

## VISUAL ARTS

### Introduction

This report is for the May 2009 examination session and includes reference to the performance of candidates in HLA, SLA, HLB, and SLB courses. The report sets out to provide information about the examination session as well as to provide some advice to assist in improving the achievement of candidates in future examination sessions.

The report is based on feedback from visiting examiners, moderators, and team leaders as well as observations made by the component principals involved in the moderation process.

The following table outlines the overall grade boundaries for Higher Level option A, Standard Level option A, Higher Level option B, and Standard Level option B candidates. This clearly communicates the mark ranges for the grades 1 – 7 that are awarded to candidates

### Overall grade boundaries

#### Higher level option A

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0 - 13	14 - 28	29 - 43	44 - 58	59 - 70	71 - 85	86 - 100

#### Higher level option B

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0 - 12	13 - 27	28 - 42	43 - 57	58 - 67	68 - 82	83 - 100

#### Standard level option A

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0 - 13	14 - 28	29 - 43	44 - 58	59 - 70	71 - 85	86 - 100

#### Standard level option B

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0 - 12	13 - 27	28 - 42	43 - 57	58 - 67	68 - 82	83 - 100

Although the two components are separately examined for the visual arts course, it can be difficult to separate these components when discussing the outcomes of the session due to the integrated nature of the tasks that candidates should undertake in developing and creating their work. Consequently the information that follows may be relevant to either or both components.

The report is organized into the following sections:

1. General introduction
2. The studio work component
3. The investigation workbook component
4. The examination process

## General Introduction

Examiners have highlighted how important the role of the teacher is in the achievement of candidates. Schools where the teacher begins the course by directed learning through a structured approach, teaching necessary skills and guiding candidates through assignments, were regularly highlighted by visiting examiners as displaying good practice that translated into the examination results. Examiners also recognised where the balance had been met between providing advice and instruction and directing learning, and recognising when candidates were equipped to pose and work towards answering their own questions in the creation of studio works or investigative strategies. Candidates in schools where all assignments are prescribed or directed were limited in development in this way and unable to achieve marks from the higher markbands. Evidence showed that some candidates were able earlier in their course to be confident in making decisions, whereas others struggled when working to resolve how to approach their work. Teachers should be ready to provide an input to creative or investigative strategies when necessary. A balance between the two components is important and should reflect the split of 60/40 in time dedicated to study and teaching as well as to the marks allocated to each component.

Candidates need access to appropriate facilities, equipment, and media in order that they may effectively undertake activities and projects that address course requirements.

Examiners reported further good practice where teachers had introduced and demonstrated a broad range of skills and techniques in relation to both the studio work component and the investigation workbook component. Candidates need to be taught strategies for undertaking the challenges in both components of the visual arts course.

Resources on the Online Curriculum Centre (<http://occ.ibo.org/ibis/occ/guest/home.cfm>) provide teachers with access to:

- subject reports
- the current *Handbook of procedures for the Diploma Programme*
- extended essay reports
- the *Visual arts subject guide* (for first examination May 2009)
- the *Visual arts teacher support material* (for first examination May 2009)
- the visual arts online virtual gallery

It is essential that all teachers of visual arts regularly consult with these documents, regardless of previous experience, and to make appropriate information available to candidates during their course.

Teachers need to be conversant with the markband descriptors for each of the components at the appropriate level for the course they are teaching. Translating the markband descriptors into appropriate candidate language, and making them available to candidates at all times, works towards ensuring candidates understand what is required of them as they work through investigation and studio works. Candidates who are provided with inaccurate formative assessment feedback in relation to the requirements of the markband descriptors have unrealistic expectations when the final examinations take place.

Examiners reported that the overall standard of studio work was similar to that in the later sessions of the previous course. While some candidates explored and investigated personal artistic projects and activities, there were still those who did not push their boundaries past simple and basic work. The visual arts course should be used to freely explore new ways of working, of taking artistic risks in order to develop purposeful and creative thought beyond a superficial level. Candidates should not be fearful of failure or allow it to hinder the challenge of trying something new or demanding. The ability for candidates to reflect and express how they grew from these pieces and to exhibit interesting failures is an important aspect of the course.

The change to the title of the investigation workbooks for this course reflected the intention that candidates should undertake personal investigation related to their studio works, as a working document that provides an opportunity for discovery, reflection, planning and allowing key ideas to be shaped and to grow. Investigation workbooks should be personal documents reflecting the candidates' own interests. The workbook and the studio work should be well integrated.

The reinforcement of the status of the candidate record booklet as a piece of legal examination material was accepted by most schools. Teachers and candidates must be aware of the requirements for submitting work and follow the guidelines and procedures for doing so. The requirement for the number of photographs and investigation workbook pages is defined on page 19 of the *Visual arts guide* and this must be strictly adhered to if candidates are not to be disadvantaged through examination or the various stages of moderation. The visual arts examination must be subject to the same rigorous and robust procedures as an examination in any other Diploma Programme subject.

Feedback from teachers and examiners alike has been positive about the examination interview, although some examiners reported schools presenting exhibitions in unsuitable parts of the school. The viewing of the candidates' work and interview with the candidate must be in a room where no other activities are taking place. Where candidates' exhibitions are located in parts of the school that are not suitable the examiner may request changes to be made. The candidate interview should be a discussion between the examiner and the candidate about the work rather than a talk prepared in advance.

Examiners of both components in the 'B' option commented that candidates might have been better suited to being examined as 'A' option candidates and felt that teachers should carefully counsel each candidate to ensure they were entering for the option that best suited their work in order to secure the most favourable grade.

## Studio work

### Higher level option A

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0 - 3	4 - 6	7 - 9	10 - 12	13 - 14	15 - 17	18 - 20

### Higher level option B

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0 - 3	4 - 6	7 - 9	10 - 12	13 - 14	15 - 17	18 - 20

### Standard level option A

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0 - 3	4 - 6	7 - 9	10 - 12	13 - 14	15 - 17	18 - 20

## Standard level option B

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0 - 3	4 - 6	7 - 9	10 - 12	13 - 14	15 - 17	18 - 20

Candidates presented works for examination from a variety of media, including: painting, drawing, printmaking, collage, digital and black and white photography, digital media, animation, three-dimensional and installation works, glass, fashion design and production, jewellery design and production, metalwork and casting, and ceramics. Examiners reported an increase of work produced on a larger scale this session.

The comment most frequently submitted by examiners this session was that the work they examined exhibited a lack of technical skills, particularly when drawing and/or painting, with a recommendation to teachers that these skills should be taught and reinforced throughout the course, working wherever possible from first-hand sources. Even when candidates work principally in other media, examiners expressed that candidates should understand and be experienced in the skills of composition and design with drawing skills a foundation for developing imagery and thinking in visual terms. Where candidates explored mixed media work and installations, the success was sometimes compromised due to limited technical skill. Examiners also recommended that all candidates should be engaged throughout their course in observing and making art with their hands rather than relying on new media, 3-D work, digital manipulation and/or installation to compensate for lack of confidence in drawing.

Feedback was that often stronger candidates come from schools where there is a good balance between teacher-led assignments and self-directed work that has been developed with on-going teacher advice or guidance when required.

It has already been stated that the integrated nature of the course makes it difficult to comment on one component alone. Successful studio work for the Diploma Programme visual arts course does not usually happen without sustained investigation work, where findings in candidate's investigation feed their studio work and problems in studio work lead to further investigation in order for these problems to be resolved. Some candidates experienced difficulty in writing their ideas, investigation and thoughts in the investigation workbook and this affected the depth of their studio work.

Examiners who examined the studio work component commented that it was apparent that some candidates lacked understanding of the purpose of, and how to go about, cultural research or addressing cultural connections, or making and communicating these

connections between their own artwork and their culture. Candidates who achieved marks in the higher markbands were able to consistently evidence a deliberate and definite attempt to relate their own ideas to their culture, or the culture of others.

Candidates who consistently recorded their ideas, investigations and thoughts in their investigation workbooks when developing studio works were able to achieve higher markbands than those who attempted studio works without having done so. Where candidates committed to their first, and often only, idea for a piece of studio work without having explored experimental studio investigation, trialling of methods, investigating how other artists overcame problems, or demonstrating critical analysis of their own beginnings, there was usually less complexity in the works. Examiners reported that where candidates had undertaken systematic investigation in preparing to develop a piece of studio work, their ideas were often more complex and well thought through, allowing the works to be interesting because there was something to look at with a challenge to think about or consider the ideas and the meanings, messages, experiences or observations, that the candidate had made. .

For some candidates the use of a theme had been misunderstood. Rather than candidates chose a theme and then impose it upon their work, an idea, theme, or connection may have arisen naturally from the process of working and be a connecting thread throughout the course or may have naturally promoted investigation into one or more other ideas, themes or connections. Examiners reported that the work of many candidates was concerned with their own identity and their own mix of cultures, some were concerned with contemporary issues, both environmental issues and human rights issues. Some candidates expressed interests raised in their studies of other Diploma Programme subjects and expressed their thoughts on their world through their work in the visual arts course.

In many cases a direct correlation between the thoroughness of the investigation workbook and the strengths and weaknesses of the studio work could be observed. Teachers who understood the value of the investigation workbook had fostered intelligent discussions about the thoughtfulness of the artwork undertaken in class and presented for examination.

Candidates are not required to have undertaken a specific number of works, or to present a specific number of works for examination. The choice of studio works to be presented for examination, and included photographically in the candidate record booklet, should be carefully made by candidates upon advice from their teacher. Candidates should ensure they have chosen the works that best answer the requirements of the assessment markband descriptors. Some examiners reported that candidates had chosen their favourite works, or the works they were most proud of, rather than works that would best meet the markband descriptors and so attract the most marks. Whereas it is the candidate's final decision in

selecting the works, teachers have a responsibility to guide candidates about what the markband descriptors are looking for throughout the course and when selections are being made.

## Strengths and weaknesses identified

The most common strengths identified by examiners were:

- Increased openness and articulation when discussing work
- Candidates' acknowledged growth in their ability to appreciate, make and discuss art as a result of their study
- Where used first hand resources and local environment yielded dividends in the quality of work produced
- Improved use of digital media (though support work in investigation workbooks still needs to be improved)
- Increase in number of successful works produced on a larger scale
- Understanding and appreciation of the value of the International Baccalaureate Diploma Programme visual arts course (though this frequently was only realised nearer the end of the course). Candidates who covered the course in one year often missed the opportunity to mature into it and gain from the educational value.

The most common weaknesses identified by examiners were:

- Lack of technical skill, particularly with drawing
- Poor coherence between investigation and studio work
- Over-use of internet resources
- Over-reliance on teacher generated exercises
- Inability to address cultural/historical relevance of work studied or produced
- Poor quality work in three dimensions

## Recommendations for the teaching of future candidates:

- Teach candidates how to approach and work in each component from a studio work perspective
- Teach candidates technical skills throughout the course, particularly drawing, and ensure opportunities for practice
- Place greater emphasis on candidates generating visual, technical and media aspects of artistic production within appropriate critical frameworks of knowledge and understanding

- Provide plenty of opportunities for direct, first hand observation where candidates can look and record as technical practice
- Provide balance between directed learning/teacher led assignments, providing advice, and recognition of candidate's ability to pose questions and work towards solving own problems
- Provide experience in working with a variety of media but not expect candidates to master everything
- Ensure candidates complete adequate studio work for the time available, recognising that a candidate who works in a time-intensive medium will not complete as many studio works as candidates who work in other media
- Guide candidates to chose the work to present for examination that best answers the requirements of the markband descriptors

## Investigation workbooks

### Higher level option A

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0 - 2	3 - 5	6 - 8	9 - 11	12 - 14	15 - 17	18 - 20

### Higher level option B

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0 - 2	3 - 5	6 - 8	9 - 11	12 - 13	14 - 16	17 - 20

### Standard level option A

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0 - 2	3 - 5	6 - 8	9 - 11	12 - 14	15 - 17	18 - 20

### Standard level option B

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0 - 2	3 - 5	6 - 8	9 - 11	12 - 13	14 - 16	17 - 20



Whether following an A option course or a B option course the investigation workbook is an important aspect of candidates' study of the visual arts. Many similar comments were made by examiners who examined investigation workbooks as were made by those who examined studio work, due to the integrated nature of the course and the integrated nature of the tasks that candidates undertake when developing their work.

As has already been stated, examiners commented that schools where candidates are taught how to use their investigation workbook and follow teacher directed assignments, moving to guidance and providing advice as candidates seek to answer their own questions raised through the development of their work, displayed good practice that was transferred into the examination results.

Examiners reported candidates who successfully used their investigation workbooks to, for instance, explore, experiment, and thoughtfully analyse and compare the work of other artists working on similar themes in realising their ideas. These candidates were able to achieve higher markbands than those who filled their books with sketchy outlines of intended projects, or reports on the biographies of apparently randomly chosen artists without investigation that was appropriate to the piece of studio work they planned to undertake.

Typically candidates achieving in the higher markbands used their investigation workbooks to develop the process of creating work, planning, trialling, investigating other artists who had similar interests or who worked in ways that were relevant to the intended work. These candidates investigated cultural or historical aspects of their intended work, refined their ideas and then selected pages that linked these processes to studio works.

Some candidates made connections with other artists' work that were superficial, as if they were going through a required process instead of the artists' ideas being used to further their own. Where candidates used the investigation workbook as a scrapbook, a sketchbook, or a form of diary they did not fulfil the complete requirements of the course and were unable to access the higher markbands.

Examiners for the investigation workbook component also reported that the individual: self/identity, social issues relating to the candidate, and the exploration of art as a vehicle to express some personal emotional occasion using more often than not some symbolic means as a common theme, focus or idea that flowed throughout a collection of work was the common thread that was most commonly seen.

Successful investigation workbook pages included explicit experimentation, refinement and evaluation of work, were full of investigation and analysis of art and did not look like history of art notebooks that lacked the vitality of an artist's developmental workbook. These pages

provided convincing evidence of visual and written development of ideas, with experimental studio investigation, planning and technical experimentation.

Some candidates found it difficult to link all areas together with creativity, although the strongest candidates did so. Weaker candidates submitted pages filled with brief bullet pointed information, insufficient consideration of analysis of art and artists, or their place within art history, insufficient reflection and discussion about the nature and function of art. The importance of communicating process and purpose was often missed by weaker candidates who did not provide evidence of planning.

Examiners felt that some candidates could spend more time on careful consideration of the function and significance of art from different times and cultures, recognising that some candidates found making connections between cultures difficult. They felt that where candidates' investigation showed questions posed and conclusions formed the progression of one idea to the next with appropriate contextual and critical investigation was better evidenced.

The integrated nature of the course with the interrelationship between investigation and studio practice was sometimes unclear from the investigation workbook pages examined, with investigation topics appearing to be random. Some candidates displayed anxiety about overcoming the technical challenges that arose from lack of media experience and technical skill.

Some schools had managed the teaching of the course extremely well and had clearly balanced the acquisition and development of skills with the independence of candidates' personal thoughts and ideas in order that the investigation workbook was a working document which informed the studio practice. Candidates had acquired an appropriate specialist vocabulary and a good understanding of technical and conceptual underpinnings of artistic production, which were used in the analysis of artworks, including their own. Candidates focussed on areas of personal interest and maintained a close relationship with their studio work, closely linked to investigation, through a range of media, theme and focus. These candidates demonstrated increasing technical and conceptual achievement and understanding.

Examiners commented that where teachers were well informed on traditional arts practice as well as a broad range of cultures, current trends and approaches in contemporary arts, that candidates were able to approach the later stages of the course pursuing their own thoughts and ideas successfully with continuing appropriate guidance.

Examiners recognised that some schools had limited access to art and artists in the outside world. They commented that where schools were able to provide first hand experience of artworks, artists and designers and provide studio facilities to allow the candidates to exploit the experiences advantaged candidates and were to be encouraged. Some schools with limited access to art and artists had used local resources, for example artisans or craft experts, to bring a real perspective to the processes of development and creation of art.

As with the studio work component candidates need to experience variety in investigation pursuits in the initial stages of the course, narrowing the focus to manageable proportions as their focus becomes clear, in order to achieve the depth of investigation in their chosen area to meet the requirements of the higher markbands.

In this component also it is the candidate who has the final decision in selecting the investigation workbook pages that are to be examined. However, teachers have a responsibility to provide advice to candidates about what the markband descriptors are looking for throughout the course as well as when the selection of pages is made, including advising that pages are included that directly relate to the development processes of studio work submitted for examination.

## Strengths and weaknesses identified

The most common strengths identified by examiners were:

- Integration – when pages had been chosen wisely they referenced the studio works, showing and explaining how these had involved and documenting the thought processes which had informed that component. The strongest candidates used their investigation workbooks as a base for visual and written exploration and integrated all aspects of studio practice throughout.
- Presentation was clearly evident in the works of most HLB/SLB candidates who appeared more comfortable with small-scale artistic experiments within the intimacy of their workbooks
- Depth and breadth of investigation – where candidates had provided evidence of investigation considering a broad range of influence and conceptualisation of ideas, examiners identified this as a strength in the work. HLB candidates in particular were reported to have achieved impressive depth in their investigation work. However there were candidates who achieved lower grades who had presented information from web sources and text books without a thorough examination of the information to gain understanding, which leads to informed investigation.

The most common weaknesses identified by examiners were:

- Cultural and contextual investigation - candidates scoring in the highest mark bands analysed compared and reflected upon art from other cultures and/or time periods. These candidates made connections in their explanations. Weaker candidates limited themselves to considering, describing and rarely analysing work from other cultures and/or times. Examiners felt that culture remains difficult for candidates, with the function and significance of culture and the role of art in different cultures almost never being explored.
- Techniques and process - some candidates gave less attention to investigating the processes which enabled the production of studio works. Few candidates showed in their work that they had developed the ability to understand and discuss the methodologies of other artists. Candidates working in digital media and photography were noted as not documenting their practical work.
- Vocabulary - some candidates struggled to accurately use terminologies and appropriate subject related vocabulary for the evaluation and critical analysis of their works and that of others.
- Acknowledgement of sources – some candidates made a good effort to cite sources accurately and consistently in line with the IB requirements for academic honesty. Other candidates cut and pasted material from primary and secondary sources without acknowledgement. Where candidates acknowledge sources on a page that is not submitted for examination, perhaps in the case of a series of pages that are not all selected, they should ensure that the relevant information is copied to the relevant pages to be submitted for examination.

### Recommendations for the teaching of future candidates:

- Teach candidates how to approach and work in the investigation workbook from the perspective of each component
- Provide guidance on investigative strategies and to present investigation effectively and creatively rather than presenting notes from written sources and provide an introduction and grounding to the cultural and contextual importance of candidate work
- Provide balance between directed learning/teacher led assignments, and recognition of candidate's ability to pose questions and work towards solving own problems providing advice and guidance as necessary
- Work with candidates towards clear and focussed personal aims and encourage the submission of work with purpose and identity

- Be informed on a broad range of cultures, current trends, and approaches in contemporary art practice and able to suggest artists, books, and/or articles as directions that candidates might pursue and broaden or deepen their investigation
- Work with candidates to enable them to make comparisons, draw hypotheses and make connections in their discussion of different cultures, artists, works and time periods and to encourage candidates to have a searching mind in discovering new styles, techniques, materials and methods of working in art
- Guide candidates to choose the work that best answers the requirements of the markband descriptors
- Ensure that all uses of the words or ideas of another person, whether written, oral or visual have been acknowledged on the relevant pages submitted for examination

## Issues related to the examination process

The requirements of the *Handbook of procedures for the Diploma Programme* must be stringently followed by Diploma Programme coordinators and visual arts teachers alike in order that the examination is subject to the same rigorous and robust procedures as any other Diploma Programme subject.

Visiting examiners, for the externally marked components, reported a mainly positive experience this session. This information was reinforced by submission of the form 6/VATF (teacher feedback) by visual arts teachers immediately following examinations. The status of the candidate record booklet as a piece of examination material with the same legal standing as examination material in any other Diploma Programme subject was reinforced prior to the session. Whereas this was generally well received and followed there were incidences reported that caused concern.

Examiners reported that some candidates had changed photographs or altered the pages submitted after adding their signature to the cover of the candidate record booklet. The only change to the candidate record booklet that is permitted after the candidate has signed the cover of the candidate record booklet is the addition of one or two photographs of the candidate's overall exhibition, wherever possible, in accordance with page 19 of the *Visual arts guide*.

Some examiners reported that candidates had continued to work on pieces photographed or pages photocopied for the candidate record booklet after their signature had been added so declaring that the works contained were final versions. Once this signature has been added to the candidate record booklet no changes or development of any piece of studio work or any

investigation workbook page to be presented for examination may take place. The candidate signature must be added prior to the candidate record booklet being despatched to the visiting examiner, or by the deadline for submission of the teacher's internal assessment marks and predicted grades, whichever is the earliest.

There were incidences where schools exhibited work in unsuitable parts of the school. It is a requirement that the viewing of the candidate's work and interview between examiner and candidate take place in a venue where no other activities are taking place. Where examiners are concerned about the location of the candidate exhibitions, they may request changes to be made.

The completion of the candidate record booklet was mentioned in feedback from several examiners during the moderation phase. Candidate record booklets may be inspected by several examiners during the process of moderation. Photographs need to be securely attached and information regarding artworks properly completed, including the size and title of the work. This information, along with the candidate statement, supports the work of the moderator in ensuring the correct mark has been awarded to candidates.

A few examiners reported that the teacher's checklist on page 4 of the candidate record booklet had not been completed by the teacher prior to despatch to the examiner.

The following recommendations are made in order that candidates present photographs of their work in the best way for the moderation process:

- Photographs of studio work are of the best quality possible, taken with care and produced on photographic paper whenever possible
- Photographs are securely attached and information regarding artworks are properly completed in the candidate record booklet, including the size and title of the work
- Candidates take advantage of the quantity of photographs permitted (only one per allowed space) for their course and option, using spaces to the maximum allowed to show complete studio works and detailed views of large or complex works
- Wherever possible one or two photographs of the candidate's own exhibition are attached to the later blank pages of the candidate record booklet in order to provide an overview and context for the studio pieces during the moderation process

Candidates who submit more than the required quantity of investigation workbook pages for their option and level put themselves at risk of not fulfilling all requirements of the markband descriptors for the component, as the additional pages will not be considered during moderation. When advising candidates regarding the selection of pages for submission to be

examined by the teacher, and moderated if part of the sample for moderation, candidates should be fully aware of this requirement. Page 19 of the *Visual arts guide* indicates how many A4 or letter-sized investigation workbook pages are required to be presented for examination. An A4 or letter-sized page means one investigation workbook page. If a student reduces an A3 investigation workbook page to A4 it is counted as one A4 or letter-sized page; if an A3 page is presented it will count as two A4 pages from the total allowance. Where pages have been reduced to include multiples on an A4 sheet, only the correct number of investigation workbook pages will be examined. As an example, in the case of a candidate who has copied 50 investigation workbook pages on to 25 A4 or letter-sized sheets, only the first 30 pages may be examined in line with the requirements of that page in the guide.

The following recommendations are made in order that candidates present investigation workbook pages in the best way for the moderation process:

- The quality of the investigation workbooks should be of the best quality possible, produced with care to ensure whole pages and in colour when concepts or media experiments dealing with colour are undertaken
- Selection of investigation workbook pages should ensure that pages related to the development process of studio works are included, including the critical and contextual study of influences on that work
- All investigation workbook pages are numbered and pages selected for examination are annotated with the candidate number, see page 14 of the *Visual arts guide*
- Pages are submitted in line with page 19 of the *Visual arts guide*

Examiners who commented on the candidate statement generally acknowledged its value in providing an insight throughout moderation at the candidate's critical analysis of their work in the visual arts over their course. Some examiners commented that candidates responded to each of the key words, which are intended only as triggers for writing the statement rather than points for response. Excellent candidate statements explained what the candidate set out to do, how they went about it, and how they felt about their achievements.