

Dance

- Dance performance
- Composition and analysis
- Dance investigation

Dance performance (SL and HL) - internal assessment

These instructions must be read in conjunction with:

- the “Information for all examiners” section accessible from the menu
- the [Dance guide](#) (May 2011)
- [marking annotations](#)
- the glossary of terms for the component appended to the instructions
- the examiner training course on the [IB examiner training site](#)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

Important dates

Event	Date
Deadline for the submission of sample work and accompanying form(s) by schools	20 April/20 October
Marking deadline (IBIS)	15 May/15 November
Feedback forms for schools are submitted, where required (IBIS)	15 May/15 November
Examiner report is completed and submitted (IBIS)	15 May/15 November

The nature of the work

Internal assessment is an integral part of the course and is compulsory for both SL and HL students. It enables students to demonstrate the application of their skills and knowledge, and to pursue their personal interests, without the time limitations and other constraints that are associated with written examinations.

The dance performance is marked out of 22.

At SL it accounts for 40% of the total weighting.

General guidance/information

The aim of marking is to ensure that all marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. To meet this aim examiners will undertake qualification before moving to live marking. It is important that examiners read these instructions in full before engaging with the quality model materials.

The assessment task

The assessment task requires students to:	This is evidenced in:
show proficiency and expressive ability appropriate to the dance styles or styles chosen for performance	At SL Practical work: recordings of performance - one or two dances (solo/duet/group but at least one must be a solo or a duet) in any style or styles, performed by the student and presented at an open showing Written work: - Short programme notes
	At HL Practical work: recordings of performance - Two or three dances (solo/duet/group but at least one must be a solo or a duet) in any style or styles, performed by the student and presented at an open showing. Written work: - Short programme notes

Assessment material

Students will submit the following for assessment:

At SL:

- One or two dances (total length 3-6 minutes)
- Programme notes

At HL:

- Two or three dances (total length 6-9 minutes)
- Programme notes

Moderation samples

Dance performance samples are marked electronically using RM Assessor³.

For the moderation of the dance performance, examiners are referred to the assessment details in the dance guide.

Examiners should view each dance work and read the programme notes.

It is expected that examiners will accept the teacher's assessment if it is reasonable to do so and still retain an equivalent standard across schools. The teacher's assessments should be adjusted when it is clearly necessary to do so but given the benefit of the doubt in cases of uncertainty. Any queries of a subject-specific nature should be directed to the team leader.

Examiners who suspect academic misconduct are requested to mark the work as it stands and then report the issue by raising an Academic honesty exception in RM Assessor³ before submitting the marked response.

Assessment criteria

The assessment criteria are located in the subject guide linked at the beginning of this section.

Applying the assessment criteria

- Examiners should consider the whole submission before awarding marks; this will help identify important aspects that form the focus of each criterion.

- Examiners must not watch, listen or read beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of a criterion is unable to be rewarded a holistic mark should be given where compensation is made (see *Applying best fit to the outcomes* below).
- Examiners must not impose penalties. Advice will be given for anticipated concerns with samples. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.
- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.
- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.

Examiner comments

Examiners are instructed to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant, quality feedback during the marking period should it be needed. The comments must be appropriate in content and avoid emotive language. They should reflect the descriptors for each criterion. Examiners are reminded that this marked work may be returned to schools, so comments should be professional and constructive, with the aim of providing useful feedback and/or explanation.

It should be indicated clearly in the comments that the examiner has viewed each dance work and has read each page of the dance performance programme notes.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristics words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

Marks should be awarded using the 'best-fit' approach to assessment. The aim of 'best-fit' is to find the descriptor that conveys most accurately the mark attained by the student's work. A best-fit approach means that compensation is made when a piece of work matches different aspects of a descriptor at different levels. The mark awarded should be the one that most fairly reflects the balance of achievement against the descriptor. It is not necessary for every indicator of a descriptor to be met for that mark to be awarded.

Where a 'best-fit' approach is applied, examiners must explain their decision in the comments for each affected criterion.

Ethical consideration of content

For the purpose of submissions for an arts course, it is likely that students will select and develop materials that involve topics that push boundaries. Unless the examiner finds the content to be offensive and inappropriate for a diploma-age student, examiners should approach marking the work in the same way as other submitted work.

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted.

Time limit

Examiners should note that when a student's submission has exceeded the time requirement, their assessment must be based on the first 6 minutes of the total time (SL)/9 minutes (HL).

Examiners should note that they must indicate clearly in their comments when a student's submission has exceeded the time requirement and must indicate that their assessment is based on the first 6 minutes (SL)/9 minutes (HL). Further detail can be seen in the subject guide.

Examiners do not need to raise an exception if the time limit is exceeded.

Academic integrity

All sources must be acknowledged both within the report and in a detailed bibliography, following the protocol of the referencing style chosen by the school.

- If a student uses work, ideas or images belonging to another person in the dance investigation, the student must acknowledge the source as an in-text citation.
- A student's failure to appropriately acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

If an examiner identifies referencing irregularities or plagiarism, they should continue to mark the work as if the work is that of the student and then raise an exception through RM Assessor³.

Completing the marking

In order to complete the marking, examiners must:

- review and record the marks for the internal assessment component on RM Assessor³
- complete an internal assessment feedback form if required.

The examiner will receive up to five, eight or ten samples from each school in their marking target. Each sample on RM Assessor³ will consist of the video recording of the dance(s) performed and short programme notes.

Completing the internal assessment feedback form

Completing the IA feedback

Examiners must complete this feedback on IBIS as they complete the moderation of a school's sample on RM Assessor³. This should not be left until after all moderation is complete.

Given that examiners will not see each school's sample together (sample work is downloaded on a random basis), they are strongly advised to keep notes on each of the samples moderated where large differences with the teacher's marks have been identified. Examiners will see the school codes in the "Submitted - closed responses" on RM Assessor³ once the response has been submitted. These can then be cross-referenced with the IA feedback links on IBIS to provide feedback to particular schools.

Comments should focus on the complete sample rather than individual students' work. Whilst comments on a teacher's application of a particular criterion are encouraged, the comments made should not make any reference to specific marks awarded or any student details (for example, student name and/or session number). Examiners are also reminded that they should comment on the teacher's marking standard rather than the standard of work submitted.

Although schools are asked to submit annotated work (with comments to justify marks awarded, if necessary), where this has not been done, the examiner should mention this in the feedback: "Comments and annotations would have helped the examiner to understand the reasons why particular marks were awarded". Conversely, examiners should mention if the teacher's comments and annotations were helpful.

The comments written by the examiner:

- must be constructive rather than negative
- must refer to any inconsistencies identified in marking between higher level and standard level or between teachers
- must not be of a personal nature likely to offend the teacher.

Further information on completing IA feedback is available in the *Dynamic sampling* section of these instructions accessible from the left menu.

Section A: Comments to teacher on sample work

The feedback should be quite brief; there is no need for paragraph writing. Nevertheless, comments such as "suitable" are not adequate and give teachers no real feedback. Comments should be made in sentences which are grammatically correct.

The feedback should be focused on:

- whether formal requirements have been met
- strengths of the sample work
- improvement needed
- whether the assessment criteria have been applied to appropriate aspects of the students' work.

It is particularly important to provide a brief explanation to the school if substantial adjustments to the original marking are made. Examiners should avoid detailed reference to the standard of marking by the teacher.

Comments should be made on the sample as a whole and not on the work of individual students.

Section B: Clerical/procedural

Examiners must ensure that all multiple-choice questions are answered.

Before completing these forms, examiners should refer to the dance guide for additional guidance, in particular to the "Internal assessment details". Examiners may also wish to refer to the subject reports for dance for further background information.

These forms must be completed on IBIS by **15 May** (May session)/**15 November** (November session).

Composition and analysis (SL and HL)

These instructions must be read in conjunction with:

- the "Information for all examiners" section accessible from the menu
- the [Dance guide](#) (May 2011)
- [marking annotations](#)
- the glossary of terms for the component appended to the instructions
- the examiner training course on the [IB examiner training site](#)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

Important dates

Event	Date
Deadline for the submission of sample work and accompanying form(s) by schools (IBIS)	20 April/20 October
Practice and qualification responses available to examiners	To be notified to examiners by email before marking period
Deadline for the completion of marking and examiner report	To be notified to examiners by email before marking period

General guidance/information

The aim of marking is to ensure that all marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. To meet this aim examiners will undertake qualification before moving to live marking. It is important that examiners read these instructions in full before engaging with the quality model materials.

The assessment task

The assessment task requires students to:	This is evidenced in:
At SL and HL: - identify the appropriate compositional processes and structures to support dances with different subject matter or content - demonstrate the use of compositional craft to support the intention, form and content of the dances - apply in the analytical statement the key terms and concepts used in developing dance composition(s) - critically reflect upon the creative process of compositional problems encountered, including possible appropriate solutions for future development - demonstrate control of compositional craft appropriate to each dance composition	Recorded practical work: - SL: two dance compositions. - HL: three dance compositions
At SL and HL: - demonstrate compositional contrast across two of the three dance works - analyse and evaluate the influence and significance of connections from all three components of the Diploma Programme dance course in the making of dance composition	Written work: an analytical statement

Assessment material

Students will submit the following for assessment:

At SL:

- Two dances (total length 6-10 minutes)
 - Dance 1 must be a solo - performed by the student themselves.
 - Dance 2 must be a solo or duet - performed by another student (or students) from the school

At HL:

- Three dances (total length 8-15 minutes)
 - Dance 1 must be a solo - performed by the student themselves
 - Dance 2 must be a solo or duet – performed by the student themselves and/or others
 - Dance 3 must be group work - performed by others
- Analytical statement (maximum of 1,000 words)

Marking the composition and analysis

The composition and analysis component is marked electronically using RM Assessor³.

For further information on this component, examiners are referred to the assessment details in the dance guide.

Assessment criteria

Examiners are reminded that the assessment criteria for SL and HL are different and that at SL there are three criteria, at HL five.

The assessment criteria are located in the subject guide linked at the beginning of this section.

Applying the assessment criteria

- Examiners should consider the whole submission before awarding marks; this will help identify important aspects that form the focus of each criterion.

- Examiners must not watch, listen or read beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of a criterion is unable to be rewarded a holistic mark should be given where compensation is made (see *Applying best fit to the outcomes* below).
- Examiners must not impose penalties. Advice will be given for anticipated concerns with samples. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.
- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.
- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.

Examiner comments

Examiners are instructed to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant, quality feedback during the marking period should it be needed. The comments must be appropriate in content and avoid emotive language. They should reflect the descriptors for each criterion. Examiners are reminded that this marked work may be returned to schools, so comments should be professional and constructive, with the aim of providing useful feedback and/or explanation.

It should be indicated clearly that the examiner has viewed each dance work and has read each page of the composition and analysis analytical statement.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristics words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

Marks should be awarded using the 'best-fit' approach to assessment. The aim of 'best-fit' is to find the descriptor that conveys most accurately the mark attained by the student's work. A best-fit approach means that compensation is made when a piece of work matches different aspects of a descriptor at different levels. The mark awarded should be the one that most fairly reflects the balance of achievement against the descriptor. It is not necessary for every indicator of a descriptor to be met for that mark to be awarded.

Where a 'best-fit' approach is applied, examiners must explain their decision in the comments for each affected criterion.

Ethical consideration of content

For the purpose of submissions for an arts course it is likely that students will select and develop materials that involve topics that push boundaries. Unless the examiner finds the content to be offensive and inappropriate for a diploma-age student, examiners should approach marking the work in the same way as other submitted work.

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted.

Time limit and word count

If students exceed the time limit or word count, the examiner's assessment must be based on the first 10 minutes/800 words at SL, 15 minutes/1,000 words at HL. In case of doubt with the word count, examiners are instructed to determine when the word limit has been exceeded. Diagrams and bibliography must not be included in the word count. Work that falls significantly short of the stated time limit/word count is unlikely to fully meet the stated requirements of the task and is likely to receive low marks.

The word count includes information provided in the body of the work in text but does not include citations or the content of any footnotes. However, footnotes cannot be used as a method of exceeding the word count by including information additional to the body of the text. Any footnote that includes points, arguments or supporting notes of any sort should not be considered in marking when the word count is exceeded by doing so.

Examiners should note that they must indicate clearly in their comments when a student's submission has exceeded the time and/or word requirement and must indicate that their assessment is based on the first 10 minutes/800 words at SL, 15 minutes/1,000 words at HL. Further detail can be seen in the subject guide.

Examiners do not need to raise an exception if the time limit/word count is exceeded.

Academic integrity

Students are expected to be the creators of all materials submitted for the composition and analysis assessment task. The inclusion of a bibliography or list of sources is not required unless the student references a source in their analysis.

- If a student is reworking an existing dance, they must credit the source and original choreographer.
- If an examiner identifies the use of non-original material, they should continue to mark the work and then raise an exception.
- All sources must be acknowledged, following the protocol of the referencing style chosen by the school.
- A student's failure to appropriately acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

If an examiner identifies referencing irregularities or plagiarism, they should continue to mark the work as if the work is that of the student and then raise an exception through RM Assessor³.

Consideration of requirements

SL:

The SL student composes two dances, performed and filmed

- in studio setting
- under working lights
- in regular practice clothes (not costumes)

HL:

The HL student composes three dances.

- Two dances, performed and filmed
 - in studio setting
 - under working lights
 - in regular practice clothes (not costumes)
- One dance (HL) performed and filmed
 - in studio setting or theatrical setting
 - under working lights
 - in regular practice clothes (costume may be worn if part of the essence of the performance)
 - if the collaborative venture necessitates it, the work may be filmed in another location. (The other two dances must be performed and filmed in studio setting.)

If examiners are concerned about any work that does not follow the requirements, they should mark the submissions and raise an exception.

If there are major concerns, examiners are advised to contact their team leader who will advise.

Dance investigation (SL and HL)

These instructions must be read in conjunction with:

- the "Information for all examiners" section accessible from the menu
- the [Dance guide](#) (May 2011)
- [marking annotations](#)
- the glossary of terms for the component appended to the instructions
- the examiner training course on the [IB examiner training site](#)

- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

Important dates

From May 2023 the dance investigation will be the early submission component for DP dance.

Event	Date
Deadline for the submission of sample work and accompanying form(s) by schools (IBIS)	March 15/September 15
Practice and qualification responses available to examiners	To be notified to examiners by email before marking period
Deadline for the completion of marking and examiner report	To be notified to examiners by email before marking period

General guidance/information

The aim of marking is to ensure that all marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. To meet this aim examiners will undertake qualification before moving to live marking. It is important that examiners read these instructions in full before engaging with the quality model materials.

The assessment task

The assessment task requires students to:	This is evidenced in:
• investigate two dance cultures and/or traditions and present their findings	Written work • students present their findings in a formal written report

Assessment material

Students will submit the following for assessment:

- a dance investigation report (1,500 words maximum at SL, and 2,500 words maximum at HL). The report must include a detailed bibliography.

Marking the dance investigation

The dance investigation is marked electronically using RM Assessor³.

For further information on this component, examiners are referred to the assessment details in the dance guide.

Assessment criteria

Examiners are reminded that the assessment criteria for SL and HL are different and that at SL there are five criteria, at HL six.

The assessment criteria are located in the subject guide linked at the beginning of this section.

Applying the assessment criteria

- Examiners should consider the whole submission before awarding marks; this will help identify important aspects that form the focus of each criterion.
- Examiners must not read beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of a criterion is unable to be rewarded a holistic mark should be given where compensation is made (see *Applying best fit to the outcomes* below).
- Examiners must not impose penalties. Advice will be given for anticipated concerns with samples. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.

- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.
- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.

Examiner comments

Examiners are instructed to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant, quality feedback during the marking period should it be needed. The comments must be appropriate in content and avoid emotive language. They should reflect the descriptors for each criterion. Examiners are reminded that this marked work may be returned to schools, so comments should be professional and constructive, with the aim of providing useful feedback and/or explanation.

It should be clearly indicated that each page of the investigation has been read.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristics words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

Marks should be awarded using the 'best-fit' approach to assessment. The aim of 'best-fit' is to find the descriptor that conveys most accurately the mark attained by the student's work. A best-fit approach means that compensation is made when a piece of work matches different aspects of a descriptor at different levels. The mark awarded should be the one that most fairly reflects the balance of achievement against the descriptor. It is not necessary for every indicator of a descriptor to be met for that mark to be awarded.

Where a 'best-fit' approach is applied, examiners must explain their decision in the comments for each affected criterion.

Ethical consideration of content

For the purpose of submissions for an arts course, it is likely that students will select and develop materials that involve topics that push boundaries. Unless the examiner finds the content to be offensive and inappropriate for a diploma age student, examiners should approach marking the work in the same way as other submitted work.

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted.

Word count

If students exceed the word limit, the examiner's assessment must be based on the first 1,500 words at SL and the first 2,500 words at HL. In case of doubt, examiners are instructed to determine when the word limit has been exceeded. Diagrams and bibliography must not be included in the word count. Work that falls significantly short of the stated word count is unlikely to fully meet the stated requirements of the task and is likely to receive low marks.

The word count includes information provided in the body of the work in text but does not include citations or the content of any footnotes. However, footnotes cannot be used as a method of exceeding the word count by including information additional to the body of the text. Any footnote that includes points, arguments or supporting notes of any sort should not be considered in marking when the word count is exceeded by doing so.

Examiners should note that they must indicate clearly in their comments when a student's submission has exceeded the word requirement and must indicate that their assessment is based on the first 1,500 words (SL)/2,500 words (HL). Further detail can be seen in the subject guide.

Examiners do not need to raise an exception if the word count is exceeded.

Academic integrity

All sources must be acknowledged both within the report and in a detailed bibliography, following the protocol of the referencing style chosen by the school.

- If a student uses work, ideas or images belonging to another person in the dance investigation, the student must acknowledge the source as an in-text citation.
- A student's failure to appropriately acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

If an examiner identifies referencing irregularities or plagiarism, they should continue to mark the work as if the work is that of the student and then raise an exception through RM Assessor³.

Film

- Internal assessment — SL/HL film portfolio
- Internal assessment — HL collaborative film project
- External assessment – SL/HL textual analysis
- External assessment – SL/HL comparative study

Film portfolio (SL and HL) -internal assessment

These instructions must be read in conjunction with:

- the "Information for all examiners" section accessible from the menu
- the [Film guide](#) (February 2017, last updated November 2023)
- the glossary of terms for the component appended to the instructions
- the examiner training course on the [IB examiner training site](#)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

Important dates

Event	Date
Practice and qualification responses available to examiners	To be notified to examiners by email before marking period
Deadline for the completion of marking and examiner report	To be notified to examiners by email before marking period

The nature of internal assessment

Internal assessment is an integral part of the course and is compulsory for both SL and HL students. It enables students to demonstrate the application of their skills and knowledge, and to pursue their personal interests, without the time limitations and other constraints that are associated with written examinations.

The film portfolio is marked out of 24.

General guidance/information

The aim of marking is to ensure that all marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. To meet this aim examiners will undertake qualification before moving to live marking. It is important that examiners read these instructions in full before engaging with the quality model materials.

The assessment task

The assessment task requires students to:	This is evidenced in:
• undertake a variety of filmmaking exercises in a range of film production roles in order to fulfil defined filmmaker intentions • acquire and develop practical skills and techniques through participation in film exercises, experiments and the creation of at least one completed film	A portfolio • film reel • portfolio pages • sources.
• reflect on how learning has further contributed to their understanding of film production roles and the extent to which their filmmaker intentions were fulfilled.	• Pages • sources

Assessment material

Each student will submit film portfolio for assessment, containing the following:

- portfolio pages (nine pages maximum: 3 pages maximum per film production role) and a list of all sources used.
- a film reel (nine minutes maximum: 3 minutes maximum per film production role, including one completed film).

Moderation samples

Film portfolio samples are marked electronically using RM Assessor³.

For the moderation of the film portfolio, examiners are referred to the assessment details in the *Film guide*.

It is expected that examiners will accept the teacher's assessment if it is reasonable to do so and still retain an equivalent standard across schools. The teacher's assessments should be adjusted when it is clearly necessary to do so but given the benefit of the doubt in cases of uncertainty. Any queries of a subject-specific nature should be directed to the team leader.

Distinguishing the student's role

The most important thing for examiners to remember when marking the film portfolio is that they are looking at the student's ability to demonstrate a practical understanding of three discrete film production role(s) from the following list:

- cinematographer
- director
- editor
- sound
- writer
- one other clearly defined film production role not specified above.

The "one other clearly-defined film production role" is to ensure that as new technologies emerge over time, schools that become equipped with appropriate film technologies and expertise can incorporate them into their film.

Assessment criteria

The assessment criteria are located in the subject guide linked at the beginning of this section.

Applying the assessment criteria

- Examiners should consider the whole submission of each role (reel and pages) before awarding marks; this will help identify important aspects that form the focus of each criterion.
- Examiners must **not** read, watch or listen beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of

a criterion is unable to be rewarded a holistic mark should be given where compensation is made (see *Applying best fit to the outcomes* below).

- Examiners must **not** impose penalties. Advice will be given for anticipated concerns with samples. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.
- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.
- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.

Examiner comments

Examiners are instructed to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant, quality feedback during the marking period should it be needed.

The comments must be appropriate in content and avoid emotive language. They should reflect the descriptors for each criterion and the examiner's decision-making against them rather than personal thoughts about the work.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristics words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

Marks should be awarded using the 'best-fit' approach to assessment. The aim of 'best-fit' is to find the descriptor that conveys most accurately the mark attained by the student's work. A best-fit approach means that compensation is made when a piece of work matches different aspects of a descriptor at different levels. The mark awarded should be the one that most fairly reflects the balance of achievement against the descriptor. It is not necessary for every indicator of a descriptor to be met for that mark to be awarded.

For criterion A, marks should be awarded using the 'best-fit' approach to assessment.

For criterion B, marks should be awarded by recognising and rewarding the highest moments of achievement attained in each reel. To clarify further, as mentioned in the FAQs below, a thirty-second clip showing sophisticated proficiency in a role can be awarded four marks in the same way that a three-minute reel that shows sophisticated proficiency in a role can be awarded four marks.

Where a 'best-fit' approach is applied, examiners must explain their decision in the comments for each affected criterion.

Ethical filmmaking

As outlined in the guide, the work submitted for this assessment must not:

- damage the environment
- glamorize the taking of drugs
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to or represent explicit sexual activity.

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted.

Ethical consideration of content—a further consideration

In addition to the unacceptable areas outlined above, for the purpose of submissions for an arts course it is likely that students may select and develop materials that involve other topics that push boundaries. If the content is not stated above, unless the examiner finds the content to be offensive and inappropriate for a diploma-age student, they should approach marking the work in the same way as other submitted work.

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted.

Time and page limits

The limits of a maximum of nine minutes and nine pages must be strictly adhered to.

Examiners should not reward anything beyond the maximum time and/or page allowance. As it states clearly in the guide: 'Students should be informed that where the submitted materials exceed the maximum page and time limits for each film production role within the film portfolio, moderators will only assess the work that falls within the prescribed limits. Submitted work must not contain any appendices as these will not be read by moderators.'

Examiners should note that they must indicate clearly in their comments when a student's submission has exceeded the time and/or page requirement and must indicate that their assessment is based on the first nine minutes and/or nine pages. Further detail can be seen in the subject guide.

Academic integrity

All sources must be acknowledged following the protocol of the referencing style chosen by the school.

- If a student uses work, ideas or images belonging to another person in the film portfolio, the student must acknowledge the source using a standard style of referencing in a consistent manner.
- A student's failure to acknowledge a source, which includes the use of creative commons or copyright-free material used in the film reel (as outlined in the '*Use of non-original materials*' section below), will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

Use of non-original materials in the film reel

Students are expected to be the creators of the vast majority of audio-visual materials submitted for the film portfolio assessment task. Students are, however, where deemed necessary by their filmmaker intentions, permitted to submit some non-original materials within their film reels to accompany their own original work.

Acknowledging the use of non-original material

In the film portfolio, non-original materials may be used within a student's chosen film production role and/ or used outside of their chosen film production role.

All non-original materials used in a student's film reel must be appropriately acknowledged, following the protocol of the referencing style chosen by the school. Any non-original materials that are not recorded in the submitted list of sources will be treated as a potential breach of academic honesty regulations and will be investigated by the IB. This may result in a penalty being imposed by the IB final award committee.

Students choosing to use non-original materials within a specific film production role must explain how the non-original materials have been creatively integrated into their work in the body of the portfolio pages.

Non-original content

- If a film reel contains material (music) that is either identifiable to the examiner as non-original or the student has clearly referenced the song or piece as non-original material, this should be marked as normal and an exception raised under 'ethical breaches of copyright.'
- Where the examiner does not recognise the music and no reference has been made to the originality of the song or piece by the student, this should be marked as normal and an exception should be raised under 'ethical breaches of copyright.'
- Where the examiner does not recognise the music and the student claims the song or piece as original, this should be accepted and marked as normal.
- Background media material such as newsreels and advertising billboards should be ignored and not penalised.

- Note to examiners: RM Assessor³ may report that the exception has been resolved soon after being raised; this means that it has been referred to the relevant assessment team for investigation. It does not mean that the case is closed.

Completing the IA feedback

Only schools where significant adjustments are made to the teacher's marking will receive IA feedback. Examiners must complete this feedback on IBIS as they complete the moderation of a school's sample on RM Assessor³. This should not be left until after all moderation is complete.

Given that examiners will not see each school's sample together (sample work is downloaded on a random basis), they are strongly advised to keep notes on each of the samples moderated where large differences with the teacher's marks have been identified. Examiners will see the school codes in the "Submitted - closed responses" on RM Assessor³ once the response has been submitted. These can then be cross-referenced with the IA feedback links on IBIS to provide feedback to relevant schools.

Comments should focus on the complete sample rather than individual students' work. Whilst comments on a teacher's application of a particular criterion are encouraged, the comments made should not make any reference to specific marks awarded or any student details (for example, student name and/or session number). Examiners are also reminded that they should comment on the teacher's marking standard rather than the standard of work submitted.

Although schools are asked to submit annotated work (with comments to justify marks awarded, if necessary), where this has not been done, the examiner should mention this in the feedback: "Comments and annotations would have helped the examiner to understand the reasons why particular marks were awarded." Conversely, examiners should mention if the teacher's comments and annotations were helpful.

The comments written by the examiner:

- must be constructive rather than negative
- must refer to any inconsistencies identified in marking between higher level and standard level or between teachers
- must not be of a personal nature likely to offend the teacher.

Further information on completing IA feedback is available in the *Dynamic sampling* section of these instructions accessible from the left menu.

Frequently asked questions for the film portfolio

In what order should an examiner view the film portfolio materials?

- Examiners should view the materials in the order in which they are marked in the criteria, for example:
 - role 1: portfolio pages
 - role 1: film reel
 - role 2: portfolio pages
 - role 2: film reel
 - role 3: portfolio pages
 - role 3: film reel

What should an examiner do if a student fails to clearly identify filmmaker intentions?

- Filmmaker intentions are covered in criterion A. As per the descriptors, the maximum mark that could be awarded if filmmaker intentions are not referred to is 1 mark.

What should an examiner do if a student submits a completed film for each role?

- The work should be marked according to the criteria. There should be no penalty and an exception does not need to be raised.

What should an examiner do if a student does not submit a completed film for role 3?

- There is a formal requirement for the third role to be demonstrated via a completed film. If this role features several explorations, rather than one completed film, the first of these explorations should be treated as a completed film and marked according to the criteria.

What should an examiner do if a student places the completed film in the incorrect place (such as role 1)?

- The work should be marked according to the criteria. There should be no penalty and an exception does not need to be raised.

What should an examiner do if a student submits poor work mixed in with exceptional work in the film reel? Should a perfect portfolio score higher?

- Examiners should be looking for a sophisticated level of proficiency in the chosen role; how the student chooses to demonstrate this should not impact on the mark awarded. It can be a progression of poor work to exemplary work or consistently exemplary work, as stated in the guide. A thirty-second clip showing sophisticated proficiency in a role that is part of a longer reel can be awarded four marks in the same way that a three-minute reel that shows sophisticated proficiency in a role throughout can be awarded four marks.

What should an examiner do if a student submits work for more than one 'other clearly defined film role'?

- The work should be marked according to the criteria and an exception should be raised in RM Assessor³. Examiners should not submit the response until they receive further instruction.

What should an examiner do if a student repeats clips from another role?

- It is acceptable for clips to be used for more than one role. There should be no penalty applied and each role should be marked independently of the other(s).

What should an examiner do if a student repeats the entire sequence of clips or submits a completed film more than once?

- This is considered 'double dipping'. While segments of clips can be repeated, the duplication of reels or completed films is not accepted under criterion B. Therefore, zero marks should be awarded for the duplicated reel; it will still be possible to award marks for criterion A (when discussing different roles).

What should an examiner do if a student submits material in the film reel that isn't mentioned in the accompanying portfolio pages or mentions something in the portfolio pages that isn't shown in the film reel?

- The student chooses to curate the work in the best way possible; there will not always be a direct correlation between what is in the reel(s) and the portfolio pages. Criteria A and B should be treated separately and marked independently.

What should an examiner do if a student submits evidence for the same role twice?

- The focus of this task is on three discrete roles. If a student submits work for the same role (for example, writer) twice, then the second role should be awarded zero marks. An exception should be raised.

What should an examiner do if a student fails to include the necessary black slates?

- The work should be marked according to the criteria. There should be no penalty and an exception does not need to be raised.

What should an examiner do if a student exceeds the time or page limits?

- Students should not be rewarded for anything that exceeds the time or page limits. There should be no penalty and an exception does not need to be raised.

What should an examiner do if a student submits work that contravenes the ethical statement in the guide?

- Examiners are expected to use their professional judgment. An exception should be raised if work is clearly a health and safety risk or there are safeguarding issues raised.

Can the film portfolio work be collaborative or does it all need to be individual?

- Each film production role should be undertaken by students individually and the written portfolio pages completed individually. However, the practical film production work may involve collaboration between a number of students in their different film production roles. Examiners are referred to the film guide for more information on this.

Can the same audiovisual material be submitted as evidence for more than one role in the film reel (such as one film for two roles)?

- It is acceptable for some clips from the same film to be submitted as evidence for more than one film production role. However, the duplication of entire reels of evidence or the submission of completed films across multiple roles is not permitted, as this is deemed to be double-dipping under criterion B.

Is it possible for students to submit work in a 'non-film format' (such as a script for a writer) in place of the film reel?

- Each film portfolio reel must be constructed in an audiovisual format and all work should be accompanied by the resolved clips of evidence to showcase the work in context. Students are encouraged to be creative when generating clips of evidence. For example, a writer could film a table-read of a script and submit clips of this alongside a clip of the resolved or improved script in a shoot.

Can the 'other clearly defined film production role' include acting?

- Yes, as these 'other clearly defined film production roles' are not prescribed by the IB, this could feasibly include screen acting.

What should an examiner do if a student submits work that contravenes the policy on originality and audiovisual material?

- Student who submit audio or visual material that was not generated by students in the school will receive zero marks for criterion B for the specific role in question. As stated in the guide, copyright audiovisual material, materials obtained from creative commons websites and copyright-free materials (including music, sound effects and sample graphics) are not permitted for assessment. Use of, for example, a script or poem is acceptable but the student must include this on the list of sources.

Can a student submit work that uses copyright-free software?

- Yes, free-to-use software (such as Garageband, for example) may be used to assist students in the creation of original soundtracks. The inclusion of unedited loops or pre-created sound sequences is not permitted. The same principle applies to the use of free-to-use graphics generators and plug-ins. Student must clearly identify the source of submitted sequences created using free-to-use software and explain how the applications were used to creatively manipulate the materials to make them uniquely original. This applies to both the student who created the original sequence and to other film students who subsequently submit the sequence as the result of a collaboration. If a student fails to explain how free-to-use software was used to manipulate pre-existing materials, the student submitting the work will receive zero marks for criterion B for the specific role in question.

Can students re-edit existing film material in order to develop their editing skills?

- Student who are being assessed in the role of editor are permitted to re-edit existing film material in order to develop their editing skills; however, this material must have been created by students in the school. Students must clearly state in their portfolio pages from where the footage has been sourced. Students submitting edits of work that are clearly not the work of students in the school will receive zero marks for criterion B for the specific role in question.

Can students record other musicians in the school performing original music?

- Students who choose to be assessed for a sound role may record musicians in the school performing original music, but this original music must be specifically created under the direction of the film student to meet the needs of the filmmaking activity being undertaken. Student must clearly identify how the music was created, recorded and edited. Student are not permitted to collaborate with musicians outside the school.

Can students work from an existing movie script, or does all film work have to be from original scripts?

- Students may use existing scripts to generate work for the film portfolio. Students choosing to work in the film production role of writer are expected to submit original work for assessment, however. Original script credit should be included on source sheet and/or portfolio pages.

Can students participate in activities where they recreate or reverse-engineer scenes from existing films for the film portfolio?

- Yes, this is acceptable as long as the students do not use any audiovisual materials from the existing film, as this would breach the copyright requirements. Student choosing to work in the film production role of writer are expected to submit original work for assessment, however.

External assessment—HL collaborative film project

These instructions must be read in conjunction with:

- the “Information for all examiners” section accessible from the menu
- the [Film guide](#) (February 2017, last updated November 2023)
- the glossary of terms for the component appended to the instructions
- the examiner training course on the [IB examiner training site](#)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

Important dates

Event	Date
Practice and qualification responses available to examiners	To be notified to examiners by email before marking period
Deadline for the completion of marking and examiner report	To be notified to examiners by email before marking period

General guidance/information

The aim of marking is to ensure that all marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. To meet this aim examiners will undertake qualification before moving to live marking. It is important that examiners read these instructions in full before engaging with the quality model materials.

The assessment task

The assessment task requires students to:	This is evidenced in:
• make clear links to films and filmmakers they have encountered, concepts and contexts explored, and skills and techniques acquired • work collaboratively to plan and create an original completed film.	• completed film • project report

Assessment material

Each student submits the following.

- a completed cover sheet
- a completed film (seven minutes maximum)
- a project report (2,000 words maximum) and a list of all sources used

Marking the collaborative film project

The collaborative film project is marked electronically using RM Assessor³.

For further information on this component, examiners are referred to the assessment details on pages in the film guide.

Distinguishing the student's role

The most important thing for examiners to remember when marking the collaborative film project is that they are looking at the student's ability to demonstrate a practical understanding of the role of:

- cinematographer
- director
- editor
- sound
- writer

Assessment criteria

Examiners should note that from the May 2024 examination session the criteria have been amended and the version of the guide noted above must be used for marking this component.

Applying the assessment criteria

- Examiners should consider the whole submission before awarding marks; this will help identify important aspects that form the focus of each criterion.
- Examiners must not read, watch or listen beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of a criterion is unable to be rewarded a holistic mark should be given where compensation is made (see *Applying best fit to the outcomes* below).
- Examiners must not impose penalties. Advice will be given for anticipated concerns with samples. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.
- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.
- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.

Examiner comments

Examiners are instructed to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant, quality feedback during the marking period should it be needed.

The comments must be appropriate in content and avoid emotive language. They should reflect the descriptors for each criterion and the examiner's decision-making against them rather than personal thoughts about the work.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges student's work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristics words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

Marks should be awarded using the 'best-fit' approach to assessment. The aim of 'best-fit' is to find the descriptor that conveys most accurately the mark attained by the student's work. A best-fit approach means that compensation is made when a piece of work matches different aspects of a descriptor at different levels. The mark awarded should be the one that most fairly reflects the balance of achievement against the descriptor. It is not necessary for every indicator of a descriptor to be met for that mark to be awarded.

Where a 'best-fit' approach is applied, examiners must explain their decision in the comments for each affected criterion.

Ethical filmmaking

As outlined in the guide, the work submitted for this assessment must not:

- damage the environment
- glamorize the taking of drugs
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to or represent explicit sexual activity.

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted.

Ethical consideration of content—a further consideration

In addition to the unacceptable areas outlined above, for the purpose of submissions for an arts course it is likely that students may select and develop materials that involve other topics that push boundaries. If the content is not stated above, unless the examiner finds the content to be offensive and inappropriate for a diploma-age student, examiners should approach marking the work in the same way as other submitted work

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted.

Time limit

The maximum time limit of 7 minutes and the word count (maximum of 2000 words) must be strictly adhered to.

Examiners should not reward anything beyond the maximum time limit and/or the word count.

Examiners should note that they must indicate clearly in their comments when a student's submission has exceeded the time and/or word requirement and must indicate that their assessment is based on the first 7 minutes and/or 2000 words. Further detail can be seen in the subject guide.

Use of non-original materials in the completed film

- Students are expected to be the creators of all audio-visual materials submitted for the collaborative film project assessment task. Therefore, the submitted film must not contain any non-original materials.
- Due to the restrictions on non-original materials, students are prohibited from creating documentaries that rely on non-original or archive footage in this assessment task.
- Students should make every effort, where achievable, to avoid capturing situational or incidental advertising or branding in their films. The deliberate inclusion of pre-existing media into a film's edit (for example, intentionally adding materials that were not captured in-camera during post-production) is not permitted.

If an examiner identifies referencing irregularities or plagiarism, they should continue to mark the work as if the work is that of the student and then raise an exception through RM Assessor³.

Academic integrity and on-screen citation

All sources must be acknowledged following the protocol of the referencing style chosen by the school.

- If a student uses work, ideas or images belonging to another person when writing up the project report, the student must acknowledge the source using a standard style of referencing in a consistent manner.
- A student's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

If an examiner identifies referencing irregularities or plagiarism, they should continue to mark the work as if the work is that of the student and then raise an exception through RM Assessor³.

Frequently asked questions for the collaborative film project

Note to examiners: RM Assessor³ may report that the exception has been resolved soon after being raised; this means that it has been referred to the relevant assessment team for investigation. It does not mean that the case is closed.

The arts

In what order should an examiner view the collaborative film project materials?

- Examiners should view the materials in the order in which they are marked in the criteria, for example:
 - completed film
 - project report

What should an examiner do if a student has not collaborated on the film?

- This is dealt with in criterion C.

What should an examiner do if a student fails to submit a logline?

- This should not impact the marks awarded. An exception should not be raised.

What should an examiner do if a student does not use the headings of 'Creative work in my one film production role' and 'Collaboration with my core production team' as suggested in the guide?

- The recommendation is 'should' rather than 'must' so there is no penalty and the mark should not be affected.

What should an examiner do if a student submits work that contravenes the ethical statement in the guide?

- Examiners are expected to use their professional judgment. An exception should be raised if work is clearly a health and safety risk or there are safeguarding issues raised.

What should an examiner do if a student submits work that contravenes the policy on originality and audiovisual material?

- Students who submit audio or visual materials that were not generated by students in the school will receive zero marks for criterion B for the specific role in question. As stated in the guide, copyright audiovisual material, materials obtained from creative commons websites and copyright-free materials (including music, sound effects and sample graphics) are not permitted for assessment.

Can a student submit work that uses copyright-free software?

- Yes, free-to-use software (such as Garageband, for example) may be used to assist students in the creation of original soundtracks. The inclusion of unedited loops or pre-created sound sequences is not permitted. The same principle applies to the use of free-to-use graphics generators and plug-ins. Students must clearly identify the source of submitted sequences created using free-to-use software and explain how the applications were used to creatively manipulate the materials to make them uniquely original. This applies to both the student who created the original sequence and to other film students who subsequently submit the sequence as the result of a collaboration. If a student fails to explain how free-to-use software was used to manipulate pre-existing materials, the student submitting the work will receive zero marks for criterion B for the specific role in question.

Can students record other musicians in the school performing original music?

- Students who choose to be assessed for a sound role may record other musicians in the school performing original music but this original music must be specifically created under the direction of the film student to meet the needs of the filmmaking activity being undertaken. Students must clearly identify how the music was created, recorded and edited. Students are not permitted to collaborate with musicians outside the school.

Can students work from an existing movie script, or does all film work have to be from original scripts?

- Students are not permitted to use existing scripts for the collaborative film project, as this must be an original film. Students must create all material for this completed film themselves.

Textual Analysis (SL and HL)

These instructions must be read in conjunction with:

- the "Information for all examiners" section accessible from the menu
- the [Film guide](#) (February 2017, last updated November 2023)
- the glossary of terms for the component appended to the instructions

- the examiner training course on the [IB examiner training site](#)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

Important dates

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Practice and qualification responses available to examiners	To be notified to examiners by email before marking period
Deadline for the completion of marking and examiner report	To be notified to examiners by email before marking period

General guidance/information

The aim of marking is to ensure that all marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. To meet this aim examiners will undertake qualification before moving to live marking. It is important that examiners read these instructions in full before engaging with the quality model materials.

The assessment task

The assessment task requires students to:	This is evidenced in:
• demonstrate their knowledge and understanding of how meaning is constructed in film • consider the cultural context of the film and a variety of film elements in their analysis	Written work • through a written analysis of a prescribed film text, based on a chosen extract (lasting no more than five minutes) from that film.

Assessment material

Students will submit the following for assessment:

- a textual analysis (1,750 words maximum) based on a chosen extract, lasting no more than five minutes, from a prescribed film
- a list of all sources used

Marking the textual analysis

The textual analysis is marked electronically using using RM Assessor³.

For further information on this component, examiners are referred to the assessment details on pages in the film guide.

Prescribed films

The IB releases a prescribed list of 10 films each year in the September edition of the DP Programme updates. The list is valid for two years for each individual year-group of students. For example, the September 2024 DP Programme update will provide the list of films to be used for assessment in 2026. Teachers select three to five films from this list and share their choices with students one month before the task is due to be submitted to the teacher. If examiners have any questions regarding the prescribed list of films, they should contact their team leader.

Assessment criteria

Examiners should note that from the May 2024 examination session the criteria have been amended and the version of the guide noted above must be used for marking this component.

Applying the assessment criteria

- Examiners should consider the whole submission before awarding marks; this will help identify important aspects that form the focus of each criterion.

- Examiners must not read beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of a criterion is unable to be rewarded a holistic mark should be given where compensation is made (see *Applying best fit to the outcomes* below).
- Examiners must not impose penalties. Advice will be given for anticipated concerns with samples. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.
- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.
- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.

Examiner comments

Examiners are instructed to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant, quality feedback during the marking period should it be needed.

The comments must be appropriate in content and avoid emotive language. They should reflect the descriptors for each criterion and the examiner's decision-making against them rather than personal thoughts about the work.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristics words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

Marks should be awarded using the 'best-fit' approach to assessment. The aim of 'best-fit' is to find the descriptor that conveys most accurately the mark attained by the students' work. A best-fit approach means that compensation is made when a piece of work matches different aspects of a descriptor at different levels. The mark awarded should be the one that most fairly reflects the balance of achievement against the descriptor. It is not necessary for every indicator of a descriptor to be met for that mark to be awarded.

Where a 'best-fit' approach is applied, examiners must explain their decision in the comments for each affected criterion.

Ethical consideration of content

For the purpose of submissions for an arts course it is likely that students will select and develop materials that involve topics that push boundaries. Unless the examiner finds the content to be offensive and inappropriate for a diploma-age student, examiners should approach marking the work in the same way as other submitted work.

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted.

Word limit

The word count (maximum of 1,750 words) should be stated at the end of the textual analysis as instructed in the guide. The word count includes information provided in the body of the work in text or graphical representations but does not include citations or the content of any footnotes. However, footnotes cannot be used as a method of exceeding the word count by including information additional to the body of the text. Any footnote that includes points, arguments or supporting notes of any sort should not be considered in marking when the word count is exceeded by doing so.

Examiners are encouraged to make a judgement as to where the word limit is reached and not reward anything beyond that point. As stated in the guide: "Student should be informed that where the submitted materials exceed the maximum word limit for the textual analysis, examiners will assess only the work that falls within the prescribed limits. Submitted work must not contain any appendices as these will not be read by examiners."

Examiners should note that **they must** indicate clearly in their comments when a student's submission has exceeded the page requirement and must indicate that their assessment is based on the first 1,750 words. Further detail can be seen in the subject guide.

Examiners do not need to raise an exception if the word count is exceeded.

Academic integrity

All sources must be acknowledged following the protocol of the referencing style chosen by the school.

- If a student uses work, ideas or images belonging to another person in the textual analysis, the student must acknowledge the source as an in-text citation.
- Students must also submit a separate list of these sources using a standard style of referencing in a consistent manner.
- A student's failure to appropriately acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee

If an examiner identifies referencing irregularities or plagiarism, they should continue to mark the work as it stands and then raise an exception through RM Assessor³.

Frequently asked questions for the textual analysis

Note to examiners: RM Assessor³ may report that the exception has been resolved soon after being raised; this means that it has been referred to the relevant assessment team for investigation. It does not mean that the case is closed.

What should an examiner do if a student has chosen a film that is not on the list of prescribed films for this year?

- The work should be marked according to the criteria and an exception should be raised in RM Assessor³. Examiners should not submit the response until they have received further instruction.

What should an examiner do if a student hasn't referenced images or sources used?

- This should be treated in the same way as any other academic misconduct. An exception should be raised.

Is there a 10% allowance for the word count?

- No, there is not. As outlined in the 'Word count' section above, 'Examiners are encouraged to make a judgment about where the word limit is reached and not reward anything beyond that point'.

Now that the two requirements of criterion C are marked separately, with each receiving a maximum of 4 marks, does this mean that a student who does not submit evidence for one of the requirements is limited to a mark of 4 for criterion C?

- Yes, the two requirements will be marked separately and the marks out of 4 added together to give a mark out of 8. In this case the student would be limited to a mark out of 4.

Comparative study (SL and HL)

These instructions must be read in conjunction with:

- the "Information for all examiners" section accessible from the menu
- the [Film guide](#) (February 2017, last updated November 2023)
- the glossary of terms for the component appended to the instructions
- the examiner training course on the [IB examiner training site](#)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

Important dates

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Deadline for the completion of marking and examiner report	To be notified to examiners by email before marking period

General guidance/information

The aim of marking is to ensure that all marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. To meet this aim examiners will undertake qualification before moving to live marking. It is important that examiners read these instructions in full before engaging with the quality model materials.

The assessment task

The assessment task requires students to:	This is evidenced in:
- carry out research into a chosen area of film focus - identifying and comparing two films from within that area	Recorded multi-media the student presents their discoveries as a recorded multimedia comparative study

Assessment material

Students will submit the following for assessment:

- a recorded multimedia comparative study (10 minutes maximum*) comparing two films from within a chosen area of film focus (film movements / film genre and film style / film theory)
- a list of all sources used

***Examiners should note:** there is a 10 second requirement for the black slate so the maximum time will be 10 minutes, 10 seconds (as the black slate should last for 10 seconds and is not included in the time allowance).

Marking the comparative study

The comparative study is marked electronically using RM Assessor³.

For further information on this component, examiners are referred to the assessment details on pages in the film guide.

Assessment criteria

Examiners should note that from the May 2024 examination session the criteria have been amended and the version of the guide noted above must be used for marking this component.

Applying the assessment criteria

- Examiners should consider the whole submission before awarding marks; this will help identify important aspects that form the focus of each criterion.
- Examiners must not read, watch or listen beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of a criterion is unable to be rewarded a holistic mark should be given where compensation is made (see *Applying best fit to the outcomes* below).
- Examiners must not impose penalties. Advice will be given for anticipated concerns with samples. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.
- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.

- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.

Examiner comments

Examiners are instructed to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant, quality feedback during the marking period should it be needed.

The comments must be appropriate in content and avoid emotive language. They should reflect the descriptors for each criterion and the examiner's decision-making against them rather than personal thoughts about the work.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristics words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

Marks should be awarded using the 'best-fit' approach to assessment. The aim of 'best-fit' is to find the descriptor that conveys most accurately the mark attained by the student's work. A best-fit approach means that compensation is made when a piece of work matches different aspects of a descriptor at different levels. The mark awarded should be the one that most fairly reflects the balance of achievement against the descriptor. It is not necessary for every indicator of a descriptor to be met for that mark to be awarded.

Where a 'best-fit' approach is applied, examiners must explain their decision in the comments for each affected criterion.

Ethical consideration of content

For the purpose of submissions for an arts course it is likely that students will select and develop materials that involve topics that push boundaries. Unless the examiner finds the content to be offensive and inappropriate for a diploma age student, examiners should approach marking the work in the same way as other submitted work.

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted

Time limit

The comparative study has a maximum time limit of 10 minutes, 10 seconds (as the black slate should last for 10 seconds and is not included in the time allowance) and should not be exceeded. Examiners must not reward anything beyond that point. As stated in the guide: 'Students should be informed that where the submitted materials exceed the maximum time limit for the comparative study, examiners will only assess the work that falls within the prescribed limits. Materials that fall under the minimum time limit are likely to be self-penalising. Submitted work must not contain any appendices as these will not be read by examiners.'

Examiners should note that they must indicate clearly in their comments when a student's submission has exceeded the time requirement and must indicate that their assessment is based on the first 10 minutes, 10 seconds. (Further detail can be seen in the subject guide.)

Academic integrity and on-screen citation

All sources must be acknowledged following the protocol of the referencing style chosen by the school.

- If a student uses work, ideas or images belonging to another person in the comparative study, the student must acknowledge the source as an on-screen citation during the submitted multimedia study, either as a voiced reference as part of the recorded commentary or as on-screen text.
- Students must also submit a separate list of these sources using a standard style of referencing in a consistent manner.

- A student's failure to appropriately acknowledge a source used in the recorded multimedia comparative study (as outlined in the "Use of audio-visual material and copyright" section), will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

If an examiner identifies referencing irregularities or plagiarism, they should continue to mark the work as it stands and then raise an exception through RM Assessor³.

Frequently asked questions for the comparative study

Note to examiners: RM Assessor³ may report that the exception has been resolved soon after being raised; this means that it has been referred to the relevant assessment team for investigation. It does not mean that the case is closed.

The statement for criterion A that students who fail to select films from two contrasting **cultural contexts** will not achieve a mark above three in this criterion is not in the November 2023 guide update. Does it no longer apply?

- No. When students submit films from cultural contexts that the examiner feels are similar there is no longer any need to limit the marks to 3 for criterion A. The work must be marked objectively against the three requirements.

Now that the three requirements of criterion B are marked separately, with each receiving a maximum of 4 marks, does this mean that a student who does not submit evidence for one of the requirements is limited to a mark of 8, or a student who does not submit evidence for two of the requirements is limited to a mark of 4 for criterion B?

- Yes, the three requirements will be marked separately and the marks out of 4 added together to give a mark out of 12 for criterion B. A student who submits evidence for only one requirement will be able to receive a mark out of 4 and a student who submits evidence for only two requirements a mark out of 8.

What should an examiner do if students fail to justify their choices for the task components?

- This is considered and dealt with in Criterion A, descriptor bullet 1.

What should an examiner do if a student does not make appropriate choices when choosing two films from contrasting cultural contexts?

- This is considered and dealt with in Criterion A, descriptor bullets 1 and 2. Examiners are not expected to penalise bad pairings or choices and should refer to the student's justifications. Poor choices are likely to be self-penalising.

What should an examiner do if a student does not identify where research has come from?

- This should be treated in the same way as any other academic dishonesty. An exception should be raised.

What should an examiner do if a student appears on screen?

- This should not impact on the marks awarded in any way. Examiners do not need to raise an exception.

What should an examiner do if a student includes the voices of other students in the recording?

- As stated in the guide: "The comparative study must contain a recording of the student's voice throughout, introducing the study and justifying the chosen topic and selected films, as well as providing the commentary for the main body of the work." The work should be marked according to the criteria. An exception must be raised only when an examiner has concerns about the authenticity of the material presented.

What should an examiner do if students have not been able to obtain a clear copy of a clip (or clips) from their chosen films (for example, they have recorded their TV or laptop screen)?

- Examiners should focus on the student's ability to convey information and not the quality of the chosen clips.

Can students choose two films from the same country of origin for study in the comparative study?

- Yes, students can choose two films from the same country of origin. Students must provide a clear justification for the ways in which the cultural contexts differ, however, and one of the selected films must

come from a different time or place from the student. A good rule of thumb for a 'contrasting time' to the context of the student is before the student was born.

How far apart should the years of release be for selected films to be considered from contrasting historical contexts?

- There is no hard and fast rule for this; however, students are required to justify the ways in which they feel the contrast between their selected films is convincing.

Can a student use still images or freeze frames from a film instead of using clips?

- Yes, this is acceptable.

Can students incorporate clips of interviews with filmmakers or should this be interwoven into the spoken narration?

- It is important to remember that the comparative study is not a documentary. However, clips of interviews may be used as long as the student's voice is the primary weight of material submitted.

Music

- Exploring music in context
- Presenting music
- Experimenting with music (internal assessment)
- Contemporary music maker, HL only (internally assessed)

Exploring music in context

This section must be read in conjunction with:

- the "Information for all examiners" section accessible from the menu
- the [Music guide](#) (first assessment 2022)
- the Music examiner training course on the [IB examiner training site](#)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

General guidance/information

The aim of marking is to ensure that all marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. To meet this aim examiners will undertake practice and qualification before moving to live marking. It is important that examiners read these instructions in full before engaging with the quality model materials.

The assessment task

The assessment task requires students to:	This is evidenced in:
• explore a range of diverse musical material in authentic ways • present their knowledge and understanding of the musical material that has been explored.	Written work • The diversity, breadth and balance of the portfolio • The explanation of musical and extra-musical findings
• evidence their musical knowledge and understanding of theory, conventions and practices • demonstrate their findings in ways that are authentic to musical research and music-making.	Practical exercises from two different areas of inquiry • One creating exercise • One performed adaptation of music from a local or global context for the student's own instrument.

Submission

Students submit samples of their work as a portfolio containing:

- written work demonstrating engagement with and understanding of diverse musical material (maximum 2400 words, including the contents of, for example, tables)

- one creating exercise (score maximum 32 bars and/or audio 1 minute as appropriate to the style)
- one performed adaptation of music from a local or global context for the student's own instrument (maximum 2 minutes)
- supporting audio material (not assessed)

Applying the assessment criteria

- Examiners should consider the whole submission before awarding marks; this will help identify important aspects that form the focus of each criterion.
- Examiners must not read or listen beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of a criterion is unable to be rewarded a holistic mark should be given where compensation is made (see *Applying best fit to the outcomes* below).
- Students are required to submit files and not links to sites such as YouTube, mp3 or other files. Such links are embedded and can not be clicked by an examiner through RM Assessor³; examiners must not use the URL to view material outside of the submission.
- Examiners must not impose penalties. Advice will be given in the *Particular cases / Important information* section for anticipated concerns with samples. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.
- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.
- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.
- Examiners are advised to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant, quality feedback during the marking period should it be needed.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristics words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

The markbands for criteria A and B1 have multiple parts designated by bullet points. Examiners should mark each bullet point independently, noting the mark awarded for each in comments, and then use the compensation method where strong achievement balances out the weaker achievement to come to a holistic mark for the criterion. A comment explaining how the holistic mark was reached would be useful. Criteria B2, C1 and C2 have only one bullet point.

IB's published definition of differentiated terms for exploring

Assessment term	Definition
List	Give a sequence of brief answers with no explanation.
Outline	Give a brief account or summary.
Describe	Give a detailed account.
Explain	Give a detailed account, including reasons or causes.
Approximate	Imitate with lack of detail.
Exhibit	Demonstrate a characteristic in the appropriate context.
Realize	Plan and create a work according to convention or practice.
Transmit	Give a formulaic rendition of an existing work or style.
Shape	Modify and develop existing material.

Particular cases / Important information

Examiners must read this information carefully before beginning to mark.

Areas of inquiry

Examiners should be familiar with the four areas of inquiry. These are not intended to categorize all musical genres and styles definitively but to offer a flexible approach for understanding and working with a variety of musical materials and experiences. In each area, students should consider musical intentions and purposes, the methods and techniques used to create the music, the role of musical conventions and the impact and experience of the audience. The four areas of inquiry are:

1. Music for sociocultural and political expression

This area focuses on music that expresses and communicates social and cultural messages, conveys political ideas and/or helps preserve social and cultural traditions.

2. Music for listening and performance

This area focuses on music that expresses and communicates intrinsic aesthetic values. Such music is sometimes referred to as “absolute music”.

3. Music for dramatic impact, movement and entertainment

This area focuses on music used for dramatic effect, music that supports choreographed movement or dance and/or music that is incidental or intended to purposefully serve as entertainment.

4. Music technology in the electronic and digital age

This area focuses on music created, performed and/or produced using electronic or digital technologies. Such technologies are an important aspect of contemporary musical experiences, often transforming some of the ways that we understand and engage with music.

Personal, local and global contexts

Personal context

Music that has significance to the student and with which they are most familiar.

Local context

Music that has local significance but that may be unfamiliar to the student: it can be from the student's local, regional or cultural communities, and may include music with which the student is not currently engaged.

Global context

Unfamiliar music from a variety of places, societies and cultures: it may include music with which the student has not connected or engaged. The music may be from a distant global region but may also include music in closer proximity that has not been previously accessible to the student.

Ethical consideration of content

The music guide includes a statement that students should be supported in maintaining an ethical perspective during their course, with work being undertaken that is appropriate for the context of the school and the age of the students.

For the purpose of submissions for an arts course it is likely that students will select and develop materials that involve topics that push boundaries. Unless the examiner finds the content to be offensive and inappropriate for a diploma age student, examiners should approach marking the work in the same way as other submitted work.

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted.

Word count

The word count (maximum of 2400 words) includes information provided in the body of the work in text or graphical representations but does not include citations or the content of any footnotes. However, footnotes cannot be used as a method of exceeding the word count by including information additional to the body of the text. Any footnote that includes points, arguments or supporting notes of any sort should not be considered in marking when the word count is exceeded by doing so.

Academic integrity

Students are required to reference all sources – primary and secondary – including all artistic work, live performances, recordings and scores. When the words, work or ideas of another person are used or influence the student's own work they must be included as a reference in a list of sources. Students compile a bibliography that lists all materials used to develop and prepare their work for the component.

If an examiner identifies plagiarism or referencing irregularities, they should continue to mark the work as it stands and raise an academic misconduct exception type a) or b) respectively, before submitting the marked response.

Unfamiliar musical cultures/instruments

Examiners are not expected to have experience with every musical culture or musical instrument. The examiner's team leader or principal examiner can be approached for guidance if examiners are not confident in their understanding of the information provided by the student.

The assessment criteria

Criterion A: Selection of evidence

This criterion focuses on the diversity, breadth and balance of the chosen material that the student selects as evidence in the portfolio.

For the purpose of this task:

- **diversity** and **breadth** are achieved by a choice of contrasting materials from personal, local and global contexts in at least two areas of inquiry
- **balance** is achieved by equity in the treatment of the areas of inquiry studied and the treatment of contexts across the portfolio.

Well-chosen and appropriate evidence clearly supports the musical and extra-musical findings of the exploration.

Guiding questions

Does the student explore diverse musical material?

Is evidence well chosen and appropriate to the exploration?

The first bullet point in the level descriptors in this criterion refers to diverse musical material and whether there is evidence or not.

The second bullet point considers whether the correct evidence is ineffective/rudimentary or suitable/inconsistently balanced or relevant/purposefully balanced.

Additional questions for examiners' consideration during marking:

- Is the evidence informative?
- Have the areas of inquiry been correctly designated?
- Are the areas of inquiry justified?
- Have the personal, local and global contexts been used appropriately?

Note: In this criterion **only** if a student has designated music to an incorrect global context or area of inquiry (for example as film music for dramatic impact that was originally written to communicate aesthetic values and later selected for a film) the mark awarded will be impacted through the first bullet point.

Criterion B1: Conducting musical research

This criterion focuses on how well students extract musical and extra-musical findings and how well they locate and explain these findings.

Guiding questions

How well does the student communicate the findings?

How effective are the selected findings?

Does the student use accurate terminology?

How effectively does the student locate the musical findings?

The first bullet point in the level descriptors in this criterion refers to the musical and extra-musical findings for which evidence should be correct. The differentiated terms of list / describe / explain should be carefully applied using the IB's published definitions.

The second bullet point refers to the effectiveness of the findings and whether they are superficial, reasonable or purposeful.

The third bullet point refers to terminology and whether it is inaccurate, inconsistent or accurate.

The fourth bullet point relates to locating, for example, bar/measure numbers / rehearsal numbers, inaccurately, inconsistently or accurately for the musical findings. Examiner should note that locating findings is not referring to the citing of sources.

Additional questions for examiners' consideration during marking:

Are the findings musically relevant?

Are the extra-musical findings relevant to the music or are they general/anecdotal?

How sophisticated is the terminology?

Criterion B2: Implications

[Examiners should note that if the student has designated or justified the area of inquiry incorrectly or inaccurately they will not be limited in this criterion.]

This criterion focuses on how well students understand the implications of their research for creating and performing.

Guiding questions

Does the student explain the implications of their research for creating and performing in the selected styles?

The differentiated terms of outline / describe / explain should be carefully applied using the IB's published definitions.

Criterion C1: Understanding creating conventions

This criterion focuses on the understanding of creating conventions according to the stylistic, technical and/or musical demands of the chosen style.

Guiding questions

How has the student realized the creating conventions of a musical style?

The differentiated terms of approximate / exhibit / realize should be carefully applied using the IB's published definitions.

Criterion C2: Understanding performing practices

This criterion focuses on the understanding of performing practices according to the stylistic, technical and/or musical demands of the chosen style.

Examiners should read the IB's published definition of the term "performed adaptation" in the exploring component glossary below.

Guiding questions

How has the student realized performing practices of a musical style?

The differentiated terms of approximate / transmit / shape should be carefully applied using the IB's published definitions.

Additional questions for examiners' consideration during marking:

How well has the student shaped performing practices of a musical style, taking into consideration the idiomatic limitations imposed by the student's instrument?

How well has the student shaped performing practices of a musical style, taking into consideration the limitations of the student's technique?

Glossary of terms for the exploring component

Glossary term	Definition
Balanced	A systematic and well-rounded study and/or representation of the chosen music.
Conventions	Accepted norms of creating music according to the chosen style, which are determined by historical research and authentic examples.
Creating	Developing original music through different means, such as composing, improvising, arranging through the use of traditional or contemporary instruments and technologies.
Creating exercise	A short creation of 16-32 bars, or 1 minute, notated appropriately for the chosen style. Where the chosen notation is not staff/stave notation, it is recommended that an audio recording is prepared along with the notation. The recording does not have to be of a live performance. The work applies and demonstrates knowledge of the conventions of the chosen context appropriately..
Diverse musical material	The selection of music offering a representative range of examples for study through the four areas of inquiry in personal, local and global contexts. Please note that for the purpose of the assessment tasks, not all examples chosen for the study of music in the course need to be presented.
Diversity and breadth	Diversity and breadth Diversity and breadth are achieved by the selection of a contrasting range of music across all areas of inquiry, and in various genres and styles. Diversity may also be created by means of expression, purpose and intention, for example, through tempo, keys or modes, techniques, or any other forms that demonstrate diverse musical skills and competencies.
Excerpt	A piece or section of a larger musical work which is purposefully selected to demonstrate and illustrate a specific point, be it the use of a specific technique, the state of a piece of work at a specific point in time, the progress made or any other important aspects to satisfy the assessment criteria.
Explore	Inquire into, and search out, familiar and unfamiliar musical practices from different areas of inquiry and in different contexts.
Extra-musical findings	Any information about the music found in research by looking outside of the actual music (not from scores, performances, recordings etc.) Extra-musical findings are generated from materials about musical works including, but not limited to, journal articles, interviews or documentaries, which are used to extract relevant musical information and to contextualise musical findings.
Global context	Inquire into, and search out, familiar and unfamiliar musical practices from different areas of inquiry and in different contexts. A global context refers to musical material that is unfamiliar to students and may include music from a variety of places, societies and cultures. It may include music that the student has not previously

	connected or engaged with. The music may be from a distant global region, but it may also include music from a closer proximity that has not been previously accessible to the student.
Instrument	For the purpose of this course an instrument includes any sound generating device, including voice. Teachers and students are advised to ensure that the choice of instrument allows for the work to satisfy the assessment criteria.
Local context	A local context refers to musical material that students have not personally engaged with, but which they have access to, within their community. The musical material may be unfamiliar to the student. The context can include the school community, as well as the greater community (both professional and amateur). Students are encouraged to inquire into, and engage with, musicmaking practices that are happening around them.
Musical demands	The technical, stylistic and interpretative requirements needed to satisfy the music-making process(es).
Musical findings	Any information found in research by looking at the actual music (for example, studying scores, performances, recordings, and so on).
Performed adaptation	Students adjust or modify music with consideration of the original style and the instrument or voice the music is being adapted for. Students explore the conventions of the original performance practice and apply and adapt them to their own instrument. They prepare notation of the adaption using a system appropriate to their instrument.
Personal context	This includes music that has significance to the student and with which they are most familiar. Students consider their musical identity as a concept that includes music they practically engage with, listen to, and are most familiar with.
Primary sources	Primary sources should focus on the music itself, through original representations or interpretations of the music, or people directly involved in the making or creating of the music. Primary sources can include a wide variety of material such as live performances, recordings and scores of original music work, interviews with composers about their work and musical intention, or conversations with performers about their interpretation of a piece music.
Secondary sources	Secondary sources are materials about original works by researchers or musicians that are not directly connected to the original work and therefore help to provide an “outside perspective”. Secondary sources can include a wide variety of material, such as critiques, documentaries, journal articles, books and editions of music scores.
Stylistic demands	The technical and idiomatic requirements to engage with a music-making process in a certain style.
Technical demands	The requirements of a piece or style of music encompassing the techniques or ways in which the music must be performed, how resources are to be employed or how equipment and instruments need to be controlled.

Presenting music

This section must be read in conjunction with:

- the “Information for all examiners” section accessible from the menu
- the [Music guide](#) (first assessment 2022)
- the music examiner training course on the [IB examiner training site](#)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

General guidance/information

The aim of marking is to ensure that all marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. To meet this aim examiners will undertake practice and qualification before moving to live marking. It is important that examiners have read these instructions in full before engaging with the quality model materials.

The assessment task

In this assessment task, students present music to communicate the artistic intentions of completed works from the four areas of inquiry (examiners should see the section below for information).

The assessment task requires students to:	This is evidenced in:
• engage with music through the four areas of inquiry • select works that demonstrate the student’s best achievements and are well-matched to the level of the student’s musicianship.	Programme notes • coherent, informative programme notes introducing the chosen music and justifying the musical choices made
• evidence musicality throughout the selected works • work towards technical proficiency to express meaning through creating conventions and performing practice, communicate effectively in the different roles (researcher, creator, performer).	Presented works • performing skills through solo (including music Technology) and/or ensemble works • musical excerpts (where applicable) • creating skills through composed and/or improvised pieces (including the use of music technology) • musical scores or visual representation • overall musical communication of the music, including notation, expression, audio quality

Submission

Students submit a collection of works demonstrating engagement with diverse musical material. The submission contains:

- presenting as a researcher: programme notes (maximum 600 words)
- presenting as a creator: composition and/or improvisation (maximum 6 minutes) including music technology
- presenting as a performer: solo and/or ensemble (maximum 12 minutes) and excerpts, where applicable (maximum 2 minutes) **or** one single video file of music technology performance (maximum 12 minutes) with a close-up of the equipment to demonstrate the student’s manipulation of the musical elements on the instrument(s).

Applying the assessment criteria

- Examiners should consider the whole submission before awarding marks; this will help identify important aspects that form the focus of each criterion.
- Examiners must not read or listen beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of a criterion is unable to be rewarded, a holistic mark should be given where compensation is made (examiners are referred to *Applying best fit to the outcomes* below).
- Students are required to submit files and not links to sites such as YouTube, mp3 or other files. Such links are embedded and cannot be clicked by an examiner through Assessor; examiners must not use the URL to view material outside of the submission.

- Examiners must not impose penalties. Advice will be given in the *Particular cases / Important information* section for anticipated concerns with responses. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.
- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.
- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.
- Examiners are advised to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant, quality feedback during the marking period should it be needed.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristics words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

The markbands for criteria A, B and C have multiple parts designated by bullet points. Examiners should mark each bullet point independently, noting the mark awarded for each in comments, and then use the compensation method where strong achievement balances out the weaker achievement to determine a holistic mark for the criterion. A comment explaining how the holistic mark was reached would be useful. Criterion D has only one bullet point.

IB's published definition of differentiated terms for presenting

Assessment term	Definition
List	Give a sequence of brief answers with no explanation.
Outline	Give a brief account or summary.
Describe	Give a detailed account.
Explain	Give a detailed account, including reasons or causes.
Approximate	Imitate with lack of detail.
Exhibit	Demonstrate a characteristic in the appropriate context.
Realize	Plan and create a work according to convention or practice.
Shape	Modify and develop existing material.
Synthesize	Combine and blend existing elements, styles or techniques to create new work.
Personalize	Bring personal ideas and interpretations to a work or practice.

Particular cases / Important information

Examiners must read this information carefully before beginning to mark.

Areas of inquiry

Examiners should be familiar with the four areas of inquiry. These are not intended to categorize all musical genres and styles definitively but to offer a flexible approach for understanding and working with a variety of musical materials and experiences. In each area, students should consider musical intentions and purposes, the methods and techniques used to create the music, the role of musical conventions and the impact and experience of the audience. The four areas of inquiry are:

1. Music for sociocultural and political expression

This area focuses on music that expresses and communicates social and cultural messages, conveys political ideas and/or helps preserve social and cultural traditions.

2. Music for listening and performance

This area focuses on music that expresses and communicates intrinsic aesthetic values. Such music is sometimes referred to as “absolute music”.

3. Music for dramatic impact, movement and entertainment

This area focuses on music used for dramatic effect, music that supports choreographed movement or dance and/or music that is incidental or intended to purposefully serve as entertainment.

4. Music technology in the electronic and digital age

This area focuses on music created, performed and/or produced using electronic or digital technologies. Such technologies are an important aspect of contemporary musical experiences, often transforming some of the ways that we understand and engage with music.

Ethical consideration of content

The music guide includes a statement that students should be supported in maintaining an ethical perspective during their course, with work being undertaken that is appropriate for the context of the school and the age of the students.

For the purpose of submissions for an arts course it is likely that students will select and develop materials that involve topics that push boundaries. Unless the examiner finds the content to be offensive, inappropriate or obscene for a diploma-age student, examiners should approach marking the work in the same way as other submitted work.

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted.

Word count

The word count (maximum of 600 words) does not include words in citations or footnotes. However, footnotes cannot be used as a method of exceeding the word count by including information additional to the body of the text. Any footnote that includes points, arguments or supporting notes of any sort should not be considered in marking when the word count is exceeded by doing so.

Academic integrity

Students are required to reference all sources – primary and secondary – including all artistic work, live performances, recordings and scores. When the words, work or ideas of another person are used or influence the student's own work they must be included as a reference in a list of sources. Students compile a bibliography that lists all materials used to develop and prepare their work for the component.

If an examiner identifies referencing irregularities or plagiarism they should continue to mark the work as normal and then raise an exception through RM Assessor³ before submitting the response.

Unfamiliar musical cultures/instruments

Examiners are not expected to have experience with every musical culture or musical instrument. The examiner's team leader or principal examiner can be approached for guidance if examiners are not confident in their understanding of the information provided by the student.

Music technology

- For music technology composing, all parts must be MIDI entered, or performed and recorded, by the student. Sampled parts and drum loops are acceptable only if the teacher can verify that the samples have been performed or recorded by the student.
- As performers, students demonstrate their technical proficiency and musicianship in performed works. All music technology performances must be submitted in video format.
- The video for music technology performances will be a close-up of the equipment demonstrating the student's manipulation of the musical elements on the instrument(s). The student will not be featured in the video but the focus should be on the demonstration of how the student is working the equipment.

The assessment criteria

Criterion A: Programme notes

Examiners can see the full definition of programme notes in the presenting glossary appended to these instructions

This criterion focuses on the student generating coherent, informative programme notes that clearly address the four areas of inquiry and justify the choices made.

Guiding questions

Does the student's programme address the four areas of inquiry?

How well are the student's programme choices justified?

The first bullet point in the level descriptors in this criterion refers to the areas of inquiry. If all four are not covered by the programme achievement will be limited to the marks of 1 or 2 for this aspect of the criterion.

The second bullet point refers to the text that justifies the student's selection of music for each area of inquiry. The differentiated terms of outline / describe / explain should be carefully applied using the IB's published definitions. The terms ineffective and rudimentary / suitable and inconsistent / relevant and purposeful should be applied using the possible characteristics words in the right-hand column of the criteria for guidance.

Additional questions for examiners' consideration during marking:

Does the student justify why each of the programme choices is linked to an area of inquiry?

Is the content musically relevant?

Are any scores, screenshots or other visual representations relevant?

Criterion B: Musicality and technical proficiency of created works

This criterion focuses on how well the student presents musical works according to creating conventions and with technical proficiency as evidenced in the use of compositional devices and musical elements and the idiomatic use, including an understanding of the technical capacities and limitations, of the chosen instruments, voices and sound sources

Guiding questions

How evident is musicality and technical proficiency in the created works?

The first bullet point in the level descriptors in this criterion refers to the creating conventions in the musical material. The differentiated terms of approximate / exhibit / realize / synthesize should be carefully applied using the IB's published definitions.

The second bullet point refers to the technical proficiency. The differentiated terms of rudimentary / inconsistent / competent / excellent should be applied using the possible characteristics words in the right-hand column of the criteria for guidance.

Additional questions for examiners' consideration during marking:

Is the creation/writing faithful to the style and musical conventions of its tradition?

Is the creation/writing idiomatic for the instruments or voices scored?

Criterion C: Musicality and technical proficiency of performed works

This criterion focuses on how well the student presents musical works according to performing practices and styles, with technical proficiency as evidenced in the mature command of musical elements, where minor errors do not affect the overall impression and fluency of the performance.

Guiding questions

How evident is musicality and technical proficiency in the performed works?

The first bullet point in the level descriptors in this criterion refers to performing practices of the chosen styles. The differentiated terms of approximates / transmits / shapes / personalizes should be carefully applied using the IB's published definitions.

The second bullet point refers to technical proficiency, including technical competence in music technology. The differentiated terms of rudimentary / inconsistent / competent / excellent should be applied using the possible characteristics words in the right-hand column of the criteria for guidance.

Additional questions for examiners' consideration during marking:

Are the musical works performed according to the customary performing practices and techniques of their tradition?

Does the delivery/performance demonstrate fluency and command of musical elements, where minor errors do not affect its overall impression?

Criterion D: Musical communication

This criterion focuses on the student's musical communication in different roles. For the purposes of this criterion, musical communication includes musical intentions, expression, interpretation, notation and audio quality.

Guiding questions

How effective is musical communication in the different roles?

In assessing musical communication examiners should consider how effectively the student has (as examples but not limited to):

- approached and addressed the areas of inquiry in evidence in the role of researcher
- demonstrated effective and appropriate notation and annotations such as dynamics or tempo choice and good audio quality in the role of creator
- demonstrated musical intentions such as expression, dynamics, rubato, articulation and tempo choice in performing.

Each of these roles can be considered independently with a best-fit mark awarded where compensation between stronger and weaker work is used to determine a holistic mark.

The differentiated terms of ineffective / suitable / competent / compelling should be applied using the possible characteristics words in the right-hand column of the criteria for guidance.

Additional questions for examiners' consideration during marking:

How effectively has the student communicated the programme choices against the areas of inquiry?

How effective are the notation and annotations such as dynamics or tempo choice as a creator?

How effective is the demonstration of musical intentions such as expression, dynamics, rubato, articulation, tempo choice as a performer?

Has the audio quality allowed examiners to fully assess each criterion bullet point?

The differentiated terms of approximate / exhibit / realize should be carefully applied using the IB's published definitions.

Glossary of terms for the presenting component

Glossary term	Definition
Accompaniment	One or more parts to support the soloist(s). Soloists may, for example, be accompanied by other instruments, vocalists, ensembles or technology. Choices of accompaniment are important to the presenting process and need to be justifiable in keeping with the performing conventions of the chosen style. Backing tracks of accompaniments not conceived as such are strongly discouraged.
Audio quality	The acceptable standard of a recorded submission to allow for assessment of all necessary features as outlined in the assessment criteria. Students and teachers should pay attention to avoid any crackling or extraneous noises, hissing, cuts or other interference with the communication of students' work.
Composing	Creating an original piece of music.
Conventions	Accepted norms of creating music according to the chosen style, which are determined by historical research and authentic examples.
Ensemble	Any musical group comprising of three or more members, which contribute to the music in various capacities depending on the characteristics of their instruments or voices. The roles are not those of soloist with accompaniment.
Excerpt	A piece or section of a larger musical work which is purposefully selected to demonstrate and illustrate a specific point, be it the use of a specific technique, the state of a piece of work at a specific point in time, the progress made or any other important aspects to satisfy the assessment criteria.
Expression	The use of techniques, musical dynamics and personal knowledge to enhance and express an artistic message, vision, feeling, mood or interpretation of a work. Communication of the intent and purpose of music in an informed and increasingly mature manner. Expression of intention and purpose is informed by extra-musical and musical information combined with a personal and imaginative musical voice, which are realised within the constraints and musical demands of interpretation.
Idiomatic use of instruments	Writing and arranging in a way that matches the musical capabilities, accepted timbres, performance styles, technical possibilities and appropriate ranges of the instrument.
Improvisation	The creative activity of devising music within a given moment, rather than over a sustained period of time. Improvisation is both prepared (in terms of stimuli or prompts) and invented on the spot (in terms of personal communication of ideas, techniques and responses to given stimuli or prompts).

Instrument	For the purpose of this course an instrument includes any sound generating device, including voice. Teachers and students are advised to ensure that the choice of instrument allows for the work to satisfy the assessment criteria.
Interpretation	An interpretation will be informed by the original context of the chosen work, but may also be inspired by the interpretations of others. Continued practice, critical research and engagement with the music will shape the musician's personal interpretations.
MIDI	Musical Instrument Digital Interface.
Musical intent	The purpose of music being created, performed and/or listened to.
Notate	To visually represent aurally perceived music through the use of hand-written, printed, or otherwise-produced symbols as appropriate to the musical conventions of chosen style.
Notation (including technology notes)	Notation refers to a representation of sound or (performance) instructions about how sound is to be created, for example, in terms of pitch, rhythm, expression, and so on. Forms of notation should be an effective representation of sound or music, appropriate to the chosen genre or style, including graphic scores, numeric notation, tablature, sargam, solfège, screenshots, technology notes, staff/stave notation, or other forms of visual evidence. To effectively represent the music, it is advised to choose a visual representation or notation appropriate to the musical conventions of the chosen style.
Performing as a soloist	Students perform music as an instrumentalist or vocalist on one instrument or voice.
Performing as part of an ensemble	Students perform in an instrumental or vocal group consisting of two or more performers not in a soloist or accompaniment role.
Performing with an accompaniment	Students perform music accompanied by another instrument, ensemble or electronic technology.
Practices (musical)	Musical practices include, but are not limited to, approaches and conventions, beliefs and ideas, and genres and styles of music-making. Musical practices are continuously evolving and transforming and include any activities that engage a person with a musical experience.
Programme notes	Programme notes supplement music selected for presentation by introducing the chosen works, justifying the musical choices, and enhancing the audience's understanding of the music. It is important to remember that programme notes serve as a holistic summary, rather than a detailed discussion of individual works. Programme notes are an important form of presenting musical knowledge in connection with music portfolios or performances. For the purpose of this course, programme notes are used to justify choices and selections of music, and to explain how the pieces

	reflect a diversity of skills, musical encounters and perspectives. To justify the choices, students may like to focus on specific concepts, such as causation (for example historical, political or cultural context), time (for example era, season, time of day), conventions (for example musical style), and communication (for example things to listen for) in their programme notes.
Rationale	An exposition of the reasons or objectives for research into or practical work related to musical processes. This should include justifications for decision-making and consideration of the implications of those decisions on the process.
Style	A musical type or genre that is characterized by specific features, form and structure, or a typical use of musical elements and compositional devices.
Stylistic demands	The technical and idiomatic requirements to engage with a music-making process in a certain style.
Technical demands	The requirements of a piece or style of music encompassing the techniques or ways in which the music must be performed, how resources are to be employed or how equipment and instruments need to be controlled.
Technical proficiency	Technical proficiency refers to the level of mastery of musical skills that allow a student to access, create, perform, produce or reproduce musical material to a required standard. Technical proficiency enables students to interpret musical material and express themselves eloquently a chosen instrument, the use of the voice or another medium. Technical proficiency is improved through regular practice in order to develop and refine psychomotor skills.

Experimenting with music (internal assessment)

This section must be read in conjunction with:

- the “Information for all examiners” section accessible from the menu
- the [Music guide](#) (first assessment 2022)
- the music examiner training course on the [IB examiner training site](#)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

General guidance/information

To meet the aim of marking to ensure that all marks are of an equivalent standard, all examiners undertake practice and qualification before moving to live marking. It is important that examiners read these instructions in full before engaging with the quality model materials.

Moderation of an internally assessed component:

Samples will already have been marked by schools and should include comments to indicate how marks have been allocated; these comments are helpful to examiners undertaking moderation.

The purpose of moderation is to ensure that all IA marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. In order to ascertain whether the school has marked to the standard demonstrated through the quality model materials, examiners have to know the mark they would award for each criterion when aligned to that standard. In cases where teacher-awarded marks are either too harsh or too lenient the examiner must enter the mark that reflects the quality model materials’ definitive standard.

The assessment task

The assessment task requires students to:	This is evidenced in:
- submit a well-organized report that presents the student's work in a relevant and informative way - engage with less familiar or unfamiliar music (for example, through choosing different areas of inquiry and considering local and/or global contexts) - identify how their musical findings relate to the practical work and integrate them.	Experimentation report - a clear rationale to guide the writing - a coherently structured commentary explaining the process of experimentation and its outcomes in relation to the practical work.
- identify and respond to musical prompts and stimuli - experiment with unfamiliar elements - apply findings to inform the experimentation process - make musical decisions to develop practical work.	Musical excerpts - three excerpts of the student's experimentation as a creator - three excerpts of the student's experimentation as a performer.

Submission

Students submit evidence of their musical processes in creating and performing in two areas of inquiry in a local and/or global context. The submission contains:

- a written experimentation report that supports the experimentation (maximum 1,500 words)
- practical musical evidence of the experimentation process: three related excerpts of creating (total 5 minutes) and three related excerpts of performing (total maximum 5 minutes)

Applying the assessment criteria

- Examiners should consider the whole submission before awarding marks; this will help identify important aspects that form the focus of each criterion.
- Examiners must not read or listen beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of a criterion is unable to be rewarded, a holistic mark should be given where compensation is made (examiners are referred to Applying best fit to the outcomes below).
- Students are required to submit files and not links to sites such as YouTube, mp3 or other files. Such links are embedded and can not be clicked by an examiner through Assessor; examiners must not use the URL to view material outside of the submission.
- Examiners must not impose penalties. Advice will be given in the Particular cases / Important information section for anticipated concerns with samples. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.
- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.
- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.
- Examiners are advised to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant quality feedback during the marking period should it be needed.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristics words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

The markbands for criteria A, B and C have multiple parts designated by bullet points. Examiners should mark each bullet point independently, noting the mark awarded for each in comments, and then use the compensation method where strong achievement balances out the weaker achievement to determine a holistic mark for the criterion. A comment explaining how the holistic mark was reached would be useful. Criterion D has only one bullet point.

IB's published definition of differentiated terms for presenting

Assessment term	Definition
List	Give a sequence of brief answers with no explanation.
Outline	Give a brief account or summary.
Describe	Give a detailed account.
Explain	Give a detailed account, including reasons or causes.
Reiterate	Repeat or restate, largely without change.
Recreate	Produce a representation of an original.
Adapt	Adjust existing material to suit a new context or style.
Transform	Change and develop existing work to create new work.

Particular cases / Important information

Examiners must read this information carefully before beginning to mark.

Areas of inquiry

Examiners should be familiar with the four areas of inquiry. These are not intended to categorize all musical genres and styles definitively but to offer a flexible approach for understanding and working with a variety of musical materials and experiences. In each area, students should consider musical intentions and purposes, the methods and techniques used to create the music, the role of musical conventions and the impact and experience of the audience. The four areas of inquiry are:

1. Music for sociocultural and political expression

This area focuses on music that expresses and communicates social and cultural messages, conveys political ideas and/or helps preserve social and cultural traditions.

2. Music for listening and performance

This area focuses on music that expresses and communicates intrinsic aesthetic values. Such music is sometimes referred to as "absolute music".

3. Music for dramatic impact, movement and entertainment

This area focuses on music used for dramatic effect, music that supports choreographed movement or dance and/or music that is incidental or intended to purposefully serve as entertainment.

4. Music technology in the electronic and digital age

This area focuses on music created, performed and/or produced using electronic or digital technologies. Such technologies are an important aspect of contemporary musical experiences, often transforming some of the ways that we understand and engage with music.

Local and global contexts

Local context

Music that has local significance but that may be unfamiliar to the student: it can be from the student's local, regional or cultural communities and may include music with which the student is not currently engaged.

Global context

Unfamiliar music from a variety of places, societies and cultures: it may include music with which the student has not connected or engaged. The music may be from a distant global region but may also include music in closer proximity that has not been previously accessible to the student.

Ethical consideration of content

The music guide includes a statement that students should be supported in maintaining an ethical perspective during their course, with work being undertaken that is appropriate for the context of the school and the age of the students.

For the purpose of submissions for an arts course it is likely that students will select and develop materials that involve topics that push boundaries. Unless the examiner finds the content to be offensive and inappropriate for a diploma-age student, examiners should approach marking the work in the same way as other submitted work.

Word count

The word count (maximum of 1500 words) does not include words in citations or footnotes. However, footnotes cannot be used as a method of exceeding the word count by including information additional to the body of the text. Any footnote that includes points, arguments or supporting notes of any sort should not be considered in marking when the word count is exceeded by doing so.

Academic integrity

Students are required to reference all sources – primary and secondary – including all artistic work, live performances, recordings and scores. When the words, work or ideas of another person are used or influence the student's own work they must be included as a reference in a list of sources. Students compile a bibliography that lists all materials used to develop and prepare their work for the component.

If an examiner identifies referencing irregularities or plagiarism they should continue to mark the work as normal and then raise an exception through RM Assessor³ before submitting the response.

Unfamiliar musical cultures/instruments

Examiners are not expected to have experience with every musical culture or musical instrument. The examiner's team leader or principal examiner can be approached for guidance if examiners are not confident in their understanding of the information provided by the student.

Experiment

The guide does not include a published definition of the term "experiment" but examiners are advised to think that the nature of experimenting in this component is students doing something to see what happens as an outcome. Students are expected to justify the focus of their experimentation in their rationale for criteria A and C, which will inform the examiner when assessing criterion B and D respectively.

The assessment criteria

Criterion A: Rationale and commentary for musical experiments in creating

This criterion focuses on the rationale for musical experiments in creating, supported by a relevant selection of stimuli for experimentation. The commentary should clearly evidence and explain the musical decision-making processes that have guided the experimentation. For the purpose of this task, students provide:

- a rationale that justifies the choices of source material, including the choice of contexts and areas of inquiry
- a commentary that explains the experimentation process and the evolution of the experimentation stimuli.

Guiding questions

- How well has the student justified their proposed experimentation and supported this with relevant source material and musical stimuli?
- Is the explanation of the experimentation process and of musical decision-making convincing?

The first bullet point in the level descriptors in this criterion refers to the rationale for musical experiments in creating and whether it is ineffective, suitable or purposeful.

The second bullet point refers to the experimentation process in the report and whether it outlines rudimentary / describes reasonable / explains relevant musical decision-making. The differentiated terms of outline / describe / explain should be carefully applied using the IB's published definitions

Additional questions for examiners' consideration during marking:

- Is the choice of stimuli (source material) justified?
- Is there a "clear rationale": are the chosen experiments justified?

Criterion B: Practical musical experiments in creating

This criterion focuses on the processes of musical experimentation in creating that generate innovative musical ideas with personal intent and purpose, resulting from informed musical decision-making.

Guiding questions

How effectively has the student conducted a series of purposeful musical experiments?

Is there practical evidence of informed musical decision-making in the musical experimentation process?

The first bullet point refers to the source material and the development of musical ideas and whether they are reiterated/limited or recreated/formulaic or adapted/purposeful or transferred/imaginative. These differentiated terms should be applied using the possible characteristics words in the right-hand column of the criteria for guidance.

The second bullet point refers to the practical evidence of musical decision-making and whether it is superficial / inconsistent / proficient / compelling. These differentiated terms should be applied using the possible characteristics words in the right-hand column of the criteria for guidance.

The differentiated terms of reiterate / recreate / adapt / transfer should be carefully applied using the IB's published definitions.

Criterion C: Rationale and commentary for musical experiments in performing

This criterion focuses on the rationale for musical experiments in performing, supported by a relevant selection of stimuli for experimentation. The commentary should clearly evidence and explain the musical decision-making processes that have guided the experimentation. For the purpose of this task, students provide:

- a rationale that justifies the choices of source material, including the choice of contexts and areas of inquiry
- a commentary that explains the experimentation process and the evolution of the experimentation stimuli.

Guiding questions

How well has the student justified their proposed experimentation and supported this with relevant source material and musical stimuli?

Is the explanation of the experimentation process and of musical decision-making convincing?

The first bullet point in the level descriptors in this criterion refers to the rationale for musical experiments in performing and whether it is ineffective / suitable / purposeful. These differentiated terms should be applied using the possible characteristics words in the right-hand column of the criteria for guidance.

The second bullet point refers to the student's explanation of their experimentation process and musical decision-making and whether it outlines rudimentary / describes reasonable / explains relevant decision-making. The differentiated terms of outline / describe / explain should be carefully applied using the IB's published definitions. The terms rudimentary, reasonable and relevant should be applied using the possible characteristics words in the right-hand column of the criteria for guidance.

Additional questions for examiners' consideration during marking:

- Is the choice of stimuli (source material) justified?
- Is there a "clear rationale": are the chosen experiments justified?

Criterion D: Practical musical experiments in performing

This criterion focuses on the processes of musical experimentation in performing that generate innovative musical ideas with personal intent and purpose, resulting from informed musical decision-making.

Guiding questions

The arts

How effectively has the student conducted a purposeful series of musical experiments?

Is there practical evidence of informed musical decision-making in the musical experimentation process?

The first bullet point in the level descriptors in this criterion refers to the treatment and development of source material and whether they are reiterated and limited / recreated and formulaic / adapted and purposeful or transferred and imaginative. The differentiated terms of reiterate / recreate / adapt / transform should be carefully applied using the IB's published definitions. The terms limited, formulaic, purposeful and imaginative should be applied using the possible characteristics words in the right-hand column of the criteria for guidance.

The second bullet point refers to the audio recording and whether the practical evidence of the decision-making is superficial / inconsistent / proficient / compelling. These differentiated terms should be applied using the possible characteristics words in the right-hand column of the criteria for guidance.

Glossary of terms for the experimenting component

Glossary term	Definition
Analysis/analyse	See Musical analysis.
Commentary	An explanation of the process of experimenting with and developing music with specific reference to the details of the chosen musical excerpts.
Creating	Developing original music through different means, such as composing, improvising, arranging through the use of traditional or contemporary instruments and technologies.
Excerpt	A piece or section of a larger musical work which is purposefully selected to demonstrate and illustrate a specific point, be it the use of a specific technique, the state of a piece of work at a specific point in time, the progress made or any other important aspects to satisfy the assessment criteria.
Global context	A global context refers to musical material that is unfamiliar to students and may include music from a variety of places, societies and cultures. It may include music that the student has not previously connected or engaged with. The music may be from a distant global region, but it may also include music from a closer proximity that has not been previously accessible to the student.
Investigate	Observe, study or make a detailed and systematic examination in order to establish facts and reach new (musical) conclusions.
Local context	A local context refers to musical material that students have not personally engaged with, but which they have access to, within their community. The musical material may be unfamiliar to the student. The context can include the school community, as well as the greater community (both professional and amateur). Students are encouraged to inquire into, and engage with, musicmaking practices that are happening around them.
Musical analysis	Thoroughly deconstruct music to determine the use and manipulation of identified musical elements, compositional devices and the relationships between them. Evaluate how the findings relate to context, genre and style.
Musical findings	Any information found in research by looking at the actual music (for example, studying scores, performances, recordings, and so on).
Musical intent	The purpose of music being created, performed and/or listened to.
Musical material	Any musical idea, complete or not, independent or not, such as motifs, sounds, loops, and so on. Primary and secondary sources used to derive musical and extra-musical findings.
Rationale	An exposition of the reasons or objectives for research into or practical work related to musical processes. This should

include justifications for decision-making and consideration of the implications of those decisions on the process.

Completing internal assessment feedback

Once marking is complete examiners complete internal assessment feedback on the whole school sample where required, not individual student submissions. Only schools where significant adjustments are made to the teacher's marking will receive IA feedback.

Feedback should be brief and focused on the application of the assessment criteria by the school and trends found across the sample or particular criterion/a (inconsistent / harsh / generous). Comments should not be made about the student work itself.

Contemporary music maker, HL only (internally assessed)

This section must be read in conjunction with:

- the "Information for all examiners" section accessible from the menu
- the [Music guide](#) (first assessment 2022)
- the music examiner training course on the [IB examiner training site](#)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

General guidance/information

To meet the aim of marking to ensure that all marks are of an equivalent standard, all examiners undertake practice and qualification before moving to live marking. It is important that examiners read these instructions in full before engaging with the quality model materials.

Moderation of an internally assessed component:

Samples will already have been marked by schools and should include comments to indicate how marks have been allocated; these comments are helpful to examiners undertaking moderation.

The purpose of moderation is to ensure that all IA marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. In order to ascertain whether the school has marked to the standard demonstrated through the quality model materials, examiners have to know the mark they would award for each criterion when aligned to that standard. In cases where teacher-awarded marks are either too harsh or too lenient the examiner must enter the mark that reflects the quality model materials' definitive standard.

The assessment task

The assessment task requires students to:	Part of the multimedia presentation where evidence is shown
• choose a feasible project, guided by musical intentions and informed by research and planning • identify a role in, and collaborators for, the project.	Project plan
select and curate evidence of: • the development of a project in line with their identified role and the project aims • evaluation and decision-making focused on the musical aims.	Process evidence
• demonstrate musicality and technical proficiency in their identified role.	Final product
• organize, structure and present their work in coherent, logical and informative ways.	Throughout the multimedia presentation

Submission

Students submit a continuously narrated multimedia presentation that presents the work in a relevant, accessible and informative way. The narrative may be presented as a voice-over or as subtitles but must be integrated into the presentation so that **the presentation is accessible in one viewing without pausing**. The submission contains:

- multimedia presentation, maximum 15 minutes, including maximum 7 minutes of the final product
- Supporting documents: project plan, list of sources, scores relevant to the multimedia presentation

Applying the assessment criteria

- Examiners should consider the whole submission before awarding marks; this will help identify important aspects that form the focus of each criterion.
- Examiners must not watch or listen beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of a criterion is unable to be rewarded, a holistic mark should be given where compensation is made (examiners are referred to Applying best fit to the outcomes below).
- Examiners must not impose penalties. Advice will be given in the Particular cases / Important information section for anticipated concerns with samples. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.
- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.
- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.
- Examiners are advised to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant quality feedback during the marking period should it be needed.
- Written comments should use minutes and seconds (0:00 – 0:00) to identify the section of the multi-media presentation referred to.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristics words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

The markbands for each of the criteria have multiple parts designated by bullet points. Examiners should mark each bullet point independently, noting the mark awarded for each in comments, and then use the compensation method where strong achievement balances out the weaker achievement to determine a holistic mark for the criterion. A comment explaining how the holistic mark was reached would be useful.

IB's published definition of differentiated terms for the contemporary music maker

Assessment term	Definition
Approximate	Imitate with lack of detail
Demonstrate	Make clear by reasoning or evidence, illustrating with examples or practical application
Describe	Give a detailed account.
Discuss	Offer a considered and balanced review supported by appropriate evidence
Distinguish	Make clear the differences between two or more concepts or items
Evaluate	Make an appraisal by weighing up the strengths and limitations
Examine	Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue
Explain	Give a detailed account, including reasons or causes.
Identify	Provide an answer from a number of possibilities
Investigate	Observe, study or make a detailed and systematic examination in order to establish facts and reach new conclusions
Justify	Give valid reasons or evidence to support an answer or conclusion
Outline	Give a brief account or summary
Personalize	Bring personal ideas and interpretations to a work or practice
Realize	Plan and create a work according to convention or practice
Transmit	Give a formulaic rendition of an existing work or style

Particular cases / Important information

Examiners must read this information carefully before beginning to mark.

Where an adult is visible in the video submission: Page 39 of the music guide states that collaboration may not include working directly with teachers or professional musicians or working directly with other professionals in or outside of school. Should an examiner suspect that submitted evidence appears to show anyone who might fall into that category they should mark the work without penalty or limitation, but raise an exception through RM Assessor to alert the IB.

Definition of collaboration: The guide does not include a definition of collaboration. For the purpose of this component for this session collaboration should be defined as the student working with any of the following non-professional examples, including but not limited to:

- a musician
- another arts student – dance, film, theatre, visual arts
- a student from a non-arts discipline such as a designer, a poet, a web designer
- etc

Collaborators may, as examples but not limited to:

The arts

- take part in a performance
- advise on the range and abilities of their instrument
- produce tickets, programme, posters for an event dance
- work on a visual arts installation with sound
- etc

It is the video/audio evidence that should be thought of as the multimedia presentation; this will be accompanied by text evidence: Examiners should consider the evidence for each criterion wherever it appears within the submission requirements except in criterion D (organization and presentation) which clearly states its focus as the multimedia presentation.

Page 64 of the Music guide states that the assessment task request students to identify a role in the project: Where students comment on the role they are to be assessed in examiners should mark the evidence with only that role as its focus. In circumstances where students mention different roles but do not specify which role is to be assessed examiners should select only the strongest role to mark and specify in their own comments supporting their marks which role has been marked.

Ethical consideration of content

The music guide includes a statement that students should be supported in maintaining an ethical perspective during their course, with work being undertaken that is appropriate for the context of the school and the age of the students.

For the purpose of submissions for an arts course it is likely that students will select and develop materials that involve topics that push boundaries. Unless the examiner finds the content to be offensive and inappropriate for a diploma-age student, examiners should approach marking the work in the same way as other submitted work.

Word count / Page limit / Time limit

The multimedia presentation has a maximum time limit of 15 minutes. Examiners must not consider any evidence beyond this time. There is no word or page limit for the documents that form the supporting evidence which may include the project plan, list or sources, and scores that are relevant to the multimedia presentation.

Academic integrity

Students are required to reference all sources – primary and secondary – including all artistic work, live performances, recordings and scores. When the words, work or ideas of another person are used or influence the student's own work they must be included as a reference in a list of sources. Students compile a bibliography that lists all materials used to develop and prepare their work for the component.

If an examiner identifies referencing irregularities or plagiarism they should continue to mark the work as normal and then raise an exception through RM Assessor³ before submitting the response.

The assessment criteria

Criterion A: Selection of evidence

This criterion focuses on the nature of the evidence.

Guiding questions

- Is the evidence selected to document the project appropriate and well chosen?

This bullet point refers to the documentation of the project and whether the evidence is ineffective and/or rudimentary / suitable but formulaic / relevant and purposeful.

Additional questions for examiners' consideration during marking:

- What is the student's identified role that the evidence will be considered for?

Criterion B: Discussion of the process

This criterion focuses on how the student:

- discusses the challenges and successes of the project
- examines areas for development and strategies for improvement
- evaluates the musical and collaborative choices made in relation to the stated aims of the project.

Guiding questions

How effectively has the student conducted a series of purposeful musical experiments?

Is there practical evidence of informed musical decision-making in the musical experimentation process?

The first bullet point in the level descriptors in this criterion refers the challenges and successes of the project and whether they were outlined / described / explained / discussed.

The second bullet point refers to whether the areas for development and strategies for improvement were identified / distinguished / investigated / examined.

The third bullet point refers to whether the musical and collaborative choices made were stated / demonstrated / justified / evaluated.

Additional questions for examiners' consideration during marking:

- What are the stated aims of the project?

Criterion C: Technical and musical proficiency in the identified role

This criterion focuses on the demonstration of technical proficiency and musicianship relating to the student's identified role in the final project.

Guiding questions

How effectively does the student demonstrate technical proficiency in the identified role?

How effectively does the student's musicianship support the musical outcomes of the project?

The first bullet point in the level descriptors in this criterion refers to whether the technical proficiency in the identified role is rudimentary / inconsistent / competent / excellent

The second bullet point refers to whether the musical aims are approximated with ineffective musicianship / transmitted with sufficient musicianship / realised with proficient musicianship / personalized with compelling musicianship.

Additional questions for examiners' consideration during marking:

- What is the student's identified role in the project?

Criterion D: Organization and presentation

This criterion focuses on how well the student organizes and presents their work **in the multimedia presentation**.

Guiding questions

How well has the student organized and presented their work?

This refers to whether the submission was ineffective / inconsistent / purposeful / resourceful and imaginative.

Glossary of terms for the contemporary music maker component

Glossary term	Definition
Continuously narrated	A systematic and consistent written or spoken account of the process of the development of the project
Excerpt	A piece or section of a larger musical work which is purposefully selected to demonstrate and illustrate a specific point, be it the use of a specific technique, the state of a piece of work at a specific point in time, the progress made or any other important aspects to satisfy the assessment criteria.
Final product	At HL, students will submit a multimedia presentation that includes a final product. The nature of this product is inspired by and authentic to the context of the project. The nature of the final product is justified in the project plan and the preparation and set-up for this presentation will be demonstrated in the process evidence.
Multimedia presentation	The multimedia presentation incorporates words, images, audio and video material as appropriate to the chosen project.
Musical intent	The purpose of music being created, performed and/or listened to.
Process evidence	The process evidence is an audio/visual multimedia portfolio that collects snapshots of work in progress over time and that is used to explain students' musical decision-making, the development of their project, and the challenges and successes they encountered towards the realization of the final project. The process evidence will include a reference to all sources and resources used and will clearly outline the nature of the collaboration and students' contribution to the project.
Project plan	An outline of the intention and purpose of the envisioned project, including a timeline, a list of resources and other practical considerations to realise the project. The plan will include an abstract of the project, the rationale behind it, an explanation of its real-life relevance and the nature of the collaboration and roles of contributors. All resources and a detailed timeline of the project will be included.
Rationale	An exposition of the reasons or objectives for research into practical work related to musical processes. This should include justifications for decision-making and consideration of the implications of those decisions on the process.
Real-life project	A project modelled on practices that can be encountered in the real world of music-making. The project will be inspired by these real-life practices.

Completing internal assessment feedback

Once marking is complete examiners complete internal assessment feedback on the whole school sample, not individual student submissions. Only schools where significant adjustments are made to the teacher's marking will receive IA feedback.

Feedback should be brief and focused on the application of the assessment criteria by the school and trends found across the sample or particular criterion/a (inconsistent / harsh / generous). Comments should not be made about the student work itself.

Theatre

- Solo theatre piece (HL only)
- Production proposal (Internal assessment)
- Research presentation (HL and SL)
- Collaborative project (SL and HL)

Solo theatre piece (HL only)

These instructions must be read in conjunction with:

- the [Theatre guide](#) (February 2022, last updated October 2023)
- the theatre examiner training materials on the [IB examiner training site](#)
- the assessment criteria listed after each component in the guide
- the theatre and academic integrity advice in the guide (page 10)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

Important dates

Event	Date
Deadline for the submission of sample work and accompanying form(s) by schools (IBIS)	30 April/30 October
Practice and qualification responses available to examiners	To be notified to examiners by email before marking period
Deadline for the completion of marking and examiner report	To be notified to examiners by email before marking period

General guidance/information

The aim of marking is to ensure that all marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. To meet this aim examiners will undertake qualification before moving to live marking. It is important that examiners read these instructions in full before engaging with the quality model materials.

The assessment task

The assessment task requires students to:	This is evidenced in:
• explore the practical implications of theatre theory • put theory into practice by developing and presenting a solo piece of theatre based on theatre theory	Practical work: • Video recording of the whole solo piece Written work: • the report • a list of sources cited

Assessment material

Students will submit the following for assessment:

1. A report (2,500 words maximum) plus a list of all primary and secondary sources cited.
2. A continuous unedited video recording of the whole solo theatre piece (lasting 4–7 minutes maximum).

Marking the solo theatre piece

The solo theatre piece is marked electronically using RM Assessor³.

For further information on this component, examiners are referred to the assessment details in the theatre guide.

Assessment criteria

The assessment criteria are located in the subject guide linked at the beginning of this section.

The evidence for assessing criteria A and B is to be found in the report and list of sources. The evidence for criterion C is to be found in the video recording.

Examiners should make note that, even though there are similarities with the old course, there are changes in the assessment criteria.

Applying the assessment criteria

- Examiners should consider the whole submission before awarding marks; this will help identify important aspects that form the focus of each criterion.
- Examiners must not read, watch or listen beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of a criterion is unable to be rewarded a holistic mark should be given where compensation is made (see *Applying best fit to the outcomes* below).
- Examiners must not impose penalties. Advice will be given for anticipated concerns with samples. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.
- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.
- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.

Examiner comments

Examiners are instructed to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant, quality feedback during the marking period should it be needed.

The comments must be appropriate in content and avoid emotive language. They should reflect the descriptors for each criterion.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristics words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

Marks should be awarded using the 'best-fit' approach to assessment. The aim of 'best-fit' is to find the descriptor that conveys most accurately the mark attained by the student's work. A best-fit approach means that compensation is made when a piece of work matches different aspects of a descriptor at different levels. The mark awarded should be the one that most fairly reflects the balance of achievement against the descriptor. It is not necessary for every indicator of a descriptor to be met for that mark to be awarded.

Where a 'best-fit' approach is applied, examiners must explain their decision in the comments for each affected criterion.

Ethical consideration of content

As stated on page 58 of the theatre guide: Student work for this assessment task must not:

- damage the environment
- express ideas or use language which incites or condones prejudice or discrimination
- glamorize the taking of illegal drugs

- inappropriately reference socially taboo subjects
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity

Assessment

If an examiner receives work that contravenes the above list, they should contact their team leader for advice.

In addition to the list stated above, for the purpose of submissions for an arts course it is likely that students will select and develop materials that involve topics that push boundaries. Unless the examiner finds the content to be offensive and inappropriate for a diploma-age student, examiners should approach marking the work in the same way as other submitted work.

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted.

Time limit and page count

If students submit work in excess of the time limit/word count (maximum of 7 minutes/2,500 words), examiners should stop marking at the maximum.

Examiners should note that they must indicate clearly in their comments when a student's submission has exceeded the time/word requirement and must indicate that their assessment is based on the first 7 minutes/2,500 words. Further detail can be seen in the subject guide.

Examiners do not need to raise an exception if the time/word count is exceeded.

Academic integrity

All sources consulted must be acknowledged following the protocol of the referencing style chosen by the school and be presented in a bibliography and as footnotes, endnotes or within the body of the text of the solo theatre piece report.

Any text that appears within a visual does not count as part of the word limit.

- If a student uses work, ideas or images belonging to another person in the textual analysis, the student must acknowledge the source as an in-text citation.
- Students must also submit a separate list of these sources using a standard style of referencing in a consistent manner.
- A student's failure to appropriately acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

If an examiner identifies plagiarism or referencing irregularities, they should continue to mark the work as it stands and raise an academic misconduct exception type a) or b) respectively, before submitting the marked response.

Production proposal (Internal assessment)

Weighting: SL 30% or HL 20%

These instructions must be read in conjunction with:

- the [Theatre guide](#) (February 2022, last updated October 2023)
- the theatre examiner training materials on the [IB examiner training site](#)
- the assessment criteria listed after each component in the guide
- the theatre and academic integrity advice in the guide (page 10)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

Important dates

Event	Date
Deadline for the submission of sample work and accompanying form(s) by schools (IBIS)	20 March / 20 September
Practice and qualification responses available to examiners	To be notified to examiners by email before marking period
Deadline for the completion of marking and examiner report	To be notified to examiners by email before marking period

General guidance/information

The aim of marking is to ensure that all marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. To meet this aim examiners will undertake qualification before moving to live marking. It is important that examiners read these instructions in full before engaging with the quality model materials.

The assessment task

The assessment task requires students to:	This is evidenced in:
choose a published play text they have not previously studied and formulate a vision for the design and theoretical staging of the entire play text for an audience.	Written work: production proposal (maximum 12 pages)

Assessment material

Formal requirements of the task

Each students will submit the following for assessment:

- A production proposal (a maximum of 12 pages of written text and images*) plus a list of all sources used.

**To help define the scope of this portfolio document, the written text contained within the production proposal must not exceed a maximum of 4,000 words. It is not expected that the submitted work will reach this upper limit and students should by no means feel under pressure to meet it.*

Marking the production proposal

The production proposal is marked electronically using RM Assessor³.

For further information on this component, examiners are referred to the assessment details in the theatre guide.

Assessment criteria

The assessment criteria are located in the subject guide linked at the beginning of this section.

Evidence for assessing criteria A, B and C is to be found in the production proposal and list of sources.

Examiners must read carefully the descriptors for each component's criteria.

Examiners should note that, even though there are similarities with the director's notebook in the old course, the production proposal is a new component with different criteria.

Applying the assessment criteria

- Examiners should consider the whole submission before awarding marks; this will help identify important aspects that form the focus of each criterion.
- Examiners must not read, watch or listen beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of

a criterion is unable to be rewarded, a holistic mark should be given where compensation is made (see **Applying best fit to the outcomes** below).

- Examiners must not impose penalties. Advice will be given for anticipated concerns with samples. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.
- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.
- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.

Examiner comments

Examiners are instructed to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant, quality feedback during the marking period should it be needed.

The comments must be appropriate in content and avoid emotive language. They should reflect the descriptors for each criterion.

Examiners should annotate each page with a SEEN stamp.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristics words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

Marks should be awarded using the 'best-fit' approach to assessment. The aim of 'best-fit' is to find the descriptor that conveys most accurately the mark attained by the student's work. A best-fit approach means that compensation is made when a piece of work matches different aspects of a descriptor at different levels. The mark awarded should be the one that most fairly reflects the balance of achievement against the descriptor. It is not necessary for every indicator of a descriptor to be met for that mark to be awarded.

Where a 'best-fit' approach is applied, examiners must explain their decision in the comments for each affected criterion.

Ethical consideration of content

For submissions for an arts course it is likely that students will select and develop materials that involve topics that push boundaries. Unless the examiner finds the content to be offensive and inappropriate for a diploma-age student, examiners should approach marking the work in the same way as other submitted work.

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted

Page limit

If students submit work in excess of the page limit (12 pages), examiners should stop marking at the maximum.

Examiners should note that they must indicate clearly in their comments when a student's submission has exceeded the page limit and must indicate that their assessment is based on the first 12 pages. Further detail can be seen in the subject guide.

Examiners should be aware that there is no lower limit on the number of pages that students can submit for this task.

Cover or title pages and sources pages must contribute to the total page count.

Examiners do not need to raise an exception if the maximum page count is exceeded.

Academic integrity

Students must cite all sources at point of use throughout the presentation and any research they have undertaken, as well as submitting a list of the sources referred to within the presentation (following the referencing style chosen by the school).

Structuring the work

Clear guidance is given for the structuring of the production proposal on pages 38-39 of the guide.

Completing the IA feedback

Only schools where significant adjustments are made to the teacher's marking will receive IA feedback. Examiners must complete this feedback on IBIS as they complete the moderation of a school's sample on RM Assessor³. This should not be left until after all moderation is complete.

Given that examiners will not see each school's sample together (sample work is downloaded on a random basis), they are strongly advised to keep notes on each of the samples moderated where large differences with the teacher's marks have been identified. Examiners will see the school codes in the "Submitted - closed responses" on RM Assessor³ once the response has been submitted. These can then be cross-referenced with the IA feedback links on IBIS to provide feedback to particular schools.

Comments should focus on the complete sample rather than individual students' work. Whilst comments on a teacher's application of a particular criterion are encouraged, the comments made should not make any reference to specific marks awarded or any student details (for example, student name and/or session number). Examiners are also reminded that they should comment on the teacher's marking standard rather than the standard of work submitted.

Although schools are asked to submit annotated work (with comments to justify marks awarded, if necessary), where this has not been done, the examiner should mention this in the feedback: "Comments and annotations would have helped the examiner to understand the reasons why particular marks were awarded". Conversely, examiners should mention if the teacher's comments and annotations were helpful.

The comments written by the examiner:

- must be constructive rather than negative
- must refer to any inconsistencies identified in marking between higher level and standard level or between teachers
- must not be of a personal nature likely to offend the teacher.

Further information on completing IA feedback is available in the *Dynamic sampling* section of these instructions accessible from the left menu.

Research presentation (SL and HL)

Weighting: SL 30% or HL 20%

These instructions must be read in conjunction with:

- the [Theatre guide](#) (February 2022, last updated October 2023)
- the theatre examiner training materials on the [IB examiner training site](#)
- the assessment criteria listed after each component in the guide
- the theatre and academic integrity advice in the guide (page 10)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

Important dates

Event	Date
Deadline for the submission of sample work and accompanying form(s) by schools (IBIS)	15 March / 15 September
Practice and qualification responses available to examiners	To be notified to examiners by email before marking period
Deadline for the completion of marking and examiner report	To be notified to examiners by email before marking period

General guidance/information

The aim of marking is to ensure that all marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. To meet this aim examiners will undertake qualification before moving to live marking. It is important that examiners read these instructions in full before engaging with the quality model materials.

The assessment task

The assessment task requires students to:	This is evidenced in:
- engage in research into a world theatre tradition they have not previously studied and understand its cultural and/or theoretical contexts - explore a performance convention from that world theatre tradition and demonstrate the processes they have undergone to physically explore and understand this convention - understand how the exploration of this performance convention develops them as a performer and the connections between performance in theatre practices around the world.	Practical work: - video recording of the live presentation Written work: - list of sources (plus additional resources)

Assessment material

Students will submit the following for assessment:

1. A video recording of the student's research presentation (15 minutes maximum).
2. A list of all sources cited and any additional resources used by the student during the presentation.

Marking the research project

The research project is marked electronically using RM Assessor³.

For further information on this component, examiners are referred to the assessment details in the theatre guide.

Assessment criteria

The assessment criteria are located in the subject guide linked at the beginning of this section.

Evidence for assessing criteria A, B and C is to be found in video recording and list of sources and resources.

Examiners must read carefully the descriptors for each component's criteria.

Examiners should make note that, even though there are similarities with the old course, there are changes in the assessment criteria.

Applying the assessment criteria

- Examiners should consider the whole submission before awarding marks; this will help identify important aspects that form the focus of each criterion.
- Examiners must not read, watch or listen beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of a criterion is unable to be rewarded a holistic mark should be given where compensation is made (see *Applying best fit to the outcomes* below).
- Examiners must not impose penalties. Advice will be given for anticipated concerns with samples. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.
- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.
- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.

Examiner comments

Examiners are instructed to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant, quality feedback during the marking period should it be needed.

The comments must be appropriate in content and avoid emotive language. They should reflect the descriptors for each criterion.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristic words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

Marks should be awarded using the 'best-fit' approach to assessment. The aim of 'best-fit' is to find the descriptor that conveys most accurately the mark attained by the student's work. A best-fit approach means that compensation is made when a piece of work matches different aspects of a descriptor at different levels. The mark awarded should be the one that most fairly reflects the balance of achievement against the descriptor. It is not necessary for every indicator of a descriptor to be met for that mark to be awarded.

Where a 'best-fit' approach is applied, examiners must explain their decision in the comments for each affected criterion.

Ethical consideration of content

For the purpose of submissions for an arts course it is likely that students will select and develop materials that involve topics that push boundaries. Unless the examiner finds the content to be offensive and inappropriate for a diploma-age student, examiners should approach marking the work in the same way as other submitted work.

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted

Time limit

If students submit work in excess of the time limit (maximum 15 minutes), examiners should stop marking at the maximum.

Examiners should note that they must indicate clearly in their comments when a student's submission has exceeded the page requirement and must indicate that their assessment is based on the first 15 minutes. Further detail can be seen in the subject guide.

Examiners should be aware that there is no lower limit on the number of pages that students can submit for this task.

Examiners do not need to raise an exception if the time limit is exceeded.

Academic integrity

Students must cite all sources at point of use throughout the presentation and any research they have undertaken, as well as submitting a list of the sources referred to within the presentation (following the referencing style chosen by the school).

Structuring the work

The research presentation must be captured as **either**

a. three discrete sections filmed over time (one for each of the assessment criteria)

or

b. as one continuous take at the end of the assessment task process.

Each student has free choice to determine their preferred approach to evidencing their learning. Details of what the video recording should contain are on pages 47-48 in the guide.

Where resources are used to enhance the presentation, copies of these resources should be submitted along with the list of sources (especially if these resources were not clearly seen or understood within the video recording). This could include PDF copies of presentation slides, projection images, handouts and photographs that may have been seen during the presentation

- If a student uses work, ideas or images belonging to another person in the textual analysis, the student must acknowledge the source as an in-text citation.
- Students must also submit a separate list of these sources using a standard style of referencing in a consistent manner.
- A student's failure to appropriately acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

If an examiner identifies plagiarism or referencing irregularities, they should continue to mark the work as it stands and raise an academic misconduct exception type a) or b) respectively, before submitting the marked response.

Collaborative project

Weighting: SL 40% or HL 25%

These instructions must be read in conjunction with:

- the [Theatre guide](#) (February 2022, last updated October 2023)
- the theatre examiner training materials on the [IB examiner training site](#)
- the assessment criteria listed after each component in the guide
- the theatre and academic integrity advice in the guide (page 10)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

Important dates

Event	Date
Deadline for the submission of sample work and accompanying form(s) by schools (IBIS)	30 April/30 October
Practice and qualification responses available to examiners	To be notified to examiners by email before marking period
Deadline for the completion of marking and examiner report	To be notified to examiners by email before marking period

General guidance/information

The aim of marking is to ensure that all marks are of an equivalent standard. That means a student would receive the same mark for the quality of their work, whoever marks it. To meet this aim examiners will undertake qualification before moving to live marking. It is important that examiners read these instructions in full before engaging with the quality model materials.

The assessment task

The assessment task requires students to:	This is evidenced in:
- participate in the collaborative process of creating an original theatre piece for presentation from the multiple perspectives of creator, director, designer and/or performer. - reflect on the process of collaboratively creating and performing the piece. - reflect how they used their performance skills to effectively contribute to one specific and effective moment of tension, emotion, atmosphere and/or meaning. - reflect on how their own specific individual artistic contributions to the development and/or staging of the piece as creator, designer and/or director.	Written work: - a project report - list of sources Recorded practical work: - video recording

Assessment material

Each student submits the following for assessment.

1. A completed cover sheet.
2. A project report (a maximum of 10 pages of written text and images) plus a list of all sources used.
3. A video recording of the final piece (7–10 minutes maximum).

Assessment criteria

The assessment criteria are located in the subject guide linked at the beginning of this section.

Evidence for assessing criteria A and B is to be found in the cover sheet, project report and list of sources; and C is to be found in cover sheet and video recording.

Examiners must read carefully the descriptors for each component's criteria.

Examiners should make note that, even though there are similarities with the old course, there are changes in the assessment criteria.

Marking the task

It is recommended that examiners mark the work in a specific order, as follows:

1. Read the cover sheet and theatre-maker intentions.
2. Read the entire project report, referring back to the cover sheet.
3. Mark Ai. then move to marking Aii.
4. Mark Aii. then move to marking Bi.
5. Mark Bi. then move to marking Bii.
6. Mark Bii. then move to watching whole video.
7. Watch the whole performance on the submitted video recording, having identified the specific student from the cover sheet.
8. Mark section Ci as specified by timecode 1 on the cover sheet and referring to the specified section in the video recording, then move to mark Cii.
9. Mark section Cii as specified by timecode 2 on the cover sheet and referring to the specified section in the video recording.

Applying the assessment criteria

- Examiners must not read, watch or listen beyond the maximum requirements listed above, even where this means that evidence for a criterion or aspect of a criterion cannot be rewarded. Where an aspect of a criterion is unable to be rewarded a holistic mark should be given where compensation is made (see *Applying best fit to the outcomes* below).
- Examiners must not impose penalties. Advice will be given for anticipated concerns with samples. Team leaders will advise further during the marking period.
- Examiners consider evidence in relation to the student's presented information, rather than their own familiarity with the materials used or their own specialisms, which should not influence the mark awarded.
- The assessment criteria assume that the evidence submitted is correct in its content. Unless there are instructions to the contrary, incorrect content should not be rewarded.
- Maximum marks do not mean that the student's performance has been perfect but rather that their performance corresponds to the highest mark descriptors.
- Examiners are required to mark each criterion holistically and make judgements about each one independently of performance in the others.

Examiner comments

Examiners are instructed to write a succinct comment supporting the mark awarded for each criterion, including how the achievement of the work met the descriptor. This comment will allow team leaders to give relevant, quality feedback during the marking period should it be needed.

The comments must be appropriate in content and avoid emotive language. They should reflect the descriptors for each criterion.

Examiners should annotate each page with a SEEN stamp.

Criterion-related assessment

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment and not in relation to the work of other students. Examiners therefore apply the differentiated criterion level descriptors as their primary tool for assessment. The characteristics words should be consulted only where a mark is uncertain between one markband and the next.

Applying best fit to the outcomes

Marks should be awarded using the 'best-fit' approach to assessment. The aim of 'best-fit' is to find the descriptor that conveys most accurately the mark attained by the student's work. A best-fit approach means that compensation is made when a piece of work matches different aspects of a descriptor at different levels. The mark awarded should be the one that most fairly reflects the balance of achievement against the descriptor. It is not necessary for every indicator of a descriptor to be met for that mark to be awarded.

Where a 'best-fit' approach is applied, examiners must explain their decision in the comments for each affected criterion.

Ethical consideration of content

As stated on page 58 of the theatre guide: Student work for this assessment task must not:

- damage the environment
- express ideas or use language which incites or condones prejudice or discrimination
- glamorize the taking of drugs
- inappropriately reference socially taboo subjects
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity

If an examiner receives work that contravenes the above list, they should contact their team leader for advice.

In addition to the list stated above, for the purpose of submissions for an arts course it is likely that students will select and develop materials that involve topics that push boundaries. Unless the examiner finds the content to be offensive and inappropriate for a diploma-age student, examiners should approach marking the work in the same way as other submitted work.

If an examiner meets work that causes concern in this regard, they should raise the exception listed in RM Assessor³ as 'Academic misconduct – e) offensive, inappropriate, or obscene material'; the response should then be marked according to the assessment criteria and submitted.

Time limit and page count

If students exceed the time limit or page count, the examiner's assessment must be based on the first 10 minutes/10 pages. In case of doubt with the word count, examiners are instructed to determine when the word limit has been exceeded. Work that falls significantly short of the stated time limit/word count is unlikely to fully meet the stated requirements of the task and is likely to receive low marks.

Examiners should note that they must indicate clearly in their comments when a student's submission has exceeded the time and/or word requirement and must indicate that their assessment is based on the first 10 minutes/10 pages. Further detail can be seen in the subject guide.

Examiners do not need to raise an exception if the time limit/word count is exceeded.

Academic integrity

All sources must be acknowledged following the protocol of the referencing style chosen by the school.

- If a student uses work, ideas or images belonging to another person in the textual analysis, the student must acknowledge the source as an in-text citation.
- Students must also submit a separate list of these sources using a standard style of referencing in a consistent manner.
- A student's failure to appropriately acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

If an examiner identifies referencing irregularities or plagiarism, they should continue to mark the work as it stands and then raise an exception through RM Assessor³.

Visual arts

These instructions must be read in conjunction with:

- the "Information for all examiners" section accessible from the menu
- the [Visual arts guide](#) (March 2014, last updated February 2017)
- the assessment clarification (within the component sections below)
- any additional advice from the principal examiner, team leader or the IB Global Centre, Cardiff.

These instructions include some initial sections relevant to all examiners and then dedicated sections about internal or external assessment processes. Clarifications of individual criteria for the exhibition are included in the internal assessment section, while separate clarification for the comparative study and the process portfolio are accessible through the links provided in the external assessment section.

Intellectual property

The intellectual property for visual arts materials is owned by the student, who, by entering the work for assessment, licenses it to the IB. Examiners are reminded that, in line with their contractual obligations, they must not use students' work for any purpose other than the completion of their examining commitments.

Academic honesty

Students must demonstrate clearly that they completed their work carefully, honestly and authentically. In the work submitted for assessment there must always be a clear distinction between what constitutes the student's work and what are the ideas or the work of others. To better understand the expectations in relation to academic honesty and referencing, examiners must refer to the guide, to the exhibition section of these instructions, to the component-specific clarification documents and to the IB publications about academic honesty in the DP Programme.

Examiners must note that there are no marking criteria which either reward or penalize students for their referencing, as this is a matter of academic honesty. Where examiners suspect academic misconduct, the work must be marked as usual. The instance must then be reported to the IB Global Centre, Cardiff, by raising an exception on RM Assessor³.

In some instances a judgement will need to be made by examiners between occasionally confused or incomplete citations (sloppy referencing) or an academic honesty issue. When in doubt, examiners must always report the matter by raising an exception on RM Assessor³. Examiners are not required to spend time investigating possible academic misconduct.

Examiner comments

Examiners are required to use the annotations on RM Assessor³ to leave a record of their marking. Examiners may in addition make “on page” or “off page” comments on RM Assessor³ when marking. These are not intended to provide feedback to schools but are useful when marking advice is required from the team leader. Annotations which indicate where in the student’s work there is evidence matching each of the criteria are very useful if an examiner requires feedback during qualification or marking. Writing comments and using annotations will also help examiners should they be required to produce IA feedback to the school.

- Before marking or moderating
- Internal assessment—exhibition
- External assessment—comparative study/process portfolio

Before marking or moderating

Examiners are required to review the quality of each student’s digital submission and in particular check that:

- the quality of the evidence presented enables examiners to view and assess each student’s work

Examiners should contact the IB if:

- duplicate, illegible or corrupted files are uploaded
- PDF files that include duplicate, illegible or blank screens are uploaded
- the “additional supporting photographs” file items have been incorrectly used to present extra art pieces in the exhibition.

Under no circumstances should an examiner contact a school.

Penalties

- No penalties must be applied. Examiners must not penalize students who submit fewer than the minimum required number of artworks or screens but rather mark the work applying the assessment criteria to the material provided.
- Each assessment criterion explicitly states whether a student who failed to fully match the component requirements cannot be awarded the top marks for that criterion
- Examiners must keep in mind that some students will not be writing in their first language.

Internal assessment—exhibition

Assessment outline

The assessment outline can be located in the guide.

Detailed deadlines for examiners are communicated by the IB at the beginning of each marking session.

It is important that all examiners qualify as soon as possible and within the deadlines and progress their marking to meet deadlines. Examiners for the exhibition should continue to check RM Assessor, remembering that the exhibition, as a dynamically sampled internally assessed component, may have an updated amount of work available towards the end of the marking period.

While undertaking moderation

Examiners are expected to:

- remember that the exhibition is assessed as a whole and therefore consider holistically all the evidence presented by the student, including the artworks, exhibition photographs (these inform the holistic assessment of the exhibition but are not allocated marks), the curatorial rationale and the exhibition text.
- accept the teacher’s mark if it is reasonable to do so and it correlates with the criteria and standards set by the principal examiner, ensuring that the supporting comments provided have been read and the

assessment criterion referenced. The teacher's mark should be altered only when the examiner is sure that it is inappropriate.

Examiners must conduct moderation knowing the following:

- **Art-making forms:** there are no restrictions in the exhibition criteria for the range of media used by the student, meaning that the student is not required to present a collection of artworks using more than one medium and therefore must not be penalized for not doing so. Students at both SL and HL may submit work created in any preferred art-making form for part 3: exhibition.
- **Collective pieces:** the student may present a series of works (for example, a series of photographs) as one piece. This should be indicated in the title, such as: Reflection (series).
- **Exhibition space:** the space where the exhibition is presented must not influence the marking or constitute any bias. Students must not be disadvantaged because of the space in which the exhibition is set up. Criterion D refers to the selection of works and to what extent the curatorial rationale justifies the selection and arrangement of a group of artworks in a designated place but no reference to the quality of the space itself is made in the guide.
- **Sound:** any audio component used as part of an artwork will not be assessed in the visual arts course. Examiners are required to assess only the visual arts and must therefore ignore any audio element that students might have used in their art pieces. The sound should be turned off when moderating the exhibition component, so that the focus is purely on the visual creative content and there is no interference from the audio. This applies to music, dialogues and any kind of sound that might be a part, for example, of a video or of an installation.
- **Academic honesty in the exhibition:** the guide states that "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." This implies that:
 - any found object or image (including those taken from the Internet) used as inspiration by students when creating their artwork must be referenced appropriately in the exhibition text or in the curatorial rationale
 - for each artwork that refers to another artwork, students must include in the exhibition text or in the curatorial rationale clear reference to their source of inspiration, acknowledging the title, artist, date, medium (whenever possible) and providing a reference indicating where the artwork was accessed and viewed
 - where students are deliberately appropriating another artist's artwork, the exhibition text should acknowledge the original work and make explicit reference to the process of appropriation; mention of the appropriation process and relevant references can also be included in the curatorial rationale.

Assessment criteria

For the assessment of the **exhibition**, examiners are referred to the assessment details and to the criteria available in the guide.

The assessment criteria are available in the guide linked above.

Using the assessment criteria

In addition to the points mentioned in the section "Using the assessment criteria" in the "Information for all examiners" section, it must be noted that, when marking the exhibition, a best-fit approach might also require some compensation in cases where the student's collection of artworks matches the same criterion at different levels. For example, if technical competence is generally adequate (4–5) throughout but two pieces are much stronger (assured/effective, 7–8) the teacher or examiner is likely to decide on a final mark of 6.

Examiners should note that the visual arts syllabus demonstrates a clear distinction between the course at SL and at HL, with additional assessment requirements at HL that allow for breadth and greater depth in the teaching and learning. In the HL exhibition students are expected to produce a higher number of resolved works and to demonstrate how their resolved works communicate with a potential viewer. Therefore:

- the same criteria A, B, C are provided for the exhibition component at SL and HL.
- for criterion D different descriptors are provided at SL and HL
- students who fail to submit the minimum number of artworks prescribed for the level for which they are registered cannot achieve a mark higher than 6 in criteria A, B and C.

Examiners must read:

- the **assessment clarification for the exhibition**, accessible [here](#).

Assessment criteria clarification

CRITERION A: COHERENT BODY OF WORKS

Examiners should note that “a coherent body of works” does not refer specifically to a theme, but to “thematic or stylistic relationships”. Coherence in the exhibition is not necessarily achieved through visual conformity, or a collection that is just visually similar and/or repetitive. There can be diversity within coherence.

There must be synergy and a sense of coherence across the collection of artworks presented as part of the exhibition. The relationships could be dynamic and surprising and could involve ideas about styles of artmaking, or there could be thematic relationships but a formalized theme is not required.

For this criterion it is also vital to refer to the curatorial rationale in order to identify the student’s stated intentions and when turning to the artwork, it is necessary to pay particular attention to the way in which techniques, media and imagery have been selected and applied.

The curatorial rationale must support and explain the selection of works and their relationship to each other and to the collection as a whole. It may be that in the case of weaker collections there is little evidence that the student’s intentions informed the selection of processes and/or imagery.

CRITERION B: TECHNICAL COMPETENCE

The degree of refinement and resolution of individual artworks will inform judgment when assessing technical competence. Examiners should note that the top-level descriptor requires an “assured” level of technical competence which is likely to include evidence of sensitivity, sophistication, control and an excellent understanding and use of media and/or materials.

Effective application of formal qualities implies confident and sensitive understanding and use of such qualities as texture, shape, form, etc. and evidence of technical mastery.

There is no reference to stated intentions in this criterion.

CRITERION C: CONCEPTUAL QUALITIES

This criterion refers to the degree of sophistication in relation to the student’s thoughts and ideas and includes the important concept of “elaboration”. To achieve well in this criterion, ideas, concepts or themes should be explored in depth and developed not only to an “adequate” level (markband 4–6) but to a point of “effective” realization (markband 7–9).

For this criterion it is necessary to refer to all the evidence available to understand the student’s stated intentions: all level descriptors refer to the quality of communication of stated artistic intentions (minimal, adequate or effective) so there is an important link between the student’s intentions and how successfully these are communicated.

There is consistent reference to imagery, signs or symbols in all level descriptors for this criterion this relates to the student’s knowledge, understanding and use of motifs and symbolism, which might mean symbolic use of (for example) colour, choice of imagery, symbolism specific to a particular culture, or considered use of a particular format.

In general terms, to achieve the highest level in this criterion, the imagery must show evidence of a thoughtful and considered approach; the examiner is looking for evidence of subtle and/or complex ideas and imagery. Less successful exhibitions are likely to contain imagery that is predictable or dull, with “obvious, contrived or superficial” work. The curatorial rationale and the exhibition text are important sources of evidence when applying criterion C, as this makes specific reference to a correlation between the work and the student’s stated artistic intentions.

CRITERION D: CURATORIAL PRACTICE

It must be noted that the rationale must justify the selection and arrangement of the exhibited artworks as appropriate to the student’s stated intentions. Also, in criterion D at HL the descriptors require the curatorial rationale to articulate relationships between the artworks and the viewer within the space available.

Completing the IA feedback form

Only schools where significant adjustments are made to the teacher’s marking will receive IA feedback. **The feedback must explain the reason for this adjustment.** Examiners must complete this feedback on IBIS as they complete the moderation of a school’s sample on RM Assessor³, not wait until the moderation is completed for all their allocated schools.

Examiners will not download all a school's samples together (sample students' work is downloaded at random from all the allocated schools). Examiners are strongly advised to keep notes, using the off-page comments function, on each of the samples moderated where large differences between the teacher's and the examiner's marks have been identified. Examiners will see the school code in the "Submitted - closed" responses on RM Assessor³ only after the response has been submitted. These closed responses can then be cross-referenced with the IA feedback form links on IBIS to provide feedback to the particular school.

Comments should focus on the complete sample rather than individual students' work. Whilst comments on a teacher's application of a particular criterion are encouraged, **the comments made should not make any reference to specific marks awarded** or any student details (for example, student name and/or session number). Examiners are also reminded that they should comment on the teacher's marking standard rather than the standard of work submitted.

The comments written:

- must be constructive rather than negative
- must not be of a personal nature likely to offend the teacher.

Assessment outline

Examiners must refer to the guide for more information about the comparative study and the process portfolio.

Important dates

Detailed deadlines for examiners are communicated by the IB at the beginning of each marking session. It is important that all examiners qualify as soon as possible and within the deadlines and progress their marking to meet deadlines. The target set is an approximate figure and the work of each individual examiner contributes to the completion of the marking task.

While marking

Examiners are expected to:

- review all the screens presented by each student and the list of sources document if marking the comparative study.
- refer to the assessment criteria for the relevant visual arts component and course level
- not penalize students who submit fewer than the minimum required number of screens but rather mark the work positively, applying the assessment criteria to the material provided
- assess only the maximum amount of work required and therefore not consider for assessment any work in excess of the maximum number of screens allowed for the level. On RM Assessor³, the digital page count starts from page 2. Also, in cases where students have used a screen to present a front cover (with no actual work on it) this should not be included in the screen count. Similarly, if in the comparative study a screen is taken up by the same list of sources submitted, this screen is not to be counted. Examiners must stop marking after the maximum allowed number of screens has been reviewed.
- consider the maximum number of screens limit for each of the two tasks, as the HL comparative study includes two separate tasks. Examiners are required to mark the first 15 screens – and no more than these – against criteria A to E. In the case of students who submitted more than the maximum number of screens, examiners must ignore all the excess pages. However, examiners should start marking the work of these students again at the first screen where they engage with the task *Making connections to own art-making practice* and mark a maximum of 5 screens against criterion F.

Assessment criteria

For the assessment of the **comparative study**, examiners are referred to the task details and to the criteria in the guide.

The assessment criteria are available in the guide linked above.

Using the assessment criteria

In addition to the points mentioned in the section "Using the assessment criteria" in the "Information for all examiners" section, examiners must read:

- the **assessment clarification for the comparative study**, accessible [here](#)
- the **assessment clarification for the process portfolio**, accessible [here](#)

External assessment—comparative study/process portfolio

Assessment outline

Examiners must refer to the guide for more information about the comparative study and the process portfolio.

Important dates

Event	
The deadline for schools to upload student work	30 April/30 October
All marking is completed by examiners and examiner reports submitted on IBIS	21 May/21 November

More detailed deadlines for examiners are communicated by the IB at the beginning of each marking session.

Examiners should note that in the context of emarking it is important that all examiners qualify as soon as possible and within the deadlines communicated.

It is also important that all examiners progress steadily with their emarking. The target set is an approximate figure and the work of each individual examiner contributes to the completion of the marking task. Marking may be redistributed if individuals do not meet the marking deadlines and do not respond to communication from the IB.

While marking

Examiners are expected to:

- review all the screens presented by each student and the list of sources document if marking the comparative study
- refer to the assessment criteria for the relevant visual arts component and course level
- not penalize students who submit fewer than the minimum required number of screens, but rather mark the work positively, applying the assessment criteria to the material provided
- assess only the maximum amount of work required and therefore not consider for assessment work in excess of the maximum number of screens allowed for the level. On RM Assessor³, the digital page count start from page 2. Also, in cases where students have used a screen to present a front cover (with no actual work on it). This should not be included in the screen count. Similarly, if in the comparative study a screen is taken up by the same list of sources submitted, this screen is not to be counted. Examiners must stop marking after the maximum allowed number of screens has been reviewed.
- Consider the maximum number of screens limit for each of the two tasks, as the HL comparative study includes two separate tasks. Examiners are required to mark the first 15 screens – and no more than these – against criteria A to E. In the case of students who submitted more than the maximum number of screens, examiners must ignore all the excess pages. However, examiners should start marking the work of these students again at the first screen where they engage with the task Making connections to own art-making practice and mark a maximum of 5 screens against criterion F.

Assessment criteria

For the assessment of the **comparative study**, examiners are referred to the task details and to the criteria in the guide.

The assessment criteria are available in the guide linked above.

For the assessment of the **process portfolio**, examiners are referred to the task details as adjusted for 2021 and to the criteria in the guide.

The assessment criteria are available in the guide linked above.

Using the assessment criteria

In addition to the points mentioned in the section “Using the assessment criteria” in the “Information for all examiners” section, examiners must read:

- the **assessment clarification for the comparative study**, accessible [here](#).

The arts

- the **assessment clarification for the process portfolio**, accessible [here](#).