International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

VISUAL ARTS

Introduction

This report is for the May 2010 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. The examination process

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 the previous document from 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.

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

Overall grade boundaries

Higher level option A

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

Higher level option B

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

Standard level option A

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

Standard level option B

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

Studio work

Higher level option A

Grade:	1	2	3	4	5	6	7
Mark range:	0 – 3	4 – 6	7 – 9	10 – 12	13 – 14	15 – 17	18 – 20

Higher level option B

Grade:	1	2	3	4	5	6	7
Mark range:	0 – 3	4 – 6	7 – 9	10 – 12	13 – 14	15 – 17	18 – 20

Standard level option A

Grade:	1	2	3	4	5	6	7
Mark range:	0 – 3	4 – 6	7 – 9	10 – 12	13 – 14	15 – 17	18 – 20

Standard level option B

Grade:	1	2	3	4	5	6	7
Mark range:	0 – 3	4 – 6	7 – 9	10 – 12	13 – 14	15 – 17	18 – 20

General Comments

Candidates presented works for examination from a variety of media, including painting, drawing, printmaking, collage, digital and black and white photography, digital media, animation, three-dimensional and installation works, glass, fashion design and production, jewellery design and production, metalwork and casting, and ceramics.

Although there were many instances of outstanding work being produced by motivated, creative and conscientious candidates, the following pages will tend to focus on areas of weakness, in the hope that this information will be most helpful to teachers.

Many examiners reported that the exhibited work lacked technical skills, particularly when drawing and/or painting. Many candidates worked with personally relevant ideas, but showed poor levels of technical competence which then hindered an informed resolution of ideas and medium. One examiner commented:

"*There were fewer candidates exhibiting good/excellent technical competencies … for both traditional and contemporary art making tools".*

Many candidates had good plans, but lacked the skills and techniques to be able to realize them. Some candidates struggled to produce work reflecting a real understanding of formal elements and visual qualities, and some examiners expressed concern that the traditional route to understanding how to approach and solve technical and formal issues – observational drawing – was being ignored or given too little emphasis. (One examiner wrote, *"there were virtually no examples of work developed from observation and rather an over-reliance on working directly on canvas from the imagination with little preparation or development of ideas.")*

Even when candidates worked principally in other media, examiners felt they should understand and be experienced in the skills of composition and design with drawing skills a foundation for developing imagery and thinking in visual terms. Some candidates without developed drawing skills worked unsuccessfully with 3-D media, and some weaker candidates resorted to using installation art as an easy way out. These candidates had some

International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

good ideas and in the interview could discuss the concepts behind the work, but using found or bought objects and stapling or gluing them together did not show sufficient evidence of technical competence.

The paradoxical lack of drawing - but its perceived importance - was an issue raised by many examiners, as there appeared to be a drop in the amount of drawings presented as a way of thinking in the workbooks, or as an end in itself in studio work. Examiners recommended that teachers start as early as possible to develop observational skills and introduce many different media and techniques to go with them so that the candidates have choices from the beginning of the course.

Examiners expressed concerns over a lack of evidence of development, with insufficient emphasis being placed on the vital process of experimenting with ideas, imagery, exploring alternative techniques etc. Some candidates started studio work without any preliminary investigation and planning either in their workbooks or as larger studio-work explorations, resulting in unresolved work which lacked intent and purpose.

Although the focus of this section of the report is studio work, the integrated nature of the course makes it difficult to comment on one component alone. Successful studio work does not usually happen without sustained investigation. There should be a balance, and a clear relationship, between investigation and studio: findings in investigation feed studio work, and problems in studio work lead to further investigation in order for these problems to be resolved.

Candidates who consistently recorded their ideas, investigations and thoughts in their investigation workbooks when developing studio works were able to achieve higher markbands than those who attempted studio works without having done so. Examiners reported that where candidates had undertaken systematic investigation in preparing to develop a piece of studio work, their ideas were often more complex and well thought through and lead to a more successful studio piece. At the higher level of achievement candidates showed a very close relationship between investigation and studio work, and investigations into artwork from different cultures and times helped inform candidates' work when working with contemporary issues.

Process involves experimentation, and this implies risk-taking, but there was also evidence of an unwillingness to take risks. Examiners reported that some candidates suggested that they had not tried something because they did not want to take the risk of having it not work out for them. They also admitted to not trying other forms of work, such as sculpture, because they were not good at it.

In some centres there was too much dabbling: some candidates explored too many different media, and this experimentation with many media, perhaps to show diversity, meant that candidates did not then achieve highly in any one medium.

Adapting to the move from teacher led-assignments to working more independently was problematic for some candidates who had difficulty when the teacher stepped back and were unprepared or unable to generate quality work. In some centres the creativity of some candidates seems to have been hindered by too much teacher control. One examiner observed "*forced strict guidelines, theme requirements, class project assignments and a lack of media exploration provided the most frustration for candidates.*" It was sometimes the case that there were too many teacher led assignments, especially in the second year, by which time candidates should be more able to develop their ideas and the process leading to successful final pieces. There should be a balance between teacher-led assignments and self-directed work developed with on-going teacher advice or guidance when required.

Some candidates had problems in responding successfully to the studio work descriptor "*show excellent exploration of ideas reflecting cultural and historical awareness"*. In some centres too few candidates had advanced their cultural and historical awareness, and examiners commented that some candidates misunderstood the purpose of cultural investigation or addressing cultural connections, or making and communicating these connections between their own artwork and their culture. Candidates who achieved marks in the higher markbands were able to reflect cultural awareness and relate their own ideas to their culture, or the culture of others.

A further area of weakness was the approach to culture. The descriptor wording, "exploration of ideas reflecting cultural and historical awareness and artistic qualities", appears to be confusing to some. One examiner said there was not enough about culture of any kind, and in the interview many candidates struggled to answer cultural questions regarding their work. Some were unable to identify other cultures such as centre groups, activities, or other communities of people that create their own cultures. There were instances of simplistic and superficial 'culture' pieces. (The definition of culture in relation to the Diploma Programme visual arts course is to be found on page 14 of the guide: "a culture can be described as learned and shared beliefs, values, interests, attitudes, products or patterns of behaviour. Culture is dynamic and organic and operates on many levels—international, national, regional, local and social interest groups".)

Examiners commented that some centres had misunderstood the idea of a theme, which is not required. Although working around an idea, theme or issue may help to generate a cohesive and coherent exhibition, these may arise *naturally*, from the process of working, and

be a connecting thread throughout the course and exhibition rather than candidates first choosing a theme and then imposing it upon their work.

Quantity of studio works was sometimes an issue. Candidates are not required to produce a specific number of works or present a specific number of pieces for examination, but for some candidates, producing a reasonable quantity was a problem. One examiner wrote, *"There were more candidates unable to provide evidence of a reasonable quantity of work for the time available at both HLA and SLA levels".* Where candidates have not undertaken sufficient work, or been allocated sufficient time to do so, the work produced is often self-limiting and unable to achieve marks in the higher markbands.

With regard to the candidate record booklet (CRB), some teachers did not appear to be advising candidates to ensure their statements were appropriate to the studio work and investigation workbook (IWB) pages within the CRB. There were also a few candidates who failed to exhibit or show studio work that was photographed in their CRB, and some displayed excellent studio work that was not recorded in the CRB - this work could not, therefore, be included in the assessment and was not allocated marks. The choice of studio works to be presented for examination, and included photographically in the candidate record booklet, should be carefully made by candidates after discussion with their teacher. Candidates should ensure they have chosen their works that best answer the requirements of the assessment markband descriptors.

Candidate statements support the moderation process and are a candidate's opportunity to share with other examiners some of what they have shared with the visiting examiner. Candidates whose statements were successful demonstrated that they were intelligent critical thinkers and gave a clear and objective analysis of their visual arts outcome as well as the process usually achieved this.

Typically candidates were confident talking about the ideas behind their work and processes. Some candidates were less successful when talking about the cultural and historical context, and had problems with synthesizing conclusions and explaining the development of ideas. The weaker candidates tended to cite *"life's experiences"* or *"personal experiences"* in referring to an artist(s) that influenced/inspired their work. One examiner commented, *"Some poorer performing candidates attribute a depth of thinking and/or feeling that was not apparent in the work itself".*

As part of their exhibition, some candidates showed animated/digital work in a film format. Although this is perfectly acceptable, the prescribed length of the candidate interview (by

course and level), should be considered and candidates should carefully consider the implications of showing extended film work which reduces the time left for discussion.

Strengths and weaknesses identified

The most common strengths identified by examiners were:

- Information technology and digital imagery: there was some evidence that the use of manipulation and art and design software was becoming more integrated into artwork; there were more mixed media pieces and more experimentation and movement/overlapping between media.
- The strongest work resulted from risk taking, where candidates had grown in their understanding of art and were able to explore important and/or personally relevant issues. At the higher level of achievement, candidates showed self-direction and inventiveness in their focus and use of media.
- When candidates used first hand resources and the local environment, the resulting work often yielded dividends.
- Most candidates were comfortable discussing their work and answering questions from a personal perspective, and some were able to articulate the influences upon their work and reflect upon historical, cultural and artistic qualities although some had issues with placing their work in the larger context.

The most common weaknesses identified by examiners were:

- A lack of technical skill, particularly with drawing, and a perceived drop in the number of drawings presented as a way of thinking in the workbooks, or as an end in itself in studio work.
- The need for a theme was sometimes misunderstood with too much time spent trying to find a suitable one, or worrying about changing one. A theme is not necessary and should not be a limitation or an obstacle to creativity.
- There was often too much reliance on the internet, both for images and text: candidates should find other sources as well as the internet to get their information.
- A number of examiners felt that time management was an issue, with some candidates resorting to rushed last-minute studio work that limited their success.
- An over-reliance on teacher generated exercises, with too many teacher directed assignments and not enough candidate driven work. In these cases the recommendation is to reduce the number of teacher led assignments and to avoid overly structured courses.

- It was evident that connections between investigation and studio work were sometimes limited. Although candidates had examined the work of artists and cultural artifacts, during the interview they found it hard to provide convincing explanations of how their investigations had influenced the development of studio work.

- Some candidates had difficulty in expressing the concepts behind some of their studio work; not all candidates used appropriate language or vocabulary during their interview.

- Teachers and candidates should read the requirements of the CRB carefully with regard to the statement, the number of studio examples and IWB pages to include. One examiner commented, "*there remains the need for teachers to provide guidance and a critical eye when advising candidates in their choice of works for inclusion in the CRB and exhibition/examination*".

- Some candidate statements were confusing and many did not really explain the artist's intention or provide a critical analysis of the candidate's work. Often the statements were merely descriptive and listed the artistic processes or materials used. Where candidates used their own handwriting to write the statement it could be difficult to read.

- Poor documentation in CRBs was sometimes a problem, with poor quality photographs and photocopies falling to accurately represent candidate work. Many centres still do not include exhibition photographs in the pages at the back of the CRB.

Recommendations for the teaching of future candidates

- The reminder to actually teach the course. Some examiners again reported evidence of mediocre understanding and low skill levels when candidates had received little direction or guidance from suitably qualified teachers. Skills, concepts and techniques must be taught**.** Many candidates will have had no previous artistic experience, but even if they have it is vital that instruction occurs and that candidates are not simply left to their own devices.

- As noted previously, an important skill that could be taught is drawing. This might include formal drawing classes. Many examiners specified that drawing should be taught, as it is a 'visual artist's thinking tool', and should be practiced regularly.

- Teachers should start as early as possible to develop observational skills and introduce many different media and techniques in order that candidates have artistic options and choices from the beginning of their course. Provide plenty of opportunities for direct, first hand observation, where candidates can look and record as technical practice.

- Encourage experimentation and risk-taking, and encourage candidates to explore a wider range of strategies using a range of media and processes in making art (although providing experiences in working with a variety of media does not, of course, imply that candidates must achieve mastery in all areas). One examiner suggested, "*candidates*

should focus on working with different media and comparing the different qualities in order to make informed choices before beginning studio pieces"

- The course should be planned carefully so that candidates are able to develop skills such as conceptual understanding or strong techniques and skills. Candidates without prior art and design experience should be given time to develop their skills, experiment with media and learn how to investigate and develop their ideas before embarking on projects of their own choice.

- There should be a balance between directed learning/teacher led assignments, providing advice, and recognition of the candidate's ability to pose questions and work towards solving own problems. As an examiner commented, "*teachers need to find the right balance between teacher-directed instruction and candidate centred independence.*" Examiners suggested that teacher-led assignments are useful at the beginning of the first year, or even for the majority of the first year, but after that candidates should, in consultation with their teacher, start generating their own ideas for projects.

- There is no requirement that candidates create work in response to a pre-determined theme. Exhibitions that achieve well in the higher markbands show a coherent body of work that consistently demonstrates the production of personally relevant artworks, but this does not necessarily mean superimposing a theme on the artworks or exhibition at any point in the course.

- Candidates should visit a number of exhibitions throughout their course and be encouraged to visit venues where artists talk about their work. Discourage over-reliance on the internet as a source.

- Candidates should respond consistently to aspects of culture in both investigation and studio as a natural and intrinsic part of the course. Culture is not an additional extra, and should not be seen or treated in isolation.

- Although some centres attempt to run the course in one year, achievement will invariably be greater when two years' work has been undertaken.

- Ensure that candidates complete adequate studio work for the time available, recognising that a candidate who works in a time-intensive medium will not complete as many studio works as candidates who work in other media.

- Guide candidates to select the work that best answers the requirements of the markband descriptors to present for examination and to include in the CRB.

- When writing their statement, candidates should be advised that it would be useful to incorporate some or all of the twelve words provided in the CRB instructions and explain the intentions of the work. Word processed candidate statements are easier to read.

- Remind candidates that layering of photographs is not acceptable; neither is including more than one image in a photo space. Teachers are strongly encouraged to include exhibition overview photos on pages 16 and 17 of the CRB.

International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

- Teachers are encouraged to attend workshops. Some examiners expressed a concern that the criteria were not understood either by the teacher or by the candidate. Teachers need to develop their understanding of the guide by attending IB Diploma Programme visual arts face-to-race workshops, online workshops and through participating in the OCC subject forum.

Investigation workbooks

Higher level option A

Grade:	1	2	3	4	5	6	7
Mark range:	0 – 2	3 – 5	6 – 8	9 – 11	12 – 14	15 – 17	18 – 20

Higher level option B

Grade:	1	2	3	4	5	6	7
Mark range:	0 – 2	3 – 5	6 – 8	9 – 11	12 – 13	14 – 16	17 – 20

Standard level option A

Grade:	1	2	3	4	5	6	7
Mark range:	0 – 2	3 – 5	6 – 8	9 – 11	12 – 14	15 – 17	18 – 20

Standard level option B

Grade:	1	2	3	4	5	6	7
Mark range:	0 – 2	3 – 5	6 – 8	9 – 11	12 – 13	14 – 16	17 – 20

For all courses, the investigation workbook (IWB) is a vital part of all candidates' studies in visual arts. Observations made by examiners of the investigation workbooks were often very similar to those made by examiners of studio work, due to the integrated nature both of the course and the approach required of candidates when developing their work.

As always a high level of analysis, reflection and synthesis were to be found in the very best examples. Candidates meeting the requirements of the higher markbands demonstrated excellent knowledge and understanding, which was referenced well and appropriate to intentions. These candidates usually presented eloquently written pages, well illustrated, in order to demonstrate the candidates' journey, charting their creativity, personal exploration and growth. It was clear this session that many candidates' had a good level of understanding

of the course and its requirements. Candidates achieving high marks generally understood the requirements and detail of what was expected of them. Weaker work often seemed to reflect on a lack of understanding of the application of the requirements.

Examiners again reported that where candidates were taught how to use their investigation workbooks, and transition successfully from teacher-directed assignments to a guided approach to their own lines of enquiry raised through the development of their work, they were most successful. Examiners noted that candidates who had little or no art history background before embarking on a visual arts course were often less successful in their investigation, with the level and use of art terminology and appropriate vocabulary less well displayed. The dedication of many candidates toward their investigation was admirable. There was an overall drive toward personally relevant work, but a shortfall in the investigation of how other artists, past and present, had dealt with the same ideas or themes.

In the case of weaker candidates, the IWB often consisted of a series of descriptions of work seen on the internet, with little evidence of any investigative strategy, visual analysis or development of ideas in relation to things seen. Here too there was often inadequate reflection and discussion about the nature and function of art and a lack of evidence of process, purpose and planning, all of which should be represented in focused and successful IWBs.

The purposes of the IWB are not always well understood, in particular with respect to critical discrimination. Descriptions of artists' lives (often with bullet-pointed, apparently directly copy-pasted biographies) or write-ups of practical processes predominate, rather than a more analytical approach which would enable candidates to develop a deeper understanding. Some candidates again found it difficult to make comparisons or analyse art from different cultures and times and to consider it for its function and significance. Other candidates only mentioned these contexts superficially and were not able to integrate them into their work. Some candidates did not investigate or consider art in any real depth or breadth, thus not allowing themselves the opportunity to make connections with their own work. Some investigation tended to be disconnected and not linked to final outcomes.

Few candidates registered for the HLB course, which requires clear visual thinking and a focused line and depth of inquiry, rather than merely written commentary, although some teachers had guided their more purposeful candidates towards this option. Candidates who choose HLB or SLB should have a clear direction and follow it to a coherent conclusion. In some cases, the choice of HLB/SLB appears to be a pragmatic one, sometimes to offset weak studio work, rather than as a positive response for a candidate whose approach is more focused on the analytical aspect of art than the practical. This is a great shame, as the course

offers a unique opportunity for a combination of creative work with critical and contextual responses. Examiners reported that a few HLB/SLB candidates tended to focus on their display of work rather than their IWBs at their interview. Some candidates taking this option found it difficult to pursue a considered line of investigation, although others did so very successfully and some outstanding HLB candidates were identified during this session.

Commonly, the use of second hand source material led to superficial responses. Equally, the gathering and acknowledgement of resources continued to be an issue which is clearly not always fully understood, particularly in the crediting of photography and of downloaded graphic imagery and written material. It is not always easy for a candidate to ensure clarity in this respect, but at times it was difficult for examiners to distinguish between original and adapted material. It is important for examiners to see candidates making connections between their own and other artists' work without merely copying. Examiners recommend using primary sources whenever possible, rather than relying totally on second-hand internet sources for investigation, which remains an issue of concern.

The failure to provide satisfactory acknowledgement of the words, ideas and images of others could in part be explained through not ensuring sources were acknowledged on the correct page, references may have been made on other, non-selected pages. Visual arts teachers should promote the centre's academic honesty policy prior to and during teaching of the course (please see *Visual arts assessment clarification, June 2010*, pages 10 – 12).

The work of some candidates was not shown to best effect when pages were clumsily photocopied, with cropped or blurred text. Other candidates disadvantaged themselves by producing text that was illegible. Examiners also noted that IWB pages which were photographed, rather than photocopied, were often difficult to decipher.

The usage of IWBs as working journals with personal experimentation, meaningful analysis and evaluation of a wide range of artworks and sources was evident for candidates achieving in the higher markbands. Weaker candidates found it difficult to fruitfully connect their visual experiences with their own investigation. Some information was not developed or analysed to allow candidates to make their own conclusions, although higher-achieving candidates managed this well. There was often a lack of personal consideration, comment and reflection upon the material used, implying that candidates lacked appropriate investigation skills or neglected to use those transferable skills acquired in other subjects, which might have advantaged them in their visual arts IWBs.

Examiners appreciated that centres have different access to art and artists in the outside world and that primary and secondary resources are diverse and sometimes limited. Some

IWBs were visually skilled and attractive, but lacked a sound written content, whereas others were notational with little or no visual investigation. The candidates achieving the highest marks presented work containing an appropriate balance of written and visual content.

It is the candidate who has the final decision in selecting the IWB pages for assessment, but teachers should advise candidates in this respect. It is vital that pages are included that directly relate to the development processes of studio work submitted for examination. It is equally important that pages included show the proper acknowledgement of sources used for the investigation.

Strengths and weaknesses identified

The most common strengths identified by examiners were:

- Strong links between studio work and IWBs in HLA/SLA and HLB/SLB candidates' submissions. The interdependence of these two components, with wisely chosen pages documenting the evolution and development of studio works, was clear in the case of the strongest candidates, who had successfully used their IWBs as a base for visual and written exploration and integrated all aspects of studio and investigation practice throughout.
- Creative presentation was noted in many cases, including those HLB/SLB candidates who included small-scale artistic experiments within their IWBs
- HLA/SLA candidates sometimes achieved a very successful visual quality in the initial stages of their IWB practical experimentation, preparation and studio development.
- Critical thinking was apparent in the best submissions, where candidates had thoughtfully analysed their own work and that of others, especially where candidates were encouraged to explore their own interests and to consider cultural and contextual issues.
- Candidates who used a sufficient range of sources and cited them appropriately and correctly.
- IWBs that read very well, using a narrative that touched on the salient points and evidenced knowledge and understanding.
- Some candidates showed real breadth and diversity, with evidence of bold experimentation, investigating new and exciting ways of working.

The most common weaknesses identified by examiners were:

- Weaker candidates were found to be limited in considering, describing and particularly in analysing work from other cultures and/or times. Examiners again

noted that culture and context appear to remain difficult areas for some candidates, with the function and significance of culture and the role of art in different cultures rarely being explored.

- Weaker candidates omitted to effectively investigate the processes which enabled the production of studio works. Few candidates demonstrated that they had developed the ability to understand and discuss the methodologies of other artists. Examiners confirmed that many candidates working in digital media and photography were still not documenting their practical work effectively, in line with CRB requirements.

- Inaccurate and inadequate use of subject specific vocabulary for the evaluation and critical analysis of candidates' own works and that of others.

- Appropriate page selection for CRBs remained a weakness, with candidates not selecting IWB pages to document their creative process and to best match the requirements of the markband descriptors.

- Weak links between investigation and studio work were identified and a lack of connections noted between candidates' own work and that of other artists, with some difficulty in considering and reflecting upon these connections and little development of candidates' own ideas.

- Many examiners reported a real over-reliance on the internet for investigation, contributing to superficial responses. Candidates who achieved in the lower markbands had often presented information directly from web sources and text books, frequently verbatim, without the thorough examination of the information to gain understanding, which would have led to informed investigation.

- Many candidates failed to acknowledge their sources sufficiently or correctly, thus not complying with IB requirements for academic honesty. It is important that pages selected for assessment include appropriate acknowledgements.

Recommendations for the teaching of future candidates:

Visual arts teachers should:

- Guide candidates in their approach to and work in the IWB according to the requirements of each component and ensure a good grasp of the meaning of the assessment criteria markband descriptors.
- Advise and instruct candidates on investigative strategies to develop effective investigation skills and methods for presenting their work effectively and creatively, rather than simply re-working information sources.
- Provide candidates with an insight and grounding in the cultural and contextual importance of their own work.

- Balance directed learning/teacher led assignments with an early recognition of candidates' ability to pose questions and work independently, providing advice and guidance as necessary.

- Work with candidates towards clear and focused personal aims and encourage the submission of work with purpose and identity.

- Be very well versed in art history and a broad range of cultures, keep abreast of current trends and approaches in contemporary art practice and know how to access advice upon any resources needed for the guidance of candidates so that they may further develop and expand their investigation.

- Ensure candidates are able to make comparisons, draw hypotheses and make connections in their discussion of different cultures, artists, works and time periods and urge candidates to have an inquiring mind in discovering new styles, techniques, materials and methods of working in art.

- Encourage candidates to choose pages for assessment that best answer the requirements of the markband descriptors and ensure that all uses of the words or ideas of another person, whether written, oral or visual have been acknowledged.

- Provide structured guidance on how to use sources from the internet correctly, analyse contextual investigation and acknowledge their sources correctly.

- Monitor and advise upon the writing of an effective and appropriate candidate statement as noted in section one, studio work.

Issues related to the examination process

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

Visiting examiners, for the externally marked components, reported a mainly positive experience this session. Some candidates excelled in the interview process and proved naturally articulate, showing strength in appropriate vocabulary which is important in explaining their work and progress. This positivity was reinforced by submission of the form 6/VATF (6/visual arts teacher feedback) by visual arts teachers immediately following examinations.

The status of the CRB as a piece of examination material with the same legal standing as examination material in any other Diploma Programme subject is important. There were

situations reported that caused concern and which had implications for the issues of results for candidates at those centres.

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

Some examiners reported that candidates had continued to work on pieces photographed or pages photocopied for the candidate record booklet after their signature had been added so declaring that the works contained were final versions. Once this signature has been added to the candidate record booklet no changes or development of any piece of studio work or any investigation workbook page to be presented for examination may take place. The candidate signature must be added prior to the candidate record booklet being dispatched to the visiting examiner, or by the deadline for submission of the teacher's internal assessment marks and predicted grades, whichever is the earliest. No more work may take place on work to be assessed from that point.

There were incidences where centres exhibited work in unsuitable places. It is a requirement that the viewing of the candidate's work and interview between examiner and candidate take place in a venue where no other activities are taking place. Where examiners are concerned about the location of the candidate exhibitions, they may request changes to be made. Whereas it is advised that candidates be accompanied by a chaperone during the examination, this person must be a silent observer and take no part in the interview whatsoever.

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

A few examiners reported that the teacher's checklist on page 4 of the CRB had not been completed by the teacher prior to dispatch to the examiner.

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

- Photographs of studio work are of the best quality possible, taken with care and produced on photographic paper whenever possible.

- Photographs are securely attached and information regarding artworks is properly completed in the CRB, including the size and title of the work.

- Candidates take advantage of the quantity of photographs permitted (only one per allowed space) for their course and option, using spaces to the maximum allowed to show complete studio works and detailed views of large or complex works.

- Wherever possible one or two photographs of the candidate's own exhibition are attached to the later blank pages of the candidate record booklet in order to provide an overview and context for the studio pieces during the moderation process.

Candidates who submit more than the required quantity of studio work (including photographs) and/or investigation workbook pages for their option and level put themselves at risk of not fulfilling all requirements of the markband descriptors for the component, as the additional material will not be considered during moderation. When advising candidates regarding the selection of material for submission, candidates should be made fully aware of this requirement. Page 19 of the *Visual arts guide* indicates how many A4 or letter-sized investigation workbook pages are required to be presented for examination. An A4 or letter-sized page means one investigation workbook page. If a candidate reduces an A3 investigation workbook page to A4 it is counted as one A4 or letter-sized page; if an A3 page is presented it will count as two A4 pages from the total allowance. Where pages have been reduced to include multiples on an A4 sheet, only the correct number of investigation workbook pages will be examined. As an example, in the case of an HLA candidate who has copied 50 investigation workbook pages onto 25 A4 or letter-sized sheets, only the first 30 pages may be examined in line with the requirements of that page in the guide.

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

- The quality of the investigation workbook page copies should be of the best possible, produced with care to ensure whole pages and in colour when concepts or media experiments dealing with colour are undertaken (note – photocopies are preferable to photographic prints, which are often illegible, when used for workbook pages).

- Selection of investigation workbook pages should ensure that pages related to the development process of studio works are included, including the critical and contextual study of influences on that work.

- All investigation workbook pages should be numbered and pages selected for examination must be annotated with the candidate number, see page 14 of the *Visual arts guide.*

- Pages are submitted in line with page 19 of the *Visual arts guide*

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