

Visual arts e-submission teacher guidance material

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The following material is provided to guide and support teachers in the electronic submission of visual arts materials from the May 2014 examination session onwards.

A guide to uploading candidates' coursework published separately on the subject page of the online curriculum centre (OCC).

Assessment element information

Quality of materials

Schools are advised to check the quality of all materials before submitting them for assessment. It is important that:

- text files are legible and orientated correctly for viewing on screen
- image files are in focus and fill the screen
- audio quality is good and examiners can clearly hear the content.

300 word candidate statement

File type
DOC, DOCX, PDF, RTF, TXT

The candidate statement must not be more than 300 words and should describe the candidate's artistic development throughout the course. The list of 12 words from the old candidate record booklet should be considered:

Concerns	Sources	Influences	Context
Skills	Techniques	Media	Scale
Purpose	Process	Achievements	Focus

Studio work evidence

File type	Maximum size
JPG, GIF	5MB
F4V, FLV, M4V, MOV, MP4	500MB

Candidates are required to submit evidence of studio work in line with the requirement by course and option on page 19 of the *Visual arts guide* (2007).

Course/option	Number of files
HLA	12–18 pieces of evidence
SLA	8–12 pieces of evidence
HLB	8–12 pieces of evidence
SLB	6–8 pieces of evidence

Please note that the numbers do not refer to the number of pieces of studio work that must be produced or selected for assessment, but the number of files (images or short pieces of video, if appropriate) that represent them.

Investigation workbook pages

File type	Maximum size
DOC, DOCX, PDF, RTF	20MB

Candidates are required to submit one file containing their investigation workbook pages in line with the requirement by course and option on page 19 of the *Visual arts guide* (2007). Please note that in the case of the IWB numbers, refer to the number of single pages that candidate should submit. When two pages are reproduced in one screen this still counts as two pages.

Course/option	1 file containing
HLA	25–30 individual pages
SLA	15–20 individual pages
HLB	30–40 individual pages
SLB	25–30 individual pages

Please note that these pages should be provided in one document ensuring that the orientation is correct for the examiner to be able to assess them as presented.

Exhibition evidence

File type	Maximum size
JPG, GIF	5MB
F4V, FLV, M4V, MOV, MP4	500MB

Unless impossible to do so, schools are urged to upload two exhibition photographs. Short video excerpts may be provided if appropriate to the nature of the exhibition.

Please note that examiners report the exhibition photographs are useful to understanding the candidate's whole body of work.

Candidate interview/written commentary

File type	Maximum size
DOC, DOCX, PDF, RTF, TXT	20MB
AAC, M4A, MP3	15 minutes
F4V, FLV, M4V, MOV, MP4	500 MB 15 minutes

Either an interview (maximum of 15 minutes) or a written commentary (maximum of 1,000 words) must be provided. If a candidate opts to submit a 1,000 word written commentary this is an alternative to the

audio/video interview and should be submitted in the candidate interview/commentary segment of the upload on IBIS that has been adapted to accept text files.

Please note that the 1,000 word written commentary is not a replacement of the 300 word candidate statement. The two documents are separate and must be submitted in different segments of the upload.

Whether candidates choose to provide an interview file or a written commentary, this is their opportunity to ensure that evidence of each of the markband descriptors has been submitted in the studio work (for an HLA/SLA candidate) and investigation workbook pages (for an HLB/SLB candidate) selected for assessment and to comment on their own artwork. The visual arts checklist on the following page can be used to keep a record while selecting work. Any aspects that are not covered or only partially covered should be the focus of this element of the coursework portfolio. Sample prompts are available on pages 5–6 of this document.

It is important that the candidate clearly indicates which studio work (for an HLA/SLA candidate) or which investigation workbook page (for an HLB/SLB candidate) is being referred to. The clearest way to reference this information is to provide the name of the studio work or the page number of the investigation workbook.

Visual arts checklist

<p>Whether candidates choose to provide an interview file or a commentary, it is important they have ensured evidence of the markband descriptors has been submitted in the selected studio work (SW), investigation workbook pages (IWB) or either the 1,000 word commentary (1000C), or the audio or video candidate interview (CI). The markband descriptors for the studio work component refer to:</p>	<p>SW, IWB, CI, 1000C Note as appropriate</p>
The understanding of the ideas and techniques that underpin artistic expression.	
The production of personally relevant artworks that shows exploration of ideas reflecting cultural and historical awareness and artistic qualities.	
The development of ideas and strategies for expression.	
Sensitivity to materials and their use	
the work having been reviewed, modified and refined to a resolution of ideas and medium.	
Technical competence	
Confidence and inventiveness	
Self-direction	
Reflective judgment	
<p>The markband descriptors for the investigation workbook component refer to:</p>	<p>SW, IWB, CI, 1000C Note as appropriate</p>
The analysis and comparison of art from different cultures and times and the consideration of its function and significance.	
The demonstration of skills, techniques and processes when making and analysing images and artifacts.	
The demonstration of investigative strategies into visual qualities, ideas and their contexts and a range of different approaches towards study and connections between them.	
The demonstration of depth and breadth through the development and synthesis of ideas and the connections between the work and that of others.	
The demonstration of the specialist vocabulary of visual arts.	
The use of a range of sources, which are properly acknowledged?	
The effective and creative presentation of work that demonstrates critical observation, reflection and discrimination.	
The presentation of a relationship between investigation and studio.	

Please note this checklist is for internal use only and should not be included in the electronic submission to the IB.

Sample prompts relating to the markband descriptors

The markband descriptors for the studio work component refer to:	Where the checklist shows further evidence is needed in relation to aspects of the mark descriptors the following prompts could be responded to in writing or in an interview:
The understanding of the ideas and techniques that underpin artistic expression.	How did you develop your ideas in relation to studio work [X] ... Which works do you feel demonstrate your understanding of ideas and techniques and why do you think this ...
The production of personally relevant artworks that show exploration of ideas reflecting cultural and historical awareness and artistic qualities.	[Name of studio work] shows an influence from [art movement/culture/historical period]. Could you talk a bit about it ... [How/To what extent] have you explored these ideas ...
The development of ideas and strategies for expression.	Perhaps you could talk about your development process for this work ... How did you develop your ideas in relation to this studio work ... Can you explain how you arrived at some of the imagery you have used to convey your ideas in this work ... What is the significance of this [image/symbol/sign] ...
Sensitivity to materials and their use	You encountered a problem with [media x] when you were developing this work; how/why did you decide to use [media y] ... Your finished work has an interesting [texture because of x]. Can you talk about that ...
the work having been reviewed, modified and refined to a resolution of ideas and medium.	You've selected this final studio work, can you talk about the process you used to get to it ... You encountered a problem of [Y] when you were working on this. Can you talk about how you resolved it ...
Technical competence	Should be obvious from selected work Your work demonstrates an interest in [media/technique]. Could you explain the process used to ...
Confidence and inventiveness	[Name of studio work] was developed from [other work/investigation/process]. Can you explain about how you refined your idea to create the final piece ...
Self-direction and reflective judgment	Of all of your work presented, could you tell me which is your [strongest/most successful work] and explain why ...

The markband descriptors for the investigation workbook component refer to:	Where the checklist shows further evidence is needed in relation to aspects of the mark descriptors the following prompts could be responded to in writing or in an interview
The analysis and comparison of art from different cultures and times	Should be obvious from selected work
and the consideration of its function and significance.	Should be obvious from selected work
The demonstration of skills, techniques and processes when making and analysing images and artifacts.	When you begin investigating a work of art, where do you start... What are the key things you want to understand and how do you go about discovering the answers...
The demonstration of investigative strategies into visual qualities, ideas and their contexts	Should be obvious from selected work
and a range of different approaches towards study	Could you outline some of the different approaches you've used to analyse and evaluate the works/artists/styles/ techniques you have investigated ...
and connections between them.	Should be obvious from selected work
The demonstration of depth and breadth	Should be obvious from selected work
through the development and synthesis of ideas	Can you identify the works of [other artists/styles/movements] that have informed your own conceptual practice in your artwork and outline the connections you see ...
and the connections between the work and that of others.	In your IWB, you identify [artist/style/school/movement] as having informed your studio work. Could you outline some of the connections you see between the work and yours ...
The demonstration of the specialist vocabulary of visual arts.	Should be obvious from selected work
The use of a range of sources,	In the pages you've selected for assessment you've mentioned [gallery visits/internet/books] in a number of instances. Can you talk about other sources you've used ...
which are properly acknowledged	Must be obvious from selected work
The effective and creative presentation of work	Should be obvious from selected work
that demonstrates critical observation, reflection and discrimination	What aspects of your investigation have proven to be the most significant in terms of your development as an artist ...
The presentation of a relationship between investigation and studio	Some of the investigations you've undertaken into [artist/style/school/movement] seem to have had little bearing on your own artwork. How do you account for this ... In what ways did the investigation influence your development as an artist ... You talked about [artist/s name] in relation to [studio work name]. Can you explain what it was that influenced you ...

Advice on capturing studio work

Photographs or videos of the studio work should be clear. Photographs should be sized to fill a standard computer monitor screen at 100% zoom. For an especially large or detailed piece, separate close-up shots can be included in a later slot to detail further aspects of the piece.

Submitted work should be clear and reflect the work appropriately. If photographs or videos are unclear or scan quality is poor, assessment may be more difficult.

Please ensure that you review each file you have uploaded to IBIS to ensure it can be viewed. It is in the best interests of the candidate to ensure the evidence submitted is clear and reflects the work appropriately.

A basic compact camera or cell/mobile phone camera can produce files of the required quality if the following guidelines are applied:

Two-dimensional work should be photographed:

- flat against a surface (wall or table) with the camera parallel to the work
- in soft, even, natural lighting wherever possible
- against a plain, neutral-coloured background
- in sharp focus.

Photographs may be repositioned, cropped and adjusted for brightness, contrast and colour casts, as long as the work is still a true likeness of the original studio work piece.

Three-dimensional work should be captured:

- in soft, even, natural lighting wherever possible
- against a plain, neutral-coloured background
- in sharp focus
- with an overall shot of each piece plus details, as appropriate, or by a short video.

Photographs may be repositioned, cropped and adjusted for brightness, contrast and colour casts, as long as the work is still a true likeness of the original studio work piece.

Electronic animation work should be:

- provided in its original file format, ensuring that the work is supported by IWB documentation, 1,000 word statement/interview showing how it reflects the candidate's efforts.

Installation and temporary/transient work should be recorded:

- through a series of still photographs, or
- through short/concise video footage in good lighting, on a tripod wherever possible.

Please note that a recording of any audio accompanying an installation (for example, music) is not required as only the visual aspect of the work will be assessed.

Further advice

In *Visual arts Assessment clarification* (June 2010) published on the OCC subject page, pages 3 and 6 list the evidence an examiner is looking for when assessing studio work or investigation workbooks.

The candidate interview or written commentary is not allocated specific marks. The additional information provided in each by the candidate about their work, provides the examiner with a greater understanding and may allow access to a higher markband, and so a higher mark. For example, if the selected studio works and/or investigation workbook pages did not reveal evidence of an ongoing process of review, modification and refinement, then the candidate could be encouraged to explain how they undertook that process in the development of a final piece of studio work.

In order to support candidates in being able to explain their work, formative experiences can be extremely valuable, with opportunities to talk to peers, as well as to teachers or others. These ongoing formative assessment processes are far more important in preparing the candidate to present information well to examiners than, for instance, an extensive editing process or using a high specification recording equipment.

The candidate interview or commentary:

- may be text, audio or video as relevant to the candidate's context and circumstances
- is not expected to follow any particular format
- must focus on the externally assessed component (studio work for HLA/SLA, investigation workbooks for HLB/SLB)
- should provide evidence to address the requirements of the markband descriptors in line with page 3 (studio work) or page 6 (investigation workbook) of the *Visual arts Assessment clarification* and may respond to the prompts on pages 5–7 of this document
- should focus only on studio works or investigation workbook pages selected for assessment
- should not rely on closed prompts or questions (for example, "Did you use oil paint?")
- should not use questions designed to draw out specific knowledge (for example, "What year was Pablo Picasso born?" or "If I wanted a warm black which colours would I mix together?")
- can usefully build upon formative assessment processes
- should end when appropriate, up to the maximum; if the candidate has delivered all the information they wish to, then they may finish
- should not include the teacher's opinion on the work
- should not show the candidate or the teacher in shot when video is used
- should refer to the studio work by name or the investigation workbook page by number.

File type and file size overview

Four types of files may be uploaded for visual arts coursework: document files, audio files, video files and image files.

File sizes

Document file type	Maximum size	Assessment element
DOC	20 MB	<ul style="list-style-type: none">• Candidate statement• Investigation workbook pages• 1000 word commentary, if selected
DOCX	20 MB	
PDF	20 MB	
RTF	20 MB	
TXT	20 MB	

Audio file type	Maximum size	Assessment element
AAC	15 minutes	<ul style="list-style-type: none">• Candidate interview, if selected
M4A	15 minutes	
MP3	15 minutes	

Video file type	Maximum size	Assessment element
F4V	500MB	<ul style="list-style-type: none">• Candidate interview, if selected• Studio works, where appropriate• Exhibition evidence, where appropriate
FLV	500MB	
M4V	500MB	
MOV	500MB	
MP4	500MB	

Image file type	Maximum size	Assessment element
JPG	5MB	<ul style="list-style-type: none">• Studio works, where appropriate• Exhibition evidence, where appropriate
GIF	5MB	