



Visual arts

Assessment clarification

June 2010

This document replaces, and includes, the document released via the online curriculum centre (OCC) in November 2008.

Contents

Pages 3–8: Clarification of markband descriptors

Senior examiners have created an overview of what the examiner is looking for in each of the components—studio work and investigation workbooks—across all four courses.

Three tables have been included that demonstrate the markbands for higher level option A (HLA) and standard level option A (SLA) studio work, higher level option B (HLB) and standard level option B (SLB) studio work, and for all four courses for the investigation workbooks component. Also on these tables are the differentiated/graded terms that refer to levels of achievement through the markbands.

Page 9: Completing the candidate record booklet

Information previously included in Diploma Programme *Coordinator's notes* to support teachers, and students, in completing the candidate record booklet (CRB).

Pages 10–12: Guidance for academic honesty in visual arts

Information intended as guidance in understanding the acknowledgments of sources, words and/or ideas of another person whether written, oral or visual in the Diploma Programme visual arts course.

Pages 13–15: Assessment clarification 2009

The original assessment clarification document that gave information regarding the amount of material that a student must present for assessment for the *Visual arts guide* first assessment 2009, originally released via the OCC in November 2008.

Clarification of assessment descriptors

In studio work

The examiner is looking for evidence of:

- experimentation and the development of ideas in artwork leading to successful resolution
- the selection and use of a variety of artistic and cultural strategies, media and styles
- an ongoing process of review, modification and refinement
- inventive approaches to experimentation and exploration using diverse strategies, ideas, techniques and media
- the ability to select and employ materials appropriately leading to coherent use of materials
- the development of a sense of self in relation to other people, places and times
- cultural and historical sources being used appropriately to inform and construct artwork
- knowledge of how to make informed reflective, critical judgments, and use them when evaluating their own studio work (HLA/SLA) or the ability to pose questions and work towards solving their own problems (HLB/SLB).

Studio work HLA/SLA

The markband descriptors for this component refer to:		The differentiated/graded terms that refer to achievement through the markbands:				
The understanding of the ideas and techniques that underpin artistic expression		mediocre understanding	satisfactory understanding	good understanding	very good understanding	excellent understanding
The production of personally relevant artworks	limited personal involvement	an attempt to produce	the production of	the production of	consistently demonstrates	consistently demonstrates
that show exploration of ideas reflecting cultural and historical awareness and artistic qualities		some exploration	satisfactory exploration	good exploration	very good exploration	excellent exploration
The development of ideas and strategies for expression	little evidence of		development	development	thoughtful development	thoughtful development
Sensitivity to materials and their use		beginnings of development	developing sensitivity	displays sensitivity	displays sensitivity	displays sensitivity
the work having been reviewed, modified and refined to a resolution of ideas and medium		remains unresolved	partial resolution	increasingly informed resolution	informed resolution	accomplished resolution
Technical competence	limited technical skills	mediocre technical competence	satisfactory technical competence	good technical competence	very good technical competence	excellent technical competence
Confidence and inventiveness				emerging confidence	demonstrates confidence and inventiveness	demonstrates confidence and inventiveness
Self-direction				shows self-direction	shows self-direction	
and reflective judgment				increasingly independent judgment	independent judgment	informed, reflective judgment that challenges and extends personal boundaries
Marks:	SLA	1–4	5–8	9–12	13–16	17–20
	HLA		1–4	5–8	9–12	13–16

Studio work HLB/SLB

The markband descriptors for this component refer to:		The differentiated/graded terms that refer to achievement through the markbands:					
The understanding of the ideas and techniques that underpin artistic expression		mediocre understanding	some satisfactory understanding	satisfactory understanding	good understanding	very good understanding	
The production of personally relevant artworks		an attempt to produce	an attempt to produce	the production of	the production of	consistently demonstrates	
that show exploration of ideas reflecting cultural and historical awareness and artistic qualities		some exploration	satisfactory exploration	satisfactory exploration	good exploration	very good exploration	
The development of ideas and strategies for expression	little evidence of		some ideas	some development	development	thoughtful development	
Sensitivity to materials and their use		beginnings of development	developing sensitivity	developing sensitivity	displays sensitivity	displays sensitivity	
the work having been reviewed, modified and refined to a resolution of ideas and medium		remain unresolved		reviewed and modified	reviewed and modified	reviewed, modified and refined	
Technical competence	limited technical skills	mediocre technical competence	developing technical competence	increasingly satisfactory technical competence	increasingly good technical competence	good technical competence	
Confidence					growing confidence	demonstrates confidence	
Self-direction				most of the time	demonstrates self-direction	consistently demonstrates self-direction	
Marks:	SLB	1–4	5–8	9–12	13–16	17–20	
	HLB		1–4	5–8	9–12	13–16	17–20

In investigation

The examiner is looking for evidence of:

- depth and breadth of ideas in relation to exploration of arts in historical and cultural contexts
- coherent, focused and individual investigative strategies into visual qualities
- the use of diverse strategies for investigating artworks through theory and practice, examining visual qualities, ideas and contexts
- the ability to use vocabulary and language accurately in relation to discussing art and art-making
- clearly communicated ideas presented via text and image in an effective and aesthetic manner
- work presented articulately, thoughtfully, coherently and comprehensively
- a range of primary and secondary sources included in the sample pages and fully referenced
- practical use of varied skills, techniques and processes, using experimental and sustained approaches in order to develop art-making ideas
- the application and use of a variety of skills, techniques and processes when writing, discussing, interpreting and responding to artworks and presenting reasoned opinions
- the practical application of studies of selected topics both in depth and in breadth
- connections between the student's work and the work of others
- a variety of skills, techniques and processes that demonstrate the relationship between investigation and studio.

Investigation workbooks—all courses

The markband descriptors for this component refer to:	The differentiated/graded terms that refer to achievement through the markbands:						
The analysis and comparison of art from different cultures and times	presents from different cultures and/or times	presents and describes	presents, describes and sometimes analyses	considers, describes, analyses and compares satisfactorily	analyses and compares thoughtfully most of the time	analyses and compares thoughtfully	analyses and compares perceptively
and the consideration of its function and significance	rarely for function and/or significance	sometimes for function and/or significance	sometimes	satisfactorily most of the time	usually	carefully	thoughtfully
The demonstration of skills, techniques and processes	few	limited	some effective	mostly effective	effective	range of effective	appropriate range of effective
when making and analysing images and artifacts	making and describing	making and describing	making and describing and/or analysing	making and analysing	making and analysing	making and analysing	making and analysing
The demonstration of investigative strategies into visual qualities, ideas and their contexts	few	investigative strategies	some organized and focused	organized	coherent and focused	coherent, focused and individual	coherent, focused and individual
and a range of different approaches towards study	lack organization and focus	lack organization and/or focus		mostly focused	more than one approach	range of different approaches	appropriate range of different approaches
and connections between them					some connections	some informed connections	some fresh connections
The demonstration of depth and breadth	little breadth and/or depth	limited depth and/or breadth	at times emerging depth and/or breadth	satisfactory depth and breadth	good depth and breadth	very good depth and breadth	considerable depth and breadth

	through the development and synthesis of ideas	very poor	poor development	mediocre development	some successful development	mostly successful development	successful development and synthesis	successful development and synthesis
	and the connections between the work and that of others			few explained connections	some explained connections	explained connections	well-explained connections	thoroughly explained connections
	The demonstration of the specialist vocabulary of visual arts	little use	limited and/or generally inaccurate use	mediocre and sometimes inaccurate use	satisfactory and generally accurate use	mostly careful and accurate use	mostly effective and accurate use	effective and accurate use
	The use of a range of sources,	limited range	limited range	range	range	appropriate range	appropriate range	appropriate range
	which are properly acknowledged	acknowledged inadequately	acknowledged inadequately	acknowledged properly most of the time	acknowledged properly	acknowledged properly	acknowledged properly	acknowledged properly
	The effective and creative presentation of work	little presented effectively or creatively	limited amount presented effectively and/or creatively	some work presented fairly effectively and/or creatively	some work presented effectively and creatively	work presented effectively and creatively	work presented effectively and creatively	work presented effectively and creatively
	that demonstrates critical observation, reflection and discrimination	little critical observation	limited critical observation	some emerging critical observation	some satisfactory critical observation and reflection	some good critical observation and reflection	some thoughtful critical observation, reflection and discrimination	effective critical observation, reflection and discrimination
	The presentation of a relationship between investigation and studio	little	limited	developing	reasonably focused	focused	clear	close
Marks:	SLA	1–4	5–8	9–12	13–16	17–20		
	HLA/SLB		1–4	5–8	9–12	13–16	17–20	
	HLB			1–4	5–8	9–12	13–16	17–20

Completing the candidate record booklet

The candidate record booklet (CRB) must be compiled and the declarations signed ahead of the deadline for submitting internal assessment marks and predicted grades (10 April/10 October) or before submission to the visiting examiner, whichever is the earliest. From this date students must not make any changes to work that has been included for assessment and that has been confirmed as the final version when signing the candidate declaration.

Number of photographs to be included in the CRB for moderation purposes

Students must not attach more than one photograph to each space in the CRB. Throughout the moderation process, only one photograph per space will be considered. Students who include more photographs than required may be disadvantaged during the moderation process when examiners will be instructed only to consider the correct number.

Once the student and teacher have signed the declaration on the front cover of the CRB it is a complete item of examination material and may not legally be altered. The inclusion of two photographs of the exhibition, wherever possible, is the only inclusion to the CRB that is permitted after the student and teacher's signatures are added (in accordance with the statement at the top of page 19 of the *Visual arts guide*).

Students should be advised to carefully select studio works to be examined and photographed for the CRB to match the requirements of the markband descriptors.

Number of investigation workbook pages to be marked or moderated

Page 19 of the guide indicates how many A4 or letter-sized workbook pages need 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 (although the reduction in size may decrease the readability and so the value of the page). If a student presents an A3 investigation workbook page, it is considered 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. For example, in the case of a HLA student who has photocopied 50 investigation workbook pages on to 25 A4 or letter-sized sheets, the first 30 pages may be examined in line with the requirements of the table on page 19 of the guide. Students who include more photocopied pages than required may be disadvantaged during the moderation process when examiners will be instructed only to consider the correct number.

Students should be advised to carefully select investigation workbook pages to be examined and copied for the CRB to match the requirements of the markband descriptors.

Documentation of digital media, animations or installations in the CRB

Instructions to candidates in section 4 of page 6 of the CRB state: "It is **essential** that works in digital media, animations or installations are thoroughly documented to show how they reflect your own efforts. In the case of digital artwork for example, print-outs showing stages between the starting points and final products must be included." This information is essential for the moderation process. The visiting examiner will have viewed the artworks and made comments on how well the work is represented in the CRB. Electronic media should not be included with the CRB as this will not be viewed as part of the moderation process.

Guidance for academic honesty in visual arts

The following information is intended as guidance for teachers and examiners in understanding the requirements for the acknowledgment of sources, words and/or ideas of another person whether written, oral or visual of the Diploma Programme visual arts course (first examination May 2009).

The *Academic honesty* document (July 2009) must be referred to for final advice as interpretations of the contents may vary. The Diploma Programme coordinator can provide teachers with a copy of the document and specific school-related advice.

The OCC academic honesty page (**support areas>academic honesty**) provides further information, including a discussion forum, as well as a link to the *Academic honesty* document and *Theatre and Academic Honesty* (2008) referenced later in this section.

Requirements

The *Visual arts guide* (2008)

Page 14: Content guidelines, third bullet point – ... “all sources, both written and visual must always be acknowledged properly.”

Pages 25–28: “The investigation workbook component for all four courses (HLA, SLA, HLB, SLB) includes a markband descriptor that refers to the range of sources used by a student, along with the proper acknowledgement of those sources.”

Candidate record booklet

The candidate declaration on the front of the CRB requires candidates to “confirm that this work is my own work and is the final version. I have acknowledged each use of the words or ideas of another person, whether written, oral or visual.”

The teacher declaration on the front of the CRB requires teachers to declare that “to the best of my knowledge, the material presented is the authentic work of the candidate.”

Guidance in consultation with *Academic honesty*

The *Academic honesty* (July 2009) document sets out the requirements for IB World Schools. The following notes, intended only as guiding information and not in place of reading or acting upon the full document, have been written with reference to that document and as far as possible from a visual arts perspective. They are intended to be of use to teachers and students throughout the course, and act as a source of information for examiners.

School academic honesty policy

- The IB requires each school offering the Diploma Programme to have a policy that promotes academic honesty.
- The policy should make clear to students the need to fully acknowledge the ideas and work of others including artworks, photographs, diagrams and illustrations as well as words, whether from books, journals, websites or any other source.
- The school’s chosen convention for acknowledging sources should be used consistently.

Practice

The school’s policy should be shared with visual arts students before they begin their studies and regularly during their course. Visual arts teachers must provide students with the school’s convention for acknowledging sources, including examples of how to acknowledge sources such as CD-ROMs, DVDs, photographs, illustrations, artwork, data, journals, books and websites.

Practical work

- In situations where imitation, influence and inspiration are a legitimate method of teaching, and/or the creative use of the work or ideas of another person is acceptable, the original source must always be acknowledged.
- Imitation of another artist's work may be acceptable in contexts well defined by the teacher, but students should understand that not acknowledging the sources and/or passing work off as their own is unacceptable and constitutes malpractice.
- There is an expectation that students may be influenced by the work of other artists, whose works may inspire the student's own creativity.¹ Thus the creative use of the work or ideas of another person is acceptable, but the original source must always be acknowledged.
- Copying works of art without proper acknowledgment may constitute plagiarism.

Written work

- Students should be taught the skill of paraphrasing. Using another person's words is a legitimate way to use a source, but when used the source must be acknowledged.
- When wording is not the student's own, methods to indicate the original wording such as quotation marks, indentation, or another accepted method must be used, and the source of the quotation clearly identified along with it.
- Students must be advised to acknowledge as honestly and accurately as possible the ideas and work of others. If they are unable to do so with absolute accuracy the student should declare this in an appropriate way, such as in a footnote.
- Students should know that concepts of academic honesty and intellectual property include the use of footnotes or endnotes to acknowledge the source of an idea that is not their own.

Assessment

Visual arts teachers have the responsibility to support students in the preparation of their work for assessment, and to ensure that the work complies with the requirements of the subject guide. Teachers may consider it good practice to take into account each student's use and acknowledgment of sources when marking class or homework assignments. Although teachers are in the best position to judge whether a student's work is authentic, students are ultimately responsible for ensuring that the final version of work presented for assessment is authentic and bear the consequences if work submitted is not their own.

Student

- Each student must sign the cover of the CRB for the externally assessed component and a coversheet for the internally assessed component to confirm that the work is authentic and is the final version (that is, no changes, additions, alterations or developments to any piece of studio work or investigation workbook page to be submitted for examination once the signature has been added).
- Once the work has been submitted with the signature to the effect that it is the final version of the work, neither the work nor the coversheet can be retracted by the student.

¹ Ideas conveyed here based on a paper written by Nicholas Connolly—*Theatre and Academic Honesty*, 2008—available on the IB online curriculum centre (OCC)

Teacher

- If a teacher is unwilling to sign a coversheet owing to a suspicion of malpractice and the student has not signed the coversheet, the matter must be resolved within the school. However, if the student has signed the coversheet and there is clear evidence of malpractice, the coordinator has the option of informing the coordinator help desk that the work will not be submitted, or referring the case to the help desk on the understanding that the case will be presented to the final award committee.
- It is not acceptable to submit the work for assessment, or for the teacher to assess the work for internal assessment, without the teacher signing the declaration on the CRB or coversheet.
- The declarations signed by the teacher and student must be correctly dated.

Malpractice

- Where an examiner or moderator is suspicious of malpractice a process will be started to begin an investigation, the outcome of which may lead to a penalty of no grade for the subject.
- An IB diploma, or a certificate, may be withdrawn from a student at any time if malpractice is subsequently established.

Assessment clarification 2009

This clarification about assessment from 2009 onwards is being issued as it is evident that many teachers have not fully appreciated that examiners will **not** mark:

- all studio work completed for the HLA and SLA courses
- all investigation workbook pages completed for the HLB and SLB courses.

This clarification is intended to avoid the possibility that students may be affected by this apparent lack of understanding.

From the May 2009 examination session, in line with requirements on pages 16 and 17 of the Diploma Programme *Visual arts guide* (March 2007), and in connection with the CRB, the following information applies.

External assessment

The visiting examiner for each student submitting studio work for external assessment for either the HLA or SLA course will:

- examine the artworks that the student has **selected to photograph for the CRB** (the number of photographs required is detailed on page 19 of the guide)
- view the additional artworks that may be available at the time of the examination along with the student's investigation workbooks, but will not assess them
- award marks for only those artworks that feature photographically in the CRB.

The visiting examiner for each student submitting investigation work for external assessment for either the HLB or SLB course will:

- examine the investigation workbook pages that the student has **selected for inclusion in the CRB** (the number of pages required is detailed on page 19 of the guide)
- view the complete investigation workbooks that will be available at the time of the examination along with the student's studio works, but will not assess them
- award marks only for those pages of the investigation workbook that have been selected for inclusion in the CRB.

Teachers must make sure that students understand what is required of them in matching their work to the markband descriptors.

Students must select their best work to photograph for the CRB (in the case of studio work), or to photocopy (in the case of investigation work) and ensure that the work selected addresses the requirements of the markband descriptors.

Students must be aware that the exhibition is linked to the selection of work presented in the CRB to ensure that the visiting examiner has first-hand experience of the work.

Students must also be aware that while additional artworks, the interview and the investigation workbooks provide a deeper understanding of the processes and development of ideas, only the artworks or investigation workbook pages selected for inclusion in the CRB will be directly allocated marks.

Guiding questions and answers

Is it possible that a student's best work may not be examined because, in order to satisfy a specific markband descriptor, other work has to be used?

Students must be advised to include the best work that most appropriately meets the requirements of the markband descriptors. It is the teacher's responsibility to provide support and advice throughout the process of selecting the artworks and investigation workbook pages.

Why would a student spend the required hours on an assessment component if not all of that work is going to count?

Students' best work comes out of the time spent exploring and developing concepts and techniques in studio work, and strategies and skills in investigation work.

What if a student does not have enough good quality work for the required number of photographs in the CRB, as their work in other media was unsuccessful?

Students in this situation will not be disadvantaged. Page 13 of the *Visual arts guide* states that students "should be made aware that the studio work assessment criteria reward the pursuit of ideas in a variety of media", and the November 2008 issue of the Diploma Programme Coordinator's notes confirmed that students may include work of an experimental nature, an interesting failure, or an incomplete work as essential to their exhibition. These exhibited works would be photographed for the CRB.

If a student plans to create an installation for the exhibition that was not previously included in the CRB, can this be marked?

Students must understand that the studio work presented in the exhibition must be photographed and included in the CRB. If a student wishes to present an installation for examination then it must be photographed for the CRB and included in the exhibition.

What if teachers consider the works photographed as representative and not unique samples for selection?

Both teachers and students need to understand that it is important that the works presented for examination in the exhibition are those represented by the photographs in the CRB.

Is it fair that a student whose investigation workbook pages submitted for assessment are the total sum of their work can achieve the same mark as a student who presents pages that they have been able to select from a wealth of work in their investigation workbooks?

Students will develop strategies and skills that enable them to make informed decisions about the direction of their investigation, take advantage of available resources, and develop arguments and points of view through use of the recommended time to undertake investigation, in order to best satisfy the requirements of the markband descriptors.

Will examiners mark holistically on the work seen and not award marks for the selection featured in the CRB?

Examiners must allocate marks in line with the markband descriptors. All examiners will have undertaken a rigorous programme of examiner training and will understand this.

If the visiting examiner needs to see the exhibition and investigation work in order to assess the requirement relating to the relationship between investigation and studio or to the production of personally relevant artworks reflecting cultural and historical awareness, doesn't the teacher also need to do this?

The teacher will have marked the internally assessed component before the examination visit; they will, however, be aware of the contents of the CRB and have access to both components of the student's work at the school.

Does the guide make it clear enough that the examiners will not mark all of a student's work?

Some teachers did not find the guide clear enough in expressing the assessment requirements; therefore, this additional clarification has been produced.

Internal assessment

Teachers must follow the guidelines below when marking the internally assessed component.

For students submitting investigation work for internal assessment for either the HLA or SLA course the teacher will:

- examine the investigation workbook pages that the student has **selected for inclusion in the CRB** (the number of pages required is on page 19 of the guide)
- award marks only for those pages that have been selected for inclusion in the CRB.

For students submitting studio work for internal assessment for either the HLB or SLB course the teacher will:

- examine the artworks that the student has **selected to photograph for the CRB** (the number of photographs required is on page 19 of the guide)
- award marks only for those artworks that feature photographically in the CRB.