

single screen, for example, as overcrowded or illegible materials may result in examiners being unable to interpret and understand the intentions of the work.

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

## External assessment criteria—SL and HL

### Part 2: Process portfolio

#### Summary

Part 2: Process portfolio		SL marks	SL total	HL marks	HL total
A	Skills, techniques and processes	12	34	12	34
B	Critical investigation	6		6	
C	Communication of ideas and intentions	6		6	
D	Reviewing, refining and reflecting	6		6	
E	Presentation and subject-specific language	4		4	

#### Criteria

##### A. Skills, techniques and processes

Using the required number of art-making forms from the art-making forms table, to what extent does the work demonstrate:

- sustained experimentation and manipulation of a range of skills, techniques and processes, showing the ability to select and use materials appropriate to their intentions?

Candidates who do not submit works reflecting the minimum number of media and forms will not be awarded a mark higher than 3 in this criterion.

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below
1–3	The work demonstrates some experimentation and manipulation of skills, techniques, processes and selection of materials, which may not be appropriate or related to intentions. This work is incoherent.
4–6	Working across at least the required number of media and forms, the work demonstrates experimentation and manipulation of some skills, techniques, processes and the appropriate selection of materials, which are largely consistent with intentions. This work is superficial at times.
7–9	Working across at least the required number of media and forms, the work demonstrates purposeful experimentation and manipulation of a range of skills, techniques and processes. The selection of materials is mostly consistent with intentions.
10–12	Working across at least the required number of media and forms, the work demonstrates assured and sustained experimentation and manipulation of a range of skills, techniques and processes, and a highly appropriate selection of materials, consistent with intentions.

**B. Critical investigation**

To what extent does the work demonstrate:

- critical investigation of artists, artworks and artistic genres, communicating the student's growing awareness of how this investigation influences and impacts upon their own developing art-making practices and intentions?

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below
1–2	The work shows limited critical investigation with little or limited awareness of the impact on the student's own developing art practices or intentions.
3–4	The work shows sound critical investigation which displays an awareness of the impact on the student's own developing art practices and intentions.
5–6	The work shows in-depth critical investigation, clearly communicating a secure and insightful awareness of how this investigation has impacted upon the student's own developing practices and intentions.

**C. Communication of ideas and intentions (in both visual and written forms)**

Using the required number of art-making forms from the art-making forms table, to what extent does the student demonstrate:

- the ability to clearly articulate how their initial ideas and intentions have been formed and developed and how they have assimilated technical skills, chosen media and ideas to develop their work further?

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below.
1–2	The work lists how initial ideas or intentions have been formed or developed. The work rarely communicates how technical skills, media or ideas have contributed to their work.
3–4	The work attempts to identify how initial ideas and intentions have been formed and developed, but this is underdeveloped. The work communicates how technical skills, media and ideas have been assimilated, but with room for further depth.
5–6	The work clearly articulates how initial ideas and intentions have been formed and developed. The work effectively communicates how technical skills, media and ideas have been assimilated to develop the work further.

**D. Reviewing, refining and reflecting (in both visual and written forms)**

To what extent does the work demonstrate:

- the ability to review and refine selected ideas, skills, processes and techniques, and to reflect on the acquisition of skills and their development as a visual artist?

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below.
1–2	The work demonstrates little understanding of the process of reviewing or refining ideas, skills, processes or techniques. Reflection is mostly descriptive or superficial.
3–4	The work demonstrates a process of reviewing and refining ideas, skills, processes and techniques, but this is underdeveloped. The work presents a reflection upon the acquisition of skills as an artist, but with room for further depth.
5–6	The work demonstrates a highly effective and consistent process of reviewing and refining ideas, skills, processes and techniques. The work presents a meaningful and assured reflection upon the acquisition of skills and analysis of the student’s development as an artist.

**E. Presentation and subject-specific language**

To what extent does the work:

- ensure that information is conveyed clearly and coherently in a visually appropriate and legible manner, supported by the consistent use of appropriate subject-specific language?

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below.
1–2	The work makes some attempt to convey information clearly or in a visually appropriate manner; however this may be inconsistent or not always appropriate. There is some attempt to use subject-specific language but this is infrequent or with inaccuracies.
3–4	The work clearly and coherently conveys information which results in visually appropriate, legible and engaging work. Subject-specific language is used accurately and appropriately throughout.