

## Internal assessment

### Purpose of internal assessment

Internal assessment is an integral part of the visual arts course and is compulsory for both SL and HL students.

### Guidance and authenticity

The SL and HL tasks submitted for internal assessment must be the student's own work. However, it is not the intention that students should decide upon a title or topic and be left to work on the internal assessment task without any further support from the teacher. The teacher should play an important role during both the planning stage and the period when the student is working on the internally assessed work. It is the responsibility of the teacher to ensure that students are familiar with:

- the requirements of the type of work to be internally assessed
- the assessment criteria; students must understand that the work submitted for assessment must address these criteria effectively.

Teachers and students must discuss the internally assessed work. Students should be encouraged to initiate discussions with the teacher to obtain advice and information, and students must not be penalized for seeking guidance. As part of the learning process, teachers should read and give advice to students on one draft of the work. The teacher should provide oral or written advice on how the work could be improved, but must not edit the draft. The next version handed to the teacher must be the final version for submission.

It is the responsibility of teachers to ensure that all students understand the basic meaning and significance of concepts that relate to academic honesty, especially authenticity and intellectual property. Teachers must ensure that all student work for assessment is prepared according to the requirements and must explain clearly to students that the internally assessed work must be entirely their own. Where collaboration between students is permitted, it must be clear to all students what the difference is between collaboration and collusion. Teachers should consider that while there is value in working on collaborative projects in the first year of the course, work submitted for assessment needs to demonstrate how well an individual student has achieved against the marking criteria and collaborative projects might risk to make this unclear.

All work submitted to the IB for moderation or assessment must be authenticated by a teacher, and must not include any known instances of suspected or confirmed academic misconduct. Each student must confirm that the work is his or her authentic work and constitutes the final version of that work. Once a student has officially submitted the final version of the work it cannot be retracted. The requirement to confirm the authenticity of work applies to the work of all students, not just the sample work that will be submitted to the IB for the purpose of moderation.

Authenticity may be checked by discussion with the student on the content of the work, and scrutiny of one or more of the following:

- the student's initial proposal
- compare the style of the work with work known to be that of the student
- compare the final submission with the first draft of the work

- check the references cited by the student and the original sources
- interview the student in the presence of a third party
- analyse the work using a web-based plagiarism detection service such as [www.turnitin.com](http://www.turnitin.com).

It is the responsibility of supervisors to ensure that all candidates understand the basic meaning and significance of concepts that relate to academic honesty, especially authenticity and intellectual property. Supervisors must ensure that all student work for assessment is prepared according to the requirements and must explain clearly to candidates that any work submitted for assessment must be entirely their own work.

The same piece of work cannot be submitted to meet the requirements of an assessed component and the extended essay.

For further guidance on this issue and the procedures for confirming authenticity please refer to the IB publication *Academic honesty in the Diploma Programme* and the relevant articles in the *General regulations: Diploma Programme*, as well as the *Handbook of procedures for the Diploma Programme*.

## Time allocation

Internal assessment is an integral part of the visual arts course, contributing 40% to the final assessment in the SL and the HL courses. This weighting should be reflected in the time that is allocated to teaching the knowledge, skills and understanding required to undertake the work, as well as the total time allocated to carry out the work. This should include:

- time for the teacher to explain to students the requirements of the internal assessment
- class time for students to work on the internal assessment component and ask questions
- time for consultation between the teacher and each student
- time to review and monitor progress, and to check authenticity.

## Requirements and recommendations

It is important for the integrity of the moderation process that the internal assessment by the teacher considers and refers to the same evidence as that available to the moderator. Teachers should therefore always refer to the digital, on-screen version of the submitted work when marking the exhibition.

## Using assessment criteria for internal assessment

For internal assessment, a number of assessment criteria have been identified. Each assessment criterion has level descriptors describing specific achievement levels, together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

Teachers must judge the internally assessed work at SL and at HL against the criteria using the level descriptors.

- The same assessment criteria are provided for SL and HL students, with some additional criteria for HL only.

- The aim is to find, for each criterion, the descriptor that conveys most accurately the level attained by the student, using the best-fit model. A best-fit approach means that compensation should be made when a piece of work matches different aspects of a criterion at different levels. The mark awarded should be one that most fairly reflects the balance of achievement against the criterion. It is not necessary for every single aspect of a level descriptor to be met for that mark to be awarded.
- When assessing a student's work, teachers should read the level descriptors for each criterion until they reach a descriptor that most appropriately describes the level of the work being assessed. If a piece of work seems to fall between two descriptors, both descriptors should be read again and the one that more appropriately describes the student's work should be chosen.
- Where there are two or more marks available within a level, teachers should award the upper marks if the student's work demonstrates the qualities described to a great extent; the work may be close to achieving marks in the level above. Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent; the work may be close to achieving marks in the level below.
- Only whole numbers should be recorded; partial marks (fractions and decimals) are not acceptable.
- Teachers should not think in terms of a pass or fail boundary, but should concentrate on identifying the appropriate descriptor for each assessment criterion.
- The highest level descriptors do not imply faultless performance and should be achievable by a student. Teachers should not hesitate to use the extremes if they are appropriate descriptions of the work being assessed.
- A student who attains a high achievement level in relation to one criterion will not necessarily attain high achievement levels in relation to the other criteria. Similarly, a student who attains a low achievement level for one criterion will not necessarily attain low achievement levels for the other criteria. Teachers should not assume that the overall assessment of the students will produce any particular distribution of marks.
- It is strongly recommended that the assessment criteria be made available to students.

## Internal assessment details—SL and HL

### Part 3: Exhibition

#### Weighting: 40%

Students at SL and HL submit for assessment a selection of resolved artworks for their exhibition. The selected pieces should show evidence of their technical accomplishment during the visual arts course and an understanding of the use of materials, ideas and practices to realize their intentions. Students also evidence the decision-making process which underpins the selection of this connected and cohesive body of work for an audience in the form of a curatorial rationale.

During the course students will have learned the skills and techniques necessary to produce their own independent artwork in a variety of media. In order to prepare for assessment in this component, students will select the required number of pieces to best match the task requirements and demonstrate their highest achievement. Students at SL select 4–7 artworks for submission while students at HL select 8–11 artworks for submission.

The final presentation of the work is assessed in the context of the presentation as a whole (including the accompanying text) by the teacher against the task assessment criteria.

### Preparation process

In preparation for this task within the core syllabus students at SL and HL must have had experience of the following.

	Visual arts in context	Visual arts methods	Communicating visual arts
Curatorial practice	<p>Developing an informed response to work and exhibitions they have seen and experienced.</p> <p>Beginning to formulate personal intentions for creating and displaying their own artworks.</p>	<p>Evaluating how their ongoing work communicates meaning and purpose.</p> <p>Considering the nature of “exhibition” and thinking about the process of selection and the potential impact of their work on different audiences.</p>	<p>Selecting and presenting resolved works for exhibition. Explaining the ways in which the works are connected.</p> <p>Discussing how artistic judgments impact the overall presentation.</p>
Visual arts journal	Recording their experiences and learning, together with impressions, reflections and any relevant research that they need to be able to reference, in the visual arts journal.		

Students then undertake the process outlined below for assessment.

### Task details

For the exhibition task students at SL and HL should select and present their own original resolved artworks which best evidences:

- technical competence
- appropriate use of materials, techniques, processes
- resolution, communicating the stated intentions of the pieces
- cohesiveness
- breadth and depth
- consideration for the overall experience of the viewer (through exhibition, display or presentation).

Students will be assessed on their technical accomplishment, the conceptual strength of their work and the resolution of their stated intentions. To support their selected resolved artworks, students at SL and HL must also submit:

- exhibition text which states the title, medium, size and a brief outline of the original intentions of each selected artwork
- two photographs of their overall exhibition. While the photographs will not be used to assess individual artworks, they may give the moderator insight into how a student has considered the overall experience of the viewer in their exhibition. Only the selected artworks submitted for assessment should appear in the exhibition photographs.

Students at SL must also develop a curatorial rationale which accompanies their original artworks (400 words maximum). This rationale explains the intentions of the student and how they have considered the presentation of work using curatorial methodologies

Students at HL must also develop a curatorial rationale which accompanies their original artworks (700 words maximum). This rationale explains the intentions of the student and how they have considered the presentation of work using curatorial methodologies, as well as considering the potential relationship between the artworks and the viewer.

### Using the visual arts journal in this task

All students should use their visual arts journal to record their intentions for their original artworks and to reflect on the process of resolving them. Students will select, adapt and present what they have recorded in their journal as the basis for material submitted for the curatorial rationale. Students could also use their visual arts journal to plan their exhibitions, using floor plans of available spaces to decide which artworks they will display where. They might consider where the audience will enter from and how they might order the works. Students may wish to consider what relationships need to be established between works and their placement within the exhibition, along with consideration of the exhibition environment and factors which may affect the way in which their work is experienced.



### Structuring the exhibition

It is expected that work developed for the exhibition will overlap or have grown from initial or in-depth investigations within part 1: comparative study and part 2: process portfolio.

Work developed for the exhibition will have been carefully supported and facilitated by both teacher-directed learning activities and independent studies by the student. In preparing for this task students will need to have engaged with a variety of skills, techniques and processes that will have enabled them to manipulate materials, media, techniques and processes in order to discover strengths and work towards technical excellence.

### Art-making forms

Having worked within a range of art-making forms for part 2: process portfolio, students at both SL and HL may submit work created in any preferred art-making form for part 3: exhibition. The submitted pieces must be selected by the student from their total body of resolved works and should represent their most successful achievements against the assessment criteria. They should be presented in a manner suitable for an audience.

### Exhibition text (500 characters maximum per artwork)

Each submitted artwork should be supported by exhibition text which outlines the title, medium and size of the artwork. The exhibition text should also include a brief outline of the original intentions of the work (500 characters maximum per artwork). The exhibition text must contain reference to any sources which have influenced the individual piece. Students should indicate if objects are self-made, found or purchased within the "medium" section of the exhibition text, where applicable. Where students are deliberately appropriating another artist's image as a valid part of their art-making intentions, the exhibition text must acknowledge the source of the original image.

### Collective pieces

Students are required to submit individual artworks for assessment. Where students wish to submit portions of work in the form of one collective piece (such as diptych, triptych, polyptych or series), this must be clearly stated as part of the title of the submitted piece in the exhibition text, presented in parentheses. For example: Title of the piece (diptych). The requirements for capturing and submitting collective pieces is the same as with other standard submissions, however students deciding to submit collective pieces need to be aware that there is a compromise in the size an image can be viewed when submitted as part of a collective piece which may prevent examiners from taking details that cannot be seen into account. Collective pieces

that are presented without the appropriate exhibition text will be considered as distinct artworks and could lead to a student exceeding the maximum number of pieces.

### Academic honesty

Artworks presented for assessment will have been made or constructed by the student. For instance, a piece of fashion design cannot be presented for assessment in realized form if the student did not create it themselves. Where the student has not created the realized piece themselves, they would still be able to submit the design of the piece as an artwork for assessment in the exhibition, but the realized piece cannot be included. Where a student has taken found objects and created art with them this is considered as constructed by the student. Students should identify if objects are self-made, found or purchased under the “medium” section when compiling the exhibition text for each of their submitted pieces. When the student is aware that another person’s work, ideas or images have influenced their selected pieces for exhibition the source must be acknowledged within the exhibition text or in the curatorial rationale, following the protocol of the referencing style chosen by the school. In-text referencing is required for sources used to write the curatorial rationale.



### The role of the teacher

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the core syllabus activities outlined above. This assessment task must not be teacher led and students must be made fully aware of the assessment criteria against which their work will be judged.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student. The key outcomes of these one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, must be summarized by the teacher on the DP visual arts Coursework authentication form (6/VACAF), which is submitted to the IB as part of the upload of external assessment material. This form can be found on the visual arts page of the OCC.

While the student is working on the assessment task the teacher should discuss each student’s choice of selected artworks for submission. It is important that the selected pieces are the student’s own choice. The teacher should encourage the students to review the digital documentation of their artwork and advise them about the best ways to obtain an accurate and true representation of their work.

Teachers should read and give advice to students on one draft of the supporting documents. The teacher should provide oral or written advice on how the supporting documents could be improved, but should not edit them. The next version handed to the teacher must be the final version for submission. Teachers should also ensure that students accurately complete and submit the exhibition text for each of their submitted pieces.

### Structuring the curatorial rationale

The curatorial rationale requires SL and HL students to explain why specific artworks have been chosen and presented in a particular format. It provides students with an opportunity to explain any challenges, triumphs, innovations or issues that have impacted upon the selection and presentation of the artworks. Students should use the curatorial rationale to explain the context in which particular artworks were made and presented in order to connect the work with the viewer. In addition to this, students at HL should also explain how the arrangement and presentation of artworks contributes to the audience’s ability to interpret and understand the intentions and meanings within the artworks exhibited.

SL students may find the following questions helpful when approaching this task. This structure is for guidance only and is neither prescriptive nor restrictive.

- What are you hoping to achieve by presenting this body of work? What impact will this body of work have on your audience? What are the concepts and understandings you initially intend to convey?
- How have particular issues, motifs or ideas been explored, or particular materials or techniques used?
- What themes can be identified in the work, or what experiences have influenced it?
- How does the way you have exhibited your artwork contribute to the meanings you are trying to convey to an audience?

HL students may find the following questions helpful when approaching this task. This structure is for guidance only and is neither prescriptive nor restrictive.

- What is the vision for presenting this body of work?
- How have particular issues, motifs or ideas been explored, or particular materials or techniques used?
- What themes can be identified in the work, or what experiences have influenced it?
- How does the way you have exhibited your artwork contribute to the meanings you are trying to convey to an audience?
- What strategies did you use to develop a relationship between the artwork and the viewer, for example, visual impact?
- How does the way you have arranged and presented your artworks support the relationship and connection between the artworks presented?
- What do you intend your audience to feel, think, experience, understand, see, learn, consider from the work you have selected for exhibition?

#### **Formal requirements of the task—SL**

- SL students submit a curatorial rationale that does not exceed 400 words.
- SL students submit 4–7 artworks.
- SL students submit exhibition text (stating the title, medium, and size of the artwork as well as an outline of intentions and/or reference to sources of inspiration) for each selected artwork.
- SL students submit two exhibition photographs: only the selected artworks submitted for assessment should appear in the exhibition photographs.

#### **Formal requirements of the task—HL**

- HL students submit a curatorial rationale that does not exceed 700 words.
- HL students submit 8–11 artworks.
- HL students submit exhibition text (stating the title, medium and size of the artwork as well as an outline of intentions and/or reference to sources of inspiration) for each selected artwork.
- HL students submit two exhibition photographs: only the selected artworks submitted for assessment should appear in the exhibition photographs.

The exhibition photographs provide an understanding of the context of the exhibition and the size and scope of the works. While the photographs will not be used to assess individual artworks, they may give the moderator insight into how a student has considered the overall experience of the viewer in their exhibition.

### Submitting assessment work

Students may choose to capture and submit individual artworks for assessment in a variety of ways, depending on the nature of the artwork and the resources available. The work should ideally be captured in whatever electronic means is most appropriate for the selected art-making form. A two-dimensional artwork, for example, might be best captured through a still photograph, while a three-dimensional artwork might be best captured through a short video recording. Lens-based, electronic or screen-based artwork such as animation, however, might call for more unusual file types. Please note that time-based submissions such as these are limited to a maximum duration of five minutes. Clarification on the acceptable file types for capturing the assessment materials can be found in the *Handbook of procedures for the Diploma Programme*.

#### Additional supporting photographs

Whatever the chosen means of capturing each individual artwork, students are permitted to submit up to two additional photographs in support of each submitted artwork. These additional supporting photographs or screenshots are intended to enable students to provide an enhanced sense of scale or specific detail to the submitted artwork. These additional photographs are optional. This option should be used only when candidates find that one image is insufficient and more photographs are needed to document a single artwork. In the majority of cases this should not be necessary. Photographs of 2D objects should be taken prior to any mounting or framing. Clarification on how to submit the supporting photographs and the accepted file types can be found in the *Handbook of procedures for the Diploma Programme*.



The procedure for submitting work for assessment can be found in the *Handbook of procedures for the Diploma Programme*. Where submitted materials exceed the prescribed limits examiners are instructed to base their assessment solely on the materials that appear within the limits.

## Internal assessment criteria—SL and HL

### Part 3: Exhibition

#### Summary

Part 3: Exhibition		SL marks	SL total	HL marks	HL total
A	Coherent body of works	9	30	9	30
B	Technical competence	9		9	
C	Conceptual qualities	9		9	
D	Curatorial practice	3		3	

#### Criteria

##### A. Coherent body of works

Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs

To what extent does the submitted work communicate:

- a coherent collection of works which fulfil stated artistic intentions and communicate clear thematic or stylistic relationships across individual pieces?

Candidates who fail to submit the minimum number of artworks cannot achieve a mark higher than 6.

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below.
1–3	The work shows little coherence through minimal communication of thematic or stylistic relationships across individual pieces. The selection and application of media, processes and techniques and the use of imagery show minimal consideration of intentions.
4–6	The work shows some coherence through adequate communication of thematic or stylistic relationships across individual pieces. Stated intentions are adequately fulfilled through the selection and application of media, processes and techniques and the considered use of imagery.
7–9	The work forms a coherent body of work through effective communication of thematic or stylistic relationships across individual pieces. Stated intentions are consistently and effectively fulfilled through the selection and application of media, processes and techniques and the considered use of imagery.

**B. Technical competence**

Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs

To what extent does the submitted work demonstrate:

- effective application and manipulation of media and materials;
- effective application and manipulation of the formal qualities?

Candidates who fail to submit the minimum number of artworks cannot achieve a mark higher than 6.

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below.
1–3	The work demonstrates minimal application and manipulation of media and materials to reach a minimal level of technical competence in the chosen forms and the minimal application and manipulation of the formal qualities.
4–6	The work demonstrates adequate application and manipulation of media and materials to reach an acceptable level of technical competence in the chosen forms and the adequate application and manipulation of the formal qualities.
7–9	The work demonstrates effective application and manipulation of media and materials to reach an assured level of technical competence in the chosen forms and the effective application and manipulation of the formal qualities.

**C. Conceptual qualities**

Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs

To what extent does the submitted work demonstrate:

- effective resolution of imagery, signs and symbols to realize the function, meaning and purpose of the art works, as appropriate to stated intentions?

Candidates who fail to submit the minimum number of artworks cannot achieve a mark higher than 6.

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below.
1–3	The work demonstrates minimal elaboration of ideas, themes or concepts and demonstrates minimal use of imagery, signs or symbols, or the imagery, signs or symbols used are obvious, contrived or superficial. There is minimal communication of artistic intentions.
4–6	The work visually elaborates some ideas, themes or concepts to a point of adequate realization and demonstrates the use of imagery, signs or symbols that result in adequate communication of stated artistic intentions.
7–9	The work visually elaborates ideas, themes or concepts to a sophisticated point of effective realization and demonstrates the subtle use of complex imagery, signs or symbols that result in effective communication of stated artistic intentions.

**D. Curatorial practice (SL only)**

Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs

To what extent does the curatorial rationale justify:

- the selection, arrangement and exhibition of a group of artworks within a designated space?

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below.
1	The curatorial rationale partially justifies the selection and arrangement of the exhibited works as appropriate to the student's stated intentions, or the curatorial rationale may not be an accurate representation of the exhibition.
2	The curatorial rationale mostly justifies the selection and arrangement of the exhibited works, which are presented and arranged in line with the student's stated intentions in the space made available to the student.
3	The curatorial rationale fully justifies the selection and arrangement of the exhibited works, which are presented and arranged clearly, as appropriate to the student's stated intentions within the space made available to the student.

**D. Curatorial practice (HL only)**

Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs

To what extent does the curatorial rationale demonstrate:

- the justification of the selection, arrangement and exhibition of a group of artworks within a designated space?
- reflection on how the exhibition conveys an understanding of the relationship between the artworks and the viewer?

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below.
1	<ul style="list-style-type: none"> <li>• The curatorial rationale partially justifies the selection and arrangement of the exhibited works as appropriate to the student's stated intentions, or the curatorial rationale is not an accurate representation of the exhibition.</li> <li>• The curatorial rationale conveys little justification for the relationship between the artworks and the viewer within the space made available to the student.</li> </ul>
2	<ul style="list-style-type: none"> <li>• The curatorial rationale mostly justifies the selection and arrangement of the exhibited works as appropriate to the student's stated intentions.</li> <li>• The curatorial rationale mostly articulates the relationship between the artworks and the viewer within the space made available to the student.</li> </ul>
3	<ul style="list-style-type: none"> <li>• The curatorial rationale fully justifies the selection and arrangement of the exhibited works as appropriate to the student's stated intentions.</li> <li>• The curatorial rationale effectively articulates the relationship between the artworks and the viewer within the space made available to the student.</li> </ul>