

## VISUAL ARTS

### Introduction

This report is for the November 2012 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 visual arts subject report is organized into the following sections:

1. The studio work component
2. The investigation workbook component
3. Recommendations relating to IB procedures, instructions and forms

Although the two components for each of the four visual arts courses are separately examined, 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 undertake in developing and creating their work. Consequently the information contained throughout the report may be relevant to either or both components.

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 *Assessment clarification, June 2010* (replaces and includes the document published in November 2008)

- The visual arts online virtual gallery

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

Candidates should have access to the assessment markband descriptors at all times.

## 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

## Studio work higher and 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

### 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

## The range and suitability of the work submitted

The range and suitability of the work submitted for assessment varied from school to school, reflecting the diversity of the candidature.

Much of the work submitted by strong candidates reflected a range of ideas which were connected and developed over the two year course. With the support of the teacher, this work had developed into strong and mature outcomes towards the end of the course. It was apparent that the support and direction given by these teachers had a major impact on the candidates' understanding of the course objectives and the studio work itself, which influenced the range and suitability of work submitted.

Successful candidates had usually been provided with an appropriately structured introduction to the course, involving first hand engagement with primary sources across a wide range of media and forms. These candidates had more confidence in their understanding of techniques and skills and demonstrated a willingness to experiment and take risks. The resulting artworks tended to show evidence of personal engagement, technical skill and inventive outcomes. The candidates benefited from being introduced to a variety of technical and critical skills and had subsequently been encouraged to work independently with support and guidance through personally relevant projects. In some schools candidates were encouraged to be experimental with techniques and processes. A wide range of styles and influences were evident and this allowed candidates to work independently and study artists which interested them. The work tended to be more innovative and engaging as candidates had worked across a range of media and forms with confidence.

Where teachers had given candidates open ended projects this enabled them to develop their own directions with the work, often with a contemporary, fresh approach to art-making. These candidates were able to explain their work coherently, their work was focused, showing in-depth exploration of ideas in a variety of media, and they appeared to understand the work in a broad visual arts context, making reference in the interview to artists and movements that had inspired them.

Schools that did not sufficiently teach and guide candidates tended to inhibit their creative development. In some schools much of the work was based on general teacher directed projects leaving little time to achieve a substantial independent exploration. Too much teacher direction hindered the range and suitability of the work selected. For example, some candidates had been instructed to follow a theme, which tended to constrain and become a pressure in the creative process. While it is important for teachers to provide some structured guidance, it is also important to provide room for personal exploration and innovation.

Technical competence was identified as a factor affecting range and suitability of the work submitted. Sometimes the ideas and concepts of the candidates were creative but the quality of the artwork was limited by the lack of technical knowledge and competence. It was noted again this session that more observed drawing should be taking place.

Misuse of the Internet was another factor affecting the suitability of some work. Some candidates relied on copying other artists' images and styles, frequently finding these images online. In the earlier stages of the creative process, when experimenting and exploring ideas,

studying the work of others can be useful and legitimate, providing sources are always acknowledged and explained. However, presenting work for assessment that is the result of simply copying found images is not suitable for this course.

Examiners commented that class trips and visits often generated work that was appropriate. For example, in one school a class trip to a coastal town had resulted in the strongest work from most of its candidates. The studio work was supported and influenced by investigation into art from different cultures and times, but the major influences came from local gallery and museum visits, which had a positive influence on the nature of the media used.

Photography provoked some mixed responses from examiners: it was less suitable as a medium when used as a quick and easy 'fill-in' to increase the number of artworks in the exhibition, and examiners also commented that candidates presenting purely photographic exhibitions needed really solid documentation and evidence of the development of ideas and sufficient conceptual depth.

Some of the strongest and most suitable studio work demonstrated engagement with ideas, a willingness to experiment and evidence of a good understanding of the materials used. These candidates tended to work through ideas with much experimentation and gained confidence in their ability to make decisions and create highly finished and resolved works. There was some very strong drawing this session, based on good technical competence and excellent observation that was an integral part of the candidates' study.

## Candidate performance against each criterion

As visual arts is assessed against holistic markband descriptors and not individual criteria, the bullet points within the markband descriptors have been treated individually as far as is possible in the following section. Some crossover is inevitable.

Candidates who showed a good understanding of the ideas and techniques that underpin artistic expression often demonstrated this by pushing their ideas into new areas of creative image-making through considered investigation and thoughtful reflection and analysis. Concepts were explored initially through a range of media and reiterated in other art forms; the understanding of techniques usually resulted from a more focused exploration of a more limited range of media. Where candidates had visited a range of exhibitions this often gave them a good understanding of how artists think and work and in some cases the practices they use.

Cultural and historical awareness continued to present a problem for some schools and candidates. In some schools candidates are taught a Western artistic and cultural tradition even though they are situated in areas where non-western culture was predominant. Where local arts or crafts are available to provide a rich area of exploration this might give a stronger sense of metaphor rather than only the descriptive work that was able to be achieved.

As has been noted in previous reports, weaker candidates tend explore the concept of culture in a very superficial manner, frequently resorting to cultural stereotypes, clichés and predictable imagery. In some schools work may have been focused on cultural awareness

and artistic qualities, but this exploration was quite limited and not self-directed with all candidates undertaking investigation on the same artist(s) or artwork(s).

Stronger candidates were able to demonstrate excellent cross-cultural referencing by working with personally relevant ideas that were frequently related both to their own culture and to the culture they were in when these were different. Candidates who achieved marks in higher bands usually made relevant and often insightful connections to cultures other than their own.

Examiners reported variations in the degree of review, modification and refinement evident this session with candidates attempting to incorporate conceptual ideas in the creation of less traditional artworks, such as videos and installations, without developing them through authentic critical observation and reflection, resulting in weak attempts or 'trendy' copies of work seen elsewhere.

Well planned and thoughtfully presented exhibitions often reflected sensitivity to materials and their use with a coherent body of work often resulting from in depth investigation that had personal relevance and reflected linked ideas.

There were variations in how well candidates demonstrated their technical competence. In some schools there was a strong emphasis on the technical skills used in creating work, with the final pieces being successful depictions of the candidates' ideas, whereas in other schools, technical competence was the weakest aspect of the markband descriptors. Competency often depended on the depth and breadth of the structured learning experiences offered to candidates. Overcoming technical weaknesses in making work and also resolving ideas and media successfully is an important part of the artistic process.

The small amount of three-dimensional work seen was weak. Where candidates did not have strong technical skills or did not fully engage with the conceptual aspect of the course it was difficult to be successful.

Confidence did not always lead to inventiveness, and confident candidates were not always able to present strong work. Most candidates were able to talk well and confidently about their intentions, work and ideas, and explain them, even if this confidence was not always supported by the quality, execution or conceptual development of the artwork itself. Many examiners reported that candidates talked easily and sometimes very descriptively about the meaning of their work, but often lacked a broader context of references and in-depth exploration.

## Recommendations for the teaching of future candidates

Teachers should balance structured learning with providing the freedom to create, with candidates receiving guidance from the teacher at the start of the course with regard to learning different techniques and possible media experiments and try outs.

Initially teachers should support and guide candidates through the different stages and processes that encourage the production of informed and meaningful artworks. The importance of the relationship between the two components should be continually stressed, and help and guidance should be given in response to any areas of weakness. As candidates

grow in understanding and confidence, so they should be afforded greater freedom, although be constantly monitored to ensure on-going development. Where teachers support candidates from their comfort zone they encourage them to be independent thinkers.

The importance of working from direct observation should be emphasized, ensuring that candidates have more experience of drawing from observation, and from their own personal experience. When teachers teach observational drawing, using a range of media and techniques, traditional and non-traditional, and these skills are then used in creating artworks, this benefits photographers, painters who might also work from photos, as well as those candidates who work more from their imagination. Drawing skills could be the foundation of a more exploratory approach to subject matter, with candidates given the freedom to create and formulate their own concepts and ideas. They should also be consistently reminded that technical resolution is an important aspect in the production of artworks at this level. Technical skills should be monitored throughout the course.

Teachers should guide candidates in investigating and developing ideas for studio work. Where candidates do rely on the work of others, these images must be acknowledged and used as *part* of the process of investigation, development and planning or as references, not simply as a final piece. Some candidates are using random image searches on their chosen area of interest and finding artists of doubtful merit to inform their work, often leading to under-investigated and under-planned 'cute' drawings, cliché images or 'fantasy art'.

Candidates should acquire skill and competence through focusing on a limited preferred area. Having candidates work with a diverse range of media can be beneficial, but if candidates show particular skill with one type of media they should be encouraged to hone their talents and experiment within a narrower range. For example a painter who could experiment with a deeper range of painting options, exploring for example a variety of impasto or extender mediums, a restricted palette, working in a different scale, adding collage or using a different type of paint. This would still extend their personal boundaries but be building on and refining their skills.

It should be possible for candidates to explore a variety of media before they focus: by exploring different and new media, candidates can expand their options and encounter different methods of visual expression.

Where possible schools could arrange to work with local artists, or attend workshops and local museums and galleries. This may give candidates opportunities to learn new processes which may not be in the skill set of the school as well as to also push candidates' work visually and conceptually in new directions and made them think in new and innovative ways.

Candidates should be encouraged to curate their exhibition in their own way, without relying on a template arrangement of work provided for them.

Other recommendations from examiners included:

- introduce a range of ideas to explore in the first months of the course and demonstrate how other artists have expanded and developed similar ideas, demonstrating ideas so all the class are involved and see how they evolve

- encourage open-ended, stimulating projects and assignments through which candidates have plenty of scope to interpret a brief in their own way
- ensure that all candidates are introduced to a range of approaches, including the use of primary sources, to creating images through a breadth of media, techniques and forms.
- encourage all candidates to work in depth with at least one media/form to develop deep engagement and technical competence
- encourage candidates to think and develop their ideas visually by exploring alternatives and/or composition in the form of, for example, thumbnail sketches, preparatory studies, or maquettes
- ensure candidates consider more than one influence when working in order to not become attached to one mode of artistic expression encouraging them to develop their first ideas, and show this process including drawing, media experiments, composition planning
- organize visits to exhibitions and galleries throughout the course so candidates engage with 'real' art, see different art-forms and gain an understanding of their qualities, materials and construction techniques
- introduce candidates to an overview of art history so they have information to build on as the starting points for investigation
- discuss art ideas, movements and artists with the class so they develop an art language they can use comfortably, comparing art works and looking at the concepts explored by different artists
- make the candidates fully aware of and familiar with the mark band descriptors at every stage of their development during the course
- give candidates full and consistent feedback and encourage candidates to give on-going evaluations and presentations of their projects and investigation to their peers
- encourage connections to other subject areas including the Theory of Knowledge
- discourage the 'pre-prepared speech' approach to the interview

## Recommendations for teachers resulting from the electronic submission pilot

- the sound in some video interviews was very poor – ensure the candidate can be heard clearly prior to submission
- audio interview candidates must clearly indicate which piece of work they are talking about

- some images seemed to be of poor quality, make sure images are sharply focused and have the best resolution possible (within the 1 MB maximum file size)
- unless impossible include two general views of the exhibition
- ensure candidates clearly describe any digital processes through the selection of investigation workbook pages or in their interview. Digital paintings may not have been identified as digital had this information not been presented. With digitally manipulated work, clear documentation of modifications is necessary to assess the work undertaken by the candidate rather than the original producer
- academic honesty requirements must be adhered to strictly in relation to all studio work
- IWB pages are sometimes submitted upside down or on their side. While putting together documents of scanned investigation pages, make sure that they are orientated correctly

## Investigation workbooks higher and 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

### 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

## The range and suitability of the work submitted

The necessary skills for planning and investigation were demonstrated well by the higher scoring candidates. Much of the work revealed an exploration of candidates' personal creative interests. Some schools submitted similar work across sampled candidates, while other schools followed the preferred path and showed that the candidates had followed their individual creative interests. Some schools presented work which was personal to each candidate and made pertinent political and social comments.

Overall there were some very high standards and impressive submissions. This was especially demonstrated by schools which provided an appropriate structure to stimulate all candidates, allowing the stronger to challenge their own boundaries and ensuring that the weaker were supported in their endeavor to fulfill the requirements of the course without becoming formulaic. Much of the work included art from different cultures and history, with varying degrees of sophistication and depth. There were fewer candidates this year who had completed this component in a superficial and limited fashion. Likewise, many candidates investigated craft techniques, painting skills and print processes. The majority of candidates



used a satisfactory to effective range of analytical processes and techniques. Investigation topics were wide and interesting and ranged from film media, digital art, installations, sculpture and fashion to traditional painting. Historical topics ranged from widely known work, such as Van Gogh, Munch and from renaissance art to local and more personal sources. The majority of candidates fulfilled IB component requirements to some degree, especially in linking their investigation to their studio work.

Work ranged from satisfactory to excellent, with some thoughtful, thorough and focused investigation work in which pages were well balanced and creatively presented. In the best samples, there was depth to the annotation, breadth in choice and range of artists referenced/or other relevant information included, and particularly, the ability to synthesize information and relate it to candidates' own work. There was some strong critical observation and the ability to analyze well and compare using mostly appropriate visual arts terminology. Sources were cited properly by stronger candidates. Those candidates who had often visited museums or worked with local artists usually commented on this thoughtfully.

Weaker and satisfactory candidates presented pages that were less thorough in terms of the analysis of works and the ability to contextualize and make links to own work. They tended to use overly descriptive or 'chatty' annotation, and lengthy biographical information on artists studied, or lengthy descriptions of process without much reflection. Sources in weaker candidates' pages were often absent, only partially cited, or only from internet sources. Some contained inaccuracies, showing that they did not fully understand the context of the artists/movements/work they were discussing.

The majority of work in the moderation samples achieved in the middle range mark band, with fewer candidates in the lower mark range. Too much use of random internet source material is definitely impacting negatively on the standard of some of the work submitted.

In some schools all the samples presented showed the same structure and same developments where the personality and interest of the candidates appeared uniform. The identity and creativity of individual candidates was lost because of these common presentations.

Stronger candidates showed effective technical skills in both traditional and new media, highly individual investigative strategies and successful development and synthesis of artistic ideas. There was some good conceptual art using new media. In some schools it was clear weaker candidates were interested in process and technique but they showed little or no understanding of how to present, describe and analyze artworks, use specialist vocabulary or critical self- reflection. Some IWB pages arrived in poor condition, contained very little writing, and investigations into visual qualities with ideas poorly executed, developed and explained. The purpose and function of the IWB component of the visual arts course was sometimes poorly understood.

Broadly speaking candidates had better skills in making than analysing and reflecting. They often limited analysis of artworks to explaining their influence on their own ideas. Weaker candidates lacked both technical and critical analytical skills. They tended to study a limited range of artists, demonstrated mediocre development of ideas and have little understanding

of specialist vocabulary. Poor presentation of work and/or referencing of sources lowered some otherwise good candidates' marks.

Some strong abstract and conceptual work was documented as well as the use of digital photography. Planning for large-scale work in several schools was impressive also. In some Australian schools with multicultural candidate populations, candidates enthusiastically investigated their personal cultural heritage with impressive results.

Candidates still do not acknowledge images and written sources properly - either from the Internet or books. Weaker candidates often experienced difficulty translating ideas into visual form and were over dependent on photographs and the Internet for source material. Presenting and describing but failing to analyze or compare artworks is a recurring weakness. In some schools candidates did not research culturally diverse and/or historical art. Contemporary art tended to be over-emphasized. A more comprehensive approach to studying artworks and analyzing their significance in their historical and cultural contexts is called for. Investigation in some schools appeared to be carried out mainly for the purpose of 'appropriation'. Whereas this is acceptable to some extent with proper process and development documented and sources cited, some candidate's appeared to be entirely dependent on using other artists' work for ideas. Overall there is room for improvement in presentation. Achieving a balance between writing and visuals is not easy but untidy writing should not dominate. Moderators were sometimes unable to read candidates' handwriting, or poor photocopying rendered the work illegible.

## Candidate performance against each criterion

As visual arts is assessed against holistic markband descriptors and not individual criteria, the bullet points within the markband descriptors have been treated individually as far as is possible in the following section. Some crossover is inevitable.

Once again, analysing and comparing work from different times and places seemed be the most challenging for candidates. Culture was not obviously addressed in many candidates' IWB pages and when it was, it tended to be addressed almost in passing or was included very superficially without consideration of its significance. Investigation in this criterion often consisted of a couple of short descriptions of another culture, often with little relevance to what the candidate was doing.

Dependence on internet source material is leading to less use of primary sources and the negation of investigation into candidates' own cultures. For example, cultures such as those in South America have a rich history and diversity and candidates should be encouraged to investigate their own culture together with other areas of interest. In many cases there is still a lack of understanding relating to the difference between description and analysis. In a number of cases candidates simply presented their own thoughts and opinions which lacked depth and support from more informed sources. These candidates were not looking outward nor using genuine investigative approaches.

Some of the better candidates showed thoughtful analysis and comparison between arts, design and architecture from different cultures and time and in depth analysis of some

contemporary human issues. They connected their ideas with social and cultural aspects and with the work of different artists and showed self-direction. This descriptor was sometimes addressed by weaker candidates, but rarely linked with "different cultures and times". Overall this was the area needing most improvement with a considerable number of candidates lacking breadth and depth in this aspect of investigation. Some samples presented no material relating to art from different cultures and times. Function and significance were often only addressed at the higher level. Many examiners observed that candidates often take a social studies approach in investigating other cultures or countries without considering the art aspects. However, the area of "function and significance" appears to be challenging for many candidates as artists and artworks were not placed in context, therefore the importance or significance within any given society or on a global level was not fully understood.

Most candidates demonstrated the development of some effective skills and techniques, particularly in making artworks, but as has been the case in the past, visual and written documentation of complete processes were lacking in many cases. This included digital manipulation, printing processes, ceramic initiatives as well as other media and forms. In some cases the drawings, sketches and media experiments were very rough and basic with too little time invested.

Most candidates demonstrated some organized and focused investigative strategies into visual qualities and ideas, with stronger candidates placing them in context. The practical investigation into craft skills, processes and painting techniques was understood and explained better than the analysis of cultures and artists by most candidates. A range of different approaches was only present in the strongest samples. The candidates who achieved the highest level of development showed that the investigations were very well directed toward personal aims. They presented strong approaches into individual topics. The candidates chose artists from different cultures and demonstrated abilities to analyze and compare reflectively some aspects that would be useful for the purpose of their investigation, considering it for its function and significance.

The depth and breadth of investigation into the development of ideas varied with the level of the candidates' intellect, imagination and focus. Stronger candidates presented some good depth and breadth whilst weaker candidates' investigations lacked these qualities. Many candidates included references to other artists but without making connections between the artists' work and their own, which was well done by only the higher scoring candidates. Some schools appear to translate "explained connections between the work and that of others" too directly. In these cases candidates had based every work, to include image and technique on the work of another, with very few personal choices being introduced, and little discussion on the significance of their choice. Most candidates made fairly good connections with their own work, though the highest scoring candidates' investigation was more focused and purposeful. Too many images from the internet are being used in the production of artworks, leading to a lack of depth/ breadth and personal involvement related to ideas.

Appropriately used visual arts terminology was only present in about a third of samples and candidates clearly need practice in this. In stronger candidates' work, there was satisfactory to good use of the specialist vocabulary of the visual arts, whereas weaker candidates sometimes presented a casual approach, using slang and informal annotations. The extent of the specialist vocabulary was related to the depth of understanding of visual language. Once

again, limited or copied definitions of visual elements and annotated synopses of art movements often represented the weakest candidates' best efforts in this criterion.

There was again considerable concern at the lack of properly-acknowledged source material and an over-reliance on the internet. Many candidates were content to rely on the use of search engines or collections of images almost exclusively. Candidates who wrote about going to exhibitions generally were more inspired and showed better understanding. In some schools, very good acknowledgement of source material was evident. Other schools reflected a lack of proper acknowledgement and in a few cases none at all. Art books, revues and magazines seemed to be rarely used, limiting the 'range of sources' needed to fulfil this criterion.

Only the stronger candidates included critical reflection and discrimination in their annotation. Work often lacked the impression that candidates had investigated and considered material thoughtfully, then used the investigative experience to help them reach personal conclusions and reflective justification for their own ideas. As in previous sessions, a good proportion of the sample work was generally effectively and creatively presented.

The relationship to the studio work remains perhaps the most successfully handled aspect. A developing to clear relationship between investigation workbooks and studio work was evident across the majority of candidates. In stronger candidates a focused or clear relationship between the IWB and studio work was very evident.

## Recommendations for the teaching of future candidates

### Teachers must:

- ensure that candidates are made fully aware of the requirements of the assessment markband descriptors and the importance of choosing pages of the IWB that adequately support these
- provide an appropriately structured course to stimulate all candidates, allowing the strongest to challenge their own boundaries and ensuring that the weakest are supported in their endeavors to fulfill the requirements of the course without becoming formulaic
- provide/facilitate a range of sources including primary sources, such as museum visits, discussions or emails with artists, and secondary sources such as books, newspapers, films, journals and the internet
- facilitate practice in candidates' use of appropriate specialist visual arts terminology and in analysis and critical reflection of their own work, as opposed to pure description of processes
- stress to candidates the importance of the ongoing relationship between the IWB and the studio work, and the investigations that support this

- teach and foster the development of investigative skills and techniques in conjunction with practical strategies for improving the weakest candidates' technical skills, especially in drawing and painting and encourage all candidates to improve figurative drawing skills
- encourage the study of a range of historical/cultural artworks providing concrete strategies for, and examples of, in-depth analysis and comparison of art from different times and cultures
- provide exemplars of how to document Internet and other sources correctly in line with the school's academic honesty policy and the guidelines provided by the IB
- adopt a more critical stance on appropriation where candidates are over-dependent on other artists' work

**Teachers should encourage candidates to:**

- present their investigations as an illustration of their own creative development and cultural awareness, rather than a collection of lesson ideas
- always acknowledge all sources and others' ideas, including from web sites and cite these consistently, in accordance with the school's own academic honesty policies and the IB's advisory document *Academic Honesty in Diploma Programme Arts*. Images should be properly annotated
- consider a broader visual arts context
- document the visual development of their ideas with annotated sketches or found images, technical experimentation, and information on artists of relevance. Balance pages visually/textually and employ a range of approaches in the overall investigation
- ensure that investigation work remains purposeful and links closely to their studio work.
- show the development of some GOOD drawing/painting skills in their IWB pages: show the process of artworks, not just the finished work
- link their ideas with focused aspects of visual arts in different contexts and practice different methods to analyze and compare artworks.

## Further comments

Some schools are encouraging candidates to include as many words as possible onto a page, even at the expense of legibility. More thought should be given to the quality rather than the quantity of the text. More guidance should be given on the use of language to those candidates whose language skills are poor. Those candidates, whose handwriting is poor, could benefit from using a word processor.