the candidates. The works lacked quality to provide an interesting solution.

Personal Investigation and Development

Most candidates researched appropriate sources except a few who used a computer mouse that was so limited in detail and depiction of intricate components. Television, computers and monitors were observed. A series of not so convincing layouts and experiments showing limited skill were presented. This demonstrated little or no commitment by candidates. Though some candidates were generally competent in drawing components to scale and in proportion to each other, some struggled in maintaining accuracy and ensuring that the drawing is a true representation of the actual gadget.

HUMAN FORM

3 (a) *Two people who appear to care for each other*

(b) *A person standing with one hand in a pocket*

No Centre or candidate attempted any of the above questions on human form

LANDSCAPE OR TOWNSCAPE

4 (a) *A school environment at break time.*

No entries for this question

(b) *A View depicting perspective.*

This was the least attempted question, with only 15 entries translating to 5.70% of total candidature.

Knowledge with Understanding

Only one Centre attempted this question on Landscape and town scape. The candidates used lead pencil and ink as their media. The responses were ranging from competence to proficiency as the candidates were able to recognize and render form and structure to depict perspective in school buildings. In some responses candidates presented one-point perspective, where there is a single vanishing point, whilst others presented two-point perspective with two vanishing points. These points help in creating the illusion of depth and distance. Some candidates had challenges showing proper forms, proportions and vanishing points. Generally, the candidates lacked understanding in handling tone and media in a controlled manner. The characteristics of objects in the foreground and background were not considered in depicting perspective.

Interpretative and Creative Response

Candidates were 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 different ideas helped in description of the theme in a relaxed and loose manner rather than literal description. To ensure accuracy in perspective of some buildings, candidates subdivided shapes and map distances. This involved dividing larger into smaller sections to maintain proportions and perspective consistency. Candidates deployed various techniques for more complex and detailed drawings, this included foreshortening, overlapping and atmospheric perspective to enhance the realism and depth of their drawings.

Personal Investigation and Development

Some candidates researched and developed their ideas in a series of layouts and explored different ways before coming with the final solution. This showed commitment on some of the candidates, and it also helped to make a purposeful movement towards maturity of the final piece. Others explore three-point perspective in their studies, this adds a third vanishing point either above the horizon line, which is useful for drawing buildings from a high or low angle. This technique enhanced the dramatic effect and sense of scale.

General Performance

The overall performance of candidates in this component was somewhat the same as that of the candidates of 2023. The standards of 2024 were maintained with inclusion of some archived scripts from 2023 as part of the comparable responses to measure performance. The significant decline of 28.91% in candidature made it difficult to conclude on statistical comparability of performance. However, the judgement of the quality of responses mostly derived from the popularly well answered question 2 (a) was concluded to be of the same strength as that of the previous year.

PAPER 2: INTERPRETATIVE STUDY

General Comments

Introduction

This report presents an analysis of the performance of candidates in the 2024 Art and Design Paper 2, as part of the Botswana General Certificate of Education (BGCSE) terminal examinations. The report evaluates candidates' performance against specific standards, focusing on three key areas: knowledge with understanding, interpretative and creative response, and the ability to personally investigate and develop ideas visually. A total of one thousand, two hundred and thirty-seven (1,237) candidates from thirty-four examination Centres across the country attempted the 2024 Art and Design Paper 2 Interpretative Study Component.

Presentation

The expected presentation standards for the Art and Design Paper 2 Interpretative Study examination have been clearly outlined in the Assessment Syllabus and on the instructions section at the front of the 0596/02 question paper. It is crucial that each candidate adheres to these instructions to ensure that their examination scripts are accurately assessed. Additionally, Centres are required to follow the guidelines provided by the Botswana Examinations Council when packaging scripts. This is to ensure that the scripts are properly protected and arrive at the marking Centres in their original condition.

Packaging

Most of the Centres adhered to the expected packaging procedures for the examination pieces. However, there were instances where some Centres used plastic bags instead of the prescribed boxes. Additionally, a few Centres utilized excessively large boxes to package small number of scripts, leading to the movement of the pieces within the containers, which resulted in damage or smudging. Furthermore, some Centres did not fix charcoal and pencil works, which compromised the original condition of the pieces.

Labelling

Not all candidates adhered to the labelling instructions provided. Some candidates labelled only one sheet of paper instead of all the sheets used, while one candidate wrote an incorrect candidate number. Fortunately, this error was identified during data capturing and the candidate number was corrected. A notable concern was raised regarding the legibility of some candidates' handwriting, as certain scripts featured very small writing that was difficult for examiners to read. Additionally, some candidates did not fully complete some details like indicating question numbers as per the examination instructions. There were instances where candidates attached visual research to their examination pieces, and some pieces had school stamps over the artworks. Except for one Centre that used staples, all Centres securely fastened scripts together with a string at the top left-hand corner, in accordance with the given instructions.

Comments on Individual Questions

1 *Bleakness*

This question was attempted by only seventy-one (71) candidates, translating to 5.74%. Many of the responses showed that candidates faced challenges in effectively demonstrating quality of form, shape, tone and structure.

Knowledge and Understanding

While some candidates exhibited a basic understanding of space and spatial relationships within pictorial form, the overall ability to grasp surface qualities, as well as the use of colour and tone, was largely insufficient. Some candidates presented lone figures in a vast, empty space to convey isolation. In other works, candidates depicted a limited colour palette which muted or desaturated colours to enhance the bleakness of the scene whilst others used high contrast between colours to create visual tension. Some used low contrast to create a more subdued and sombre mood. While a few candidates showed a degree of competence in using their chosen media, the majority struggled to apply these materials effectively. Nevertheless, a small subset of candidates displayed competent to exceptional abilities in expressing form and structure, skilfully demonstrating mastery of technique in their material use and presenting creative solutions with technical finesse.

Interpretative and Creative Response

In this category, candidates generally failed to engage deeply with secondary sources in a personally meaningful manner, resulting in limited exploration of compositional development. However, a few candidates were able to communicate concepts in a highly sensitive and individualistic manner, with evidence of thorough investigation into both primary and secondary sources. The theme bleakness involved examining various elements and techniques that contribute to the overall sense of desolation, despair, or emptiness. Candidates presented works with elements that suggested bleakness, such as barren landscapes, decaying structures, or isolated figures. These elements could evoke feelings of loneliness, abandonment, or despair. This approach led to well-considered and thoughtfully developed solutions.

Personal Investigation and Development

The responses in this criterion reflected a wide range of abilities. Candidates explored some techniques used in drawing, such as hatching, cross hatching, stippling, or blending. These explorations influenced the overall mood and texture of the drawings. Some candidates demonstrated a strong commitment to investigating visual research as a means of generating original ideas, while others showed a lack of engagement with appropriate source materials, which hindered the development of their concepts.

2 *Through a Glass*

About one hundred and eighteen candidates (118) subscribed to question 2, accounting for 9.54% of the total candidature for Art and Design Paper 2.

Knowledge and Understanding

The responses to the question "Through a Glass" were predominantly submitted by candidates with a varied range of abilities, starting from basic awareness to a higher level of competence. However, the creativity displayed in these responses was generally lacking, with most answers reflecting minimal individual and personal engagement with the theme. Candidates who demonstrated an awareness-level ability predominantly produced reproductions of secondary sources, mostly with significant distortions in form and structure. This indicated a lack of thorough investigation of research and an absence of idea development towards a cohesive solution. Moreover, there was a notable deficiency in the understanding and application of fundamental art elements and principles, which led to an unsatisfactory presentation of ideas.

Craftsmanship was similarly subpar, as many candidates struggled to handle their chosen media in a controlled and intentional manner. While there were certain individuals who faced difficulties in creating visually compelling compositions, others exhibited a more competent approach to their media. These candidates effectively demonstrated qualities of form, line, shape, and structure, as well as a sound understanding of space and spatial relationships within the pictorial form. Furthermore, their work reflected a competent exploration of surface qualities, with some showing commendable efforts in the handling of tone and colour.

Interpretative and Creative Response

In a literal sense, through a glass refer to drawing objects that are seen through a glass surface, such as a window or a glass slab. This involved capturing the refraction and distortion of light as it passes through the glass. Candidates used this technique to depict realistic scenes where glass is involved, such as drawing a view through a window or the reflections in a mirror. Other candidates presented metaphoric responses to describe things imperfectly or with limited understanding. The responses were not perfect representation but rather a competent reflection of the candidates' perceptions and emotions. This approach added depth and meaning to the artworks, making it more than just a visual representation.

Personal Investigation and Development

Candidates explored techniques such as using graphite pencils and or coloured pencils to create realistic textures and highlights which made the glass to appear transparent and reflective. This involved demonstrating understanding of how light interacts with different surfaces and how to depict these interactions in a drawing.

3 Buoyant

A notable number of two hundred and sixteen (216) candidates engaged with this question, exhibiting abilities that cut across all competencies from awareness to expertise level. It was the second most answered among the six questions with 17.46% of total candidates.

Knowledge and Understanding

Within this category, some candidates produced structures that were barely discernible, demonstrating a fundamental lack of control and understanding. In contrast, others effectively employed art elements, principles, and related concepts to craft well-executed visual compositions. Candidates depicted natural elements like water, clouds, or the sky to symbolize buoyancy. Other responses featured serene settings with soft pastel colours, where various objects like leaves, shells, and abstract shapes appear to float on the water's surface. The compositions included dynamic lines that suggest movement, with light reflecting off the water's surface to create a shimmering effect. The arrangement of their compositions reflected a clear understanding of space in two dimensions, alongside an exploration of styles and techniques in the handling of materials.

Interpretative and Creative Response

Responses in this criterion displayed significant variation in candidates' abilities. While some struggled to express ideas visually, others demonstrated confidence in their skills and creative capacities. These candidates showcased originality and produced responses that were individualistic and highly personal in their interpretation of the ideas. Their compositions reflected a mature and

thoughtful engagement with the question at hand. Other candidates presented joyful or carefree scenes to convey buoyancy. Happy expressions, playful activities, or serene environments were also used to contribute to these feelings. Some works depicted buoyancy through drawings that convey a sense of freedom and liberation. This was achieved through open spaces, expansive skies, or figures in mid-air.

Personal Vision and Development

Candidates who performed well in this section were able to impress with their strong personal vision and commitment. They exhibited a purposeful progression toward the development of mature, final solutions. Candidates explore dynamic, flowing lines to suggest movement or buoyancy. On the other hand, some candidates, working at the awareness level, showed limitations in consulting secondary sources and a lack of understanding of space and spatial relationships. As a result, they created compositions that were scarcely discernible and aesthetically unappealing.

4 Confusion

This question was the second least attempted question with one hundred and one (101) candidates, that being 8.16% and it also yielded the poorest responses, except for very few candidates who demonstrated competent, proficient, and even excellent abilities in the visual presentation of ideas.

Knowledge with Understanding

Most responses were substandard in terms of pictorial composition, revealing an unsatisfactory grasp of the use of art elements and principles in rendering form and structure. The lack of understanding in these foundational areas significantly affected the quality of the compositions. Various approaches to texture added different meaning to various responses, rough textures were used to depict a chaotic feel, while smooth textures were used to provide some clarity. The manipulation of space through overlapping elements and ambiguous spatial relationships enhanced the theme of confusion in some candidates' works.

Interpretative and Creative Response

Different responses demonstrated understanding of confusion through use of various elements and techniques to evoke a sense of disorientation, uncertainty, or complexity. Some candidates displayed a basic awareness in expressing ideas visually and their creative responses were limited. Generally, there was a notable absence of individual and personal engagement with the chosen theme, resulting in minimal exploration of the ideas in a unique and creative manner. Several responses conveyed confusion through a lack of clear narrative or by presenting conflicting narratives simultaneously.

Personal Investigation and Development

The responses demonstrated limited development of ideas, with many candidates producing single images and offering minimal exploration through a series of rough layouts. This reflected a clear lack of competency in techniques and processes, preventing candidates from effectively assessing a design problem and arriving at a well-developed and appropriate solution. Candidates explored abstract forms to convey confusion more effectively than realistic depictions. Others used complementary colours to create a strong visual contrast that could be disorientating and confusing in their rough layouts.

5 *Disintegration*

The Disintegration theme was also attempted by a limited number of one hundred and eleven (111) candidates, that being 8.97% of the candidature in this component.

Knowledge with Understanding

Most of the candidates demonstrated a range of abilities, from basic awareness to competence, in expressing qualities of form, line, shape, and structure. While some candidates submitted undeveloped responses, others exhibited a higher level of competency, effectively demonstrating their knowledge and understanding. The responses ranged from objects or symbols that are traditionally associated with stability or performance like buildings and trees to depict a state of ruin or decay emphasizing disintegration. These candidates explored their chosen media, resulting in a satisfactory expression of form and structure. Furthermore, they handled tone and colour in a controlled and intentional manner.

Interpretative and Creative Response

The candidates' responses were drawing telling a story of something that is breaking down or losing its form like physical object, a relationship, or even a concept like memory or identity. Other metaphoric attempts of disintegration carried emotional weight, such as feelings of loss, decay, or transformation. These successfully evoked emotions like sadness, confusion, or even liberation depending on the context they were presented. Though some of the candidates competently investigated research to stimulate their creativity, a significant number of candidates presented literal responses, which lacked maturity in both interpretative and creative expression. There was a noticeable deficiency in the depth of investigation into both original and secondary sources, which hindered the development of responses that were individualistic and personal. Consequently, the compositions lacked aesthetic appeal and did not effectively convey a compelling or unique interpretation of the question.

Personal Development and Investigation

Candidates exhibited some awareness in addressing the design problem through their preparatory sketches. However, they did not fully demonstrate the development of ideas through a series of rough layouts. Their investigation and assessment of the design problem were inadequate, which hindered their ability to arrive at a well-thought solution. Some candidates explored rough textures, unfinished areas, or areas where details are obscured to convey a sense of decay or breakdown in their rough studies.

6 *Deep in Thoughts*

The theme, "Deep in Thoughts," was the most popular with about six-hundred and twenty (620) candidates, translating to 50.12% of the candidature. Candidates generated a wide range of responses, showcasing a variety of approaches. This question was also well-executed across all Centres compared to the other five. Candidates demonstrated abilities spanning from competency, with the majority falling at the proficiency level, and a significant number achieving expertise.

Knowledge with Understanding

Some of the candidates demonstrated competence in expressing form and structure, while the majority displayed proficiency to expertise in their expression of quality in form, line, shape, and

structure. Colour was used in some works to evoke specific emotions and set the tone of the drawing. Muted or monochromatic colour scheme suggested seriousness and introspection, while contrasting colours might indicate internal conflict or complexity of thought. Most responses reflected a clear understanding of space and spatial relationships, with images drawn from various sources effectively unified and balanced to create interesting compositions. Many candidates displayed proficiency to expertise in their knowledge and understanding, successfully exploring their chosen media, which resulted in a very strong expression of form and structure. They handled tone and color with control and clear intention.

Interpretative and Creative Response

Candidates interpreted the theme in a variety of thought-provoking ways. This could be a person, an object, or an abstract representation. A drawing could depict a person a contemplative expression, which immediately suggests deep thoughts. The subject's posture, facial expression, and body language could convey a sense of introspection and reflection. Most of the candidates presented responses that demonstrated clarity of thought, intention, and maturity in their ability to investigate both primary and secondary sources. They successfully translated their research into new ideas, visually expressing these concepts with skill. Their work exhibited excellent judgment in making aesthetic decisions, reflecting a sophisticated understanding of the artistic process. In some works, candidates used the clock to symbolize the passage of time and the weight of past experiences on current thought.

Personal Development and Investigation:

Most of the candidates demonstrated impressive abilities in developing their ideas from inception to completion. They showed strong ability of assessing design problems and arriving at appropriate solutions, highlighting mastery of technique in their use of materials. This thorough process resulted in cohesive and well-executed final outcomes.

General Performance

In conclusion, while two out of the six questions were popular among candidates, there has been noticeable improvement in performance, evidenced by the impressive quality of responses submitted. These two questions accounted for most of the candidature, and the submissions related to them were generally successful. In terms of knowledge and understanding, candidates demonstrated the ability to recognize and effectively render form and structure, appreciate space and spatial relationships, and use their chosen media competently to express tone and colour. The following media were utilized across various questions: pen and ink, lead pencil, coloured pencil, watercolours, oil pastels, and acrylic paint. Candidates also creatively interpreted the selected themes and showed strong commitment in visually developing their ideas.

PAPER 3: DESIGN STUDY

Introduction

All 34 centres made entries for this component with a total of 1889 candidates. This was a decline of 141 candidates in comparison to the 2030 candidates who made entries in 2023. This represents a 6.94% decline in candidature.

Summary

Incomplete design concepts were observed in some centres whilst submission of single page script was common in others. Some cut & paste designs were detected in some centres; however, poor craftsmanship was common in some centres. Sticky scripts on border edges – some scripts were stuck together, disturbed scripts counting. Some Centres failed to use fixative where it was needed most hence resulting in some work smudging or losing some quality. Sharing of same research information by some candidates within a centre was equally noted.

Miniature designs at the centre of A3 paper was common in some Centres (not fully utilising A3 paper) Some centres promoted research **paste-ups** within their preparation sheets. Computer Aided designs were prominent in one centre – **54/99** with a few laminated works. This is discouraged. Some candidates failing to respond to the set questions (good studies-not addressing/ partially addressing set questions). Two various quality works observed in one script (Enormous aesthetic quality within candidate script was observed from one centre). This represented:

- i. 2 studies in lower proficiency range and the other 2 in awareness range.
- ii. 2 different handwriting at script labelling was noticed.

Presentation

PACKAGES:

Centres managed to submit exam scripts packaged in the expected BEC Boxes, with necessary information labels for easy identification (centre name/centre number/component code & total number of candidates)

- Some centres did not indicate total number of candidates while others ignored capturing centre name and total number of candidates– Labelling was compromised.
- Some centres went an extra mile by re-designed BEC boxes so as to accommodate exam scripts to fit within package for less free play which at times smudges or somehow affect the original quality of some designs.
- Some centres used big BEC box to package very few/one script – scripts rolled/ folded/ smudged
- Other centres which used bigger BEC boxes had to place some newspapers as spacers to protect the scripts from free play within the package.
- Few centres used BEC plastic package while others improvised with black album/manila paper to re-design their package.

SCRIPTS:

- Centres submitted scripts that were well fastened with strings, except for one Centre which used staples.
- A few numbers of missing scripts and unexpected scripts was observed from very few Centres.
- Most scripts were clearly labelled at the top right corner, but some candidates only labelled the final scripts.
- Majority of Centres arranged their scripts in a sequential order, leading from first candidate to the final work.
- Some candidates from various Centres presented only two scripts (One preparation work and final design), and there were some instances where a single paper script was presented.
- Incompleteness was observed in most preparation studies

Comments on Individual Questions

1 *Produce a newspaper double-page layout to promote an electric gadget. Invent a name and show multi-facets of the gadget within the advert.*

This question is one of the lowly attempted questions in Paper 3 (Design Study). Out of 1889, a total of 35 candidates responded to this question, and this translate to 1.9%. Designing a double page layout to promote an electric gadget involves several key elements and strategies to ensure the advertisement is visually appealing and effectively communicates the product features and benefits. Most of candidate that responded to this question generally produced average designs that concentrated from competence to awareness. Very few were found within proficiency range.

Majority of candidates struggled to show the multi-facets of the designs and failed to invent a name for the gadget. Responses portrayed very minimal understanding/ability in rendering structure of the gadget layout for a double spread page layout; their drawing/designs presentations were generally sub-standard. Assessing a design problem and arriving at an appropriate solution was inadequate. Handling tone and colour as well as rendering form and structure was observed to be a challenge in most candidates. Uncontrolled free hand lettering was evident in most designs as candidates tried to emulate newspaper column script. A good number of candidates did not give a well thought out solutions of creatively designing double page layout as per request of the question. The effective use of media application was basically compromised hence poor craftsmanship and thus affected the ability to express aesthetic quality.

A few were able to show some understanding in designing structure of electronic gadget and multi-facets in a mature way, hence showing some level of proficiency. There was clear understanding and well thought out design processes which helped candidates arrive at an appropriate solution of creatively designing as per the demand of the question . Use of media 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 quality on their designs. Some complete mastery of technique in use of material was displayed, providing elegant solutions.

2 *Bubbles Landscape Designers specialises in restoring gardens in urban settings. Produce the flyer to promote the company.*

The subscription to this question was low as well. Only 48 candidates out of 1889 responded to this question, and this translate to 2.5 %.

Generally, majority of candidates that responded to this question ranged from just above competence to below awareness. Very few in the proficiency range and majority of them were from one centre. They produced Computer Aided designs.

Designing flyer layout was a challenge to majority of candidates who attempted this question. Candidates were unable to explore various concepts and typeface that depicted some layouts of a flyer to promote a company. Some of the drawn layouts failed to visualise the intended concepts and they did not consider the hierarchy of information during planning as well as during production of the final layout.

Some of the visual elements such as typography and illustrations used were not legible and or aligned to the intended theme (headline and tagline). The use of typefaces to maintain coherence within the design seemed to be a challenge in most scripts, candidates used multiple typefaces on different words within the design. The principle of design was ignored by most of the candidates. Instead of applying some of the important principles like: Hierarchy/Space/Visual Balance to the design compositions, candidates haphazardly placed words on their designs without considering their relevance in relation to the imagery/graphics. Maximum of two/three typefaces within design layout to bring coherence was not applied in most design layouts. Text and images were not arranged to create sense of balance to avoid crowding the visual space (leave enough white space to avoid clutter). Various elements were not arranged according to their importance, so that the main message should stand out (principle of dominance was ignored).

From one centre, a lot of candidates used some computer software program to respond to this question item. Their designs were just above competency to proficiency range, because there was control in the use of media. A good number of candidates gave a well thought out solution of designing but the graphic quality of used illustration was not to point i.e. unintentional pixilation was observed in most designs. In some designs, assessing a design problem and arriving at an appropriate solution was inadequate. There was no link in a series of studies leading to the final work, hence compromised the aesthetic quality of the presented designs.

3 *A newly opened restaurant is planning to sell sandwiches. Create the packaging for the sandwiches showing the die-cut of the design.*

This question was one of those with few attempts amongst the candidates. Only 87 candidates out of 1889 responded to this question, and this translate to 4.6%.

Creating a die-cut package design for sandwiches involves several key considerations, including material selection, structural design, branding, and functionality. Most of candidate that responded to this question generally produced average designs that concentrated from above competence to awareness. Very few managed to satisfy proficiency to expertise range.

This question requires candidates to produce a package design for a sandwich shown on the die-cut. Generally, this was a challenge to most of candidates who attempted this question. Majority decided to produce a complete 3D design and ignored flat designs on die-cut structure. Die lines are critical for ensuring the package can be cut and folded correctly. They should be clearly marked in a spot colour labelled die line to guide the printer. Few designs lacked proper and relevant information that qualifies the relevance of design for the question brief.

Despite some challenges in candidates struggling to apply various designs on different facets of a die-cut, there was some level of proficiency in candidates who had created some developments leading to the final presentation. There was high competence in expressing quality in rendering form and structure as well as understanding clearly the use of space and spatial relationship. Illustrations as well as lettering/calligraphy were applied with some sense of sensitivity and intentional manner as it was observed in controlling the chosen media. Some candidates had designs which were eye catching and reflective of the brand's identity.

Some computer aided designs were observed from few candidates. It was evident that they managed to have control in rendering forms as they illustrated for their designs. It was also observed that the technique of using the hand rendered effects and enhancing them with some computer software/program was successfully resolved. There was evidence of creativity through a series of rough layout leading to the final work.

A well-designed die-cut package for sandwiches balances material selection, structural integrity, branding, functionality, and environmental impact. By considering these elements, candidates can create packaging that not only protects and presents the sandwiches effectively but also enhances the overall consumer experience and aligns with modern sustainability goals.

4 Design a poster for an art exhibition titled transformation. Include venue, dates and times.

This question was observed to be the second most attempted amongst the candidates; 442 from a cohort of 1889 candidates responded to it. This translates to 23.4% of total candidates.

A wide range of poster designs were explored and were ranging mostly from competence to higher proficiency and fewer in awareness range and expertise range.

Some candidates showed high level of maturity in exploration of ideas to come up with well thought out solution of design brief. This was made possible by finding appropriate and relevant research material which was deeply explored. Well spell-out structures/layouts and compositions were observed in most scripts (use of visual elements like colour palette, typography and imager). Candidates paid maximum attention to the positive as well as the negative spaces within the picture plane to come with working concepts. Mastery of the 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 item. Basically, there was evidence of commitment and personal vision in assessing a design problem and arriving at an appropriate solution hence, producing some outstanding poster designs.

Despite the commitment and vision in assessing a design problem in some candidates, others were not able to complete their intended designs in all studies. But there were signs of maturity and sensitivity from the visible structure to the areas they have worked on. One or two incomplete supporting studies were presented with the final work.

There were fewer candidates who attempted this question and lacked in depth research investigation and development of the design problem to arrive at an appropriate solution. Most of those candidates were in the awareness range. Use of chosen media was a challenge, poor craftsmanship was observed, and their commitment level was suspect. Some candidates who managed to make proper investigation and development of a design problem in a series of rough layouts, but there was minimal ability to impress with rendering form and structure as well as handling tones and colour in a controlled and intentional manner. They only showed some grasp of technique in the use of media.

There were instances where all the presented works within particular centres will be in awareness ranges to lower competence range. There were candidates who managed to recognise and render forms, tones as well as colour application in a controlled and intentional manner but failed to address the question item due to inadequate interpretation of the question brief. These candidates were very skilful but failed to direct their skill to respond to question item where they will appropriately assess a design problem and arrive at an applicable solution (needed proper guidance in choosing question item).

Considering the references provided, an exhibition titled transformation might feature a poster with bold, contrasting colours to symbolise change. The typography could be modern and dynamic, reflecting the theme of innovation. Imagery might include abstract forms that suggest growth and evolution, such as swirling lines or overlapping shapes. The layout could be asymmetrical to convey movement and progress, with a central focal point that draws the viewer's attention. By combining these elements, the poster can effectively communicate its theme and engage viewers with its visual storytelling.

5 *Design a fountain based on any animal(s) of your choice to be erected at the entrance of a game park.*

One of the least subscribed questions, only 38 candidates from a cohort of 1889 responded to this question & this translates to 2%.

Designing a fountain for the entrance of a game park requires a blend of aesthetics, functionality and thematic coherence. The fountain should reflect the overall theme of the game park. If the park has a safari or zoo theme, the fountain could feature animals like lions, elephants, or giraffes as an example. If it is a fantasy-themed park, mythical creatures like dragons or unicorns could be incorporated.

A good number of candidates in this question were from competency to proficiency range, with very few in expertise range. There was evidence of very in-depth research investigation by candidates who attempted this question. Candidates had good design processes which easily directed them to arrive at an appropriate solution of the question brief. Most of candidates who did well in this question demonstrated expertise in expressing quality of form, line, shape and structure in a more mature and

intentional manner. The designs used vibrant colours, detailed sculptures, and thematic elements that resonate with the park's audience. Mastery of technique in the use of chosen media was observed and thus demonstrating a well-informed aesthetic quality within various designs. Basically, some sensitivity and commitment in capturing details was observed throughout the production processes.

Very few candidates who attempted this question demonstrated minimal ability to express quality of form and handling of tones and colour in a controlled and intentional manner. They were able to only show some grasp of understanding the technique of rendering the surface quality of various objects with the chosen media. By combining aesthetic, functional, and environmental considerations, candidates could create a fountain for the entrance of a game park that is not only visually stunning but also enhances the overall experience for visitors and supports local wildlife.

6 *Design a mural for a mine conference room depicting the illusion of depth.*

Generally, this question item did not get a good subscription. From a cohort of 1889, only 10 candidates responded to this question, and this translate to 0.5%. Most candidates who responded to this question were in competence to awareness range.

In designing a mural for a mine, the aim is to depict a mine or mining activities to honour the history and or significance of mining in that area. The theme revolves around mining, possibly showcasing miners at work, mining equipment, and the landscape of the mine.

A couple of candidates failed to interpret this question. Their designs indicated that they focused on representation of conference room, i.e. drawing table and chairs in the conference room with miniature representation of wall design (It was clear that they offered little attention to the mural on the wall). There was minimal creativity in the production of the concept design outlined in the brief. The effort of producing a well thought out design was generally sub-standard, and this compromised the ability to express aesthetic judgement in relation to the question item, hence producing shoddy designs.

Some candidates showed commitment and vision in assessing a design problem and were able to create some well thought out designs which addressed the question brief. There were signs of maturity and creativity from their design structures. It was evident that candidates applied design process and design principles to articulate the intended concepts. They were able to depict illusion of depth on their designs. This technique involved altering colour and clarity to make distant objects appear lighter, cooler, and less detailed. Mastery of the 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 item. Some candidates used warm and cool colours strategically to enhance the illusion of depth. Warm colours tend to advance, while cool colours recede, helping to create a sense of space.

7 *Design an outfit to celebrate the coronation of a village chief. The design should be inspired by animal patterns.*

This question was attempted by a total of 131 Candidates out of 1889. This translates to 6.9% of total candidates in this component. Most of candidate that responded to this question generally produced average designs that concentrated from above competence to below competence, and a few in awareness range. Very few managed to satisfy lower proficiency range and non in the expertise range.

This question requires candidates to produce attire inspired by animal patterns but most of the candidates decided to produce pattern designs that will be applied on outfit rather than creatively designing an outfit. Designing an outfit inspired by animals for the coronation of a village chief involves blending traditional elements with modern fashion trends. Most candidates failed to create some developments leading to the final presentation. It was observed that in some scripts similar attire design would be reproduced with various pattern explorations in all the studies.

Generally, the pattern design dominated in most responses. This compromised reflecting the cultural heritage and significance of the village chief's role. This include incorporating traditional symbols, colours, and materials that hold meaning within the community. Despite some challenges in candidates there was some level of proficiency in candidates who had created some developments leading to the final presentation. Their designs were relevant appealing. They selected animals that resonates with the chiefs qualities and adding a layer of symbolism to the outfit. There was high competence in expressing quality in rendering form and structure.

By combining elements like cultural significance, animal inspiration, fabric and texture, accessories, and cultural sensitivity, candidates could make the outfit to not only pay homage to the animal(s) but also celebrates the chief's role and cultural heritage in a visually striking and meaningful way.

8 *Based on flowers, design a geometric repeat pattern suitable for hotel patio walls or floor. Show how it will appear.*

This question is the most attempted question in Paper 3 (Design Study). Out of 1889, a total of 1098 candidates responded to this question, and this translate to 58.1%. A wide range of pattern designs were mostly from awareness to higher proficiency and fewer in expertise range.

Some candidates showed high level of maturity in exploration of ideas to come up with well thought out solution. This was made possible by finding appropriate and relevant research material which was deeply explored to satisfy the design brief. Geometric patterns were created by repeating shapes in a systematic and organised manner. Common shapes included squares, triangles, circles, and hexagons. Some were simple or complex, depending on the arrangement and repetition of the shapes. Well spell out registrations and combination of motifs were observed throughout the designing process. Candidates paid maximum attention to the positive as well as the negative spaces within the picture plane. Mastery of the 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 item.

It was observed that, showing how the pattern design will look like when applied in situation was a challenge. The pattern applied on the patio/wall rarely depicted perspective, mostly they were applied

as if on a flat picture plain because candidates failed to reduce and fade pattern structure to depict depth. Basically, this compromised the aesthetic quality of the intended response.

It was observed that some candidates were not able to complete their intended designs in all studies. But there were signs of maturity and sensitivity from areas of the worked-out structure.

Despite some level of proficiency in most candidates who attempted this question, there were some responses that demonstrated lack of maturity in assessing a design problem and arriving at an appropriate solution of the intended idea. They barely managed to link the intended idea from first study to the final design. In some instances, there will be only one study that will show some control in handling of tones and colour as well as some competence to express form and structure amongst three shoddy studies.

It was evident that some candidates at lower/below competence range struggled to control and apply the chosen media. They could not pay attention and render finer details on their designs. Sensitivity in handling tones and colour as well as rendering form was not adequate and thus compromised the aesthetic quality of the design. It was observed that, majority of candidates in this range struggled showing how the pattern design will look like when applied in situation. The “Show how it will appear” was omitted or the pattern applied on the patio/wall rarely depicted perspective, mostly they were applied as if on a flat picture plain because candidates failed to reduce pattern structure and or failed fade tone/colour intensity to depict depth.

- 9 Create photomontage of an activity you attended. Your series of images should explore various angles.

Candidates did not attempt this question.

PAPER 5: COURSEWORK

Introduction

This report provides feedback on the internal assessment of BGCSE Art and Design coursework. The purpose of moderation is to ensure that the assessment criteria have been applied consistently and fairly across all candidates. 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. The report will highlight general trends, common issues, and provide recommendations for improvement.

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 2024 coursework moderation started with standardisation from 7th -8th October. Teams were then posted to different regions to moderate from 10th -18th October. The 5 teams reported back to BEC for post moderation evaluation meeting on the 21st -22nd October 2024 upon completion of the moderation exercise from 34 centres across the country.

Total number of candidates 2024; 3327

Total number of candidates 2023; 3584

Total number of Candidates 2022; 3399

Total number of candidates 2021; 3255

Total number of candidates 2020; 3237

This component has registered a decline in candidature from 3584 in 2023 to 3327 in 2024 (257 candidates) translating to 7.17 % decrease.

Preparedness

Most Centres were ready and prepared for the moderation exercise. The necessary expected official documents for the exercise were provided by relevant officers. Some Centres were not ready for the exercise, the marks on summary mark sheet were captured with pencil. Order of merit that was handed to moderators by the Deputy School Head was later changed by the teacher (acting senior teacher), but marks were not matching from both documents whilst the other Centre had only impression marks and no distribution of marks on the 3 assessment objectives on the candidate score card.

Display

The displays across all Centres were executed effectively, showcasing candidates' works in clean, well-organized rooms. The works were sequentially arranged according to candidate numbers and clearly labelled, ensuring easy access for external moderators. 2D artworks were neatly mounted on black album and white manila sheets. Official documentation, including Candidate Registers, Individual Record Cards,

Summary Mark Sheets, and Centre Order of Merit (COM), was well prepared and with Chief Invigilators, except for one Centre where the COM was unavailable. The course work labels were used on final work as well on folios for clear identification. Some centres continue to place their course work label at the back of the final work. However, some portfolios had issues with legibility and navigation, making it difficult for moderators to assess the work effectively.

Quality of Marking (Internal Moderation)

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.

Generally, the marking was consistent with the assessment criteria provided and in line with the prevailing national standards. However, there were instances where the application of criteria varied slightly between different centres. Some internal moderators were more lenient in their interpretation of the assessment criteria, particularly in the areas of creativity and personal response. This led to variations in marks awarded for similar levels of achievement. This called for remarks of either a particular range of marks, or a particular discipline that is either appreciated more or unfairly. There were some few errors in distributions of marks in individual candidates score cards, for instance, not adding up to the total mark awarded. Some marks on individual candidate score cards were different from the one on the Summery Mark Sheet or some learners omitted from Order of Merit.

Knowledge with Understanding

In this category, candidates demonstrated a wide range of competencies from competent to proficient in recognizing and rendering form and structure. Candidates exhibited a thorough understanding of how to represent themes and concepts visually. They utilised their chosen media effectively, displaying clarity of intention in exploring surface qualities. Tone and colour were handled with control and intentionality, and candidates’ pictorial organization reflected an understanding of space and spatial relationships in both two-dimensional and three-dimensional designs.

The technique of using chosen media was of competence to proficiency in most of the works within moderated. Some sub-standard quality in tonal application was observed in pencil drawings in other centres, handling tone as well as rendering form was observed to be a challenge. Concept of appreciating space, proportion and perspective was well rendered in most 2D design works pattern designs as well. But some poor colour scheme within various items/objects which resulted in dull/lack of contrast was observed mostly in pattern design.

Some sensitivity in rendering line, shape, and form was compromised in some works within various Centres and thus depicting poor craftsmanship within the displayed works. this affected the aesthetic quality of most final works. There were very few works that were above proficiency to expertise range. Most of the works showed some expertise in the technique of using chosen media and some sensitivity in rendering line, shape, and form was effectively applied and thus portraying good aesthetic quality on the displayed works.

Interpretative and Creative Response

The quality of the works submitted was generally high, with many candidates demonstrating strong technical skills and creativity. However, some portfolios lacked depth in terms of exploration of media. Some portfolios did not include enough detailed sketches and experiments that show the progression of ideas. Some candidates provided a few initial sketches without any further development or exploration of different techniques and materials. Responses varied in terms of interpretation and creativity. Most candidates communicated personal responses competently to proficiently, with their folio work reflecting commitment and maturity in investigating relevant sources to arrive at well-considered solutions. Many engaged in thorough exploration of both original and secondary sources, leading to independent conclusions. However, some candidates demonstrated a lack of creativity by merely replicating secondary sources without deeper investigation.

Personal Investigation and Development

Many portfolios showed strong final outcomes but lacked sufficient evidence of research and development processes. This is crucial for demonstrating the candidate's journey and understanding of the subject matter. Some centres had portfolios that demonstrated excellent research and development stages, with clear annotations and a well organised structure. The final outcomes were strong, showing a clear progression from initial ideas to final pieces. Some candidates did not include critical reflections on the work produced. Critical reflections are an important part of the research and development process as it demonstrates the candidate's ability to evaluate their own work and make informed decisions about its development. This was often missing or very superficial in the portfolios reviewed. Most candidates lacked maturity; they just showed minimal ability to explore and experiment a design problem and arrive at an appropriate solution. Their creativity was compromised, there were instance where adequate research information was pasted within the folio pages but never explored and or never influenced the outcome.

Conclusion

Overall, the internal assessment of Art and Design coursework at most Centres was conducted with a high level of care and attention to detail. However, there are areas where improvements can be made to ensure greater consistency in marking and to enhance the quality of the portfolios submitted. The inconsistency observed in marking continue be a worrying factor as some Centres interpret and apply the marking criteria differently. 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 minimize 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.

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 proficiency range. This could be attributed to well worked out workbooks/portfolios and final pieces. Statistically, the entries of disciplines are also most like those of 2023 with most works presented in a 2D effect.