

# Response and guidance for DPCP arts subjects

## for the M20 examination session

IB recognizes the significant impact of school closures on the completion of coursework in arts subjects. For the M20 session, the IB will, as normal, mark externally-assessed coursework and moderate internally-assessed coursework. Schools should refer to the revised deadlines for these submissions.

Where work for a component was completed before school closures, that work can be submitted to IB as it would have.

Guidance on how schools can address remote learning needs and support students in the completion of their arts coursework follows. For some components, this guidance includes slightly amended submission guidelines that will apply for the M20 session.

Where, despite the additional guidance and affordances outlined below, work for a component cannot be completed, please contact IB Answers.

Schools and teachers are reminded of their responsibility to authenticate the work of students. Should the authenticity of work completed remotely be in doubt, teachers can address this by contacting students directly. The IB's programme communities are also a resource for schools to share their experiences, resources, and recommendations for supporting students.

## Confirmed submission deadlines

<p><b>Internally assessed Components</b></p> <ul style="list-style-type: none"> <li>• Dance Performance</li> <li>• Film Portfolio</li> <li>• Film Collaborative Project</li> <li>• Music Solo Performance</li> <li>• Music Group Performance</li> <li>• Music Creating</li> <li>• Theatre Collaborative Project</li> <li>• Theatre (Pilot) Production Proposal</li> <li>• Visual Arts (Exhibition)</li> </ul>	<p><b>20 April 2020</b></p>
<p><b>Externally assessed components</b></p> <ul style="list-style-type: none"> <li>• Dance Composition and Analysis</li> <li>• Dance Investigation</li> <li>• Film Comparative Study</li> <li>• Film Textual Analysis</li> <li>• Music Musical Links Investigation</li> <li>• Theatre Director’s Notebook</li> <li>• Theatre Research Presentation</li> <li>• Theatre Solo Theatre Piece</li> <li>• Theatre (Pilot) Collaborative Project</li> <li>• Theatre (Pilot) Research Presentation</li> <li>• Theatre (Pilot) Solo Theatre Piece</li> <li>• Visual Arts Comparative Study</li> <li>• Visual Arts Process Portfolio</li> </ul>	<p><b>30 April 2020</b></p>

# Guidance for the completion of coursework per subject and component

## DPCP theatre and theatre (pilot)

<b>DPCP theatre &amp; DPCP theatre (pilot)</b>	<i>Advice for schools</i>
<i>Directors notebook</i>	It is anticipated that this assessment can feasibly be completed at home by students if necessary.
<i>Production proposal (pilot course only)</i>	It is anticipated that this assessment can feasibly be completed at home by students if necessary.
<i>Research presentation</i>	<p>It is anticipated that this assessment can feasibly be completed at home by students if necessary.</p> <p>Recommendations for completing the work include:</p> <ul style="list-style-type: none"> <li>• Using a background TV or computer monitor to display their accompanying slides as necessary while they are presenting, and these slides should be submitted as a PDF, combined with their list of sources and other supporting material. The student must be clearly visible and audible throughout the presentation.</li> <li>• Carrying out the filming of the presentation in a well-lit room, where possible.</li> <li>• Reminding students who have chosen a convention that is movement-based to ensure that their camera captures their full body in a suitable space which is as neutral as possible. Students are permitted to move the camera mid-presentation to achieve this, as necessary.</li> </ul>
<i>Collaborative project</i>	<p>For students who have yet to complete this task, we recognise that there will be significant challenges in creating and performing the original piece of theatre collaboratively.</p> <p>Recommendations for attempting to complete the work include:</p> <ul style="list-style-type: none"> <li>• Encouraging the ensemble to collaborate online and find creative solutions to the inevitable challenges of rehearsing and performing together, such as participating in online meetings and rehearsals and performing parts of the piece individually, simultaneously online and/or remotely.</li> <li>• Being flexible with the ruling regarding the video recording, allowing students to be creative with how they capture and edit together parts of their performance, where these skills and</li> </ul>

	<p>technologies are available. Examiners will accept work which has been edited together from multiple pieces of video.</p> <ul style="list-style-type: none"> <li>• Sharing the final video recording of the collaborative piece online and encouraging audience members to provide feedback remotely.</li> <li>• Encouraging students to reflect on the challenges they have encountered during this process in their written work and indicating the imaginative solutions they have found while problem-solving.</li> </ul>
<p><i>Solo theatre piece – HL</i></p>	<p>For students who have yet to complete this task, we recognise that there will be challenges in performing the solo piece live and collecting audience feedback. For students who have selected theorists, aspects of theory or performance materials which require specialist technical equipment or production elements this will be an even greater challenge.</p> <p>Recommendations for attempting to complete the work include:</p> <ul style="list-style-type: none"> <li>• Suggesting changes to the chosen performance materials to ensure the piece can feasibly be performed and video recorded at home.</li> <li>• Encouraging students to be creative with how they implement technical elements of the performance. It is acceptable for the student to use basic effects, adapted lighting sources (such as portable hand torches or colour filters, for example) and mock-up scenery, props or costume items to indicate the effects they were hoping to create (these representative elements will be accepted by the team of examiners).</li> <li>• Sharing the final video recording of the collaborative piece online and encouraging audience members to provide feedback remotely.</li> <li>• Recommending open-invitation Zoom or Skype sessions to elicit feedback from audience through focused questions and discussion</li> <li>• Encouraging students to reflect on the challenges they have encountered during this process in their written work and indicating the imaginative solutions they have found while problem-solving.</li> </ul>

## DPCP film

<b>DPCP film</b>	<i>Advice for schools</i>
<i>Textual analysis</i>	It is anticipated that this assessment can feasibly be completed at home by students if necessary.
<i>Comparative study</i>	<p>It is anticipated that this assessment can feasibly be completed at home by students if necessary, though we recognise that access to specialist editing equipment might prove challenging.</p> <p>Please note that the comparative study could be completed as a recorded PowerPoint or Keynote presentation using still frames from the chosen films and the student's recorded voiceover and still fulfil the task criteria (the comparative study does not have to be a video essay). There are also numerous free or low-cost editing platforms available online.</p>
<i>Film portfolio</i>	<p>For students who have yet to complete this task, they will need to have access to the footage/materials from their filmmaker exercises, experiments and completed films they created during the course, and will require access to editing software to compile the three film reels.</p> <p>Recommendations for attempting to complete the work include:</p> <ul style="list-style-type: none"> <li>• Hosting the existing student materials somewhere online for individuals to access and download their individual pieces.</li> <li>• Encouraging students to film and edit using their own devices. Students do not need access to professional filmmaking equipment to be able to demonstrate excellence in a film production role.</li> <li>• Providing guidance on free editing software options for individuals who are struggling to access specialist software.</li> <li>• Considering sharing pre-made templates for the film reels to enable student to appropriately present their work with the necessary black slates and titles.</li> <li>• Reaching out to the community of DP film teachers via the community forum for top tips and recommended resources for supporting this task.</li> <li>• Reminding students that the maximum three-minute time limits stated in the guide are for guidance only, and that reels do not have to fill the three-minute marker to be able to meet the criteria.</li> <li>• Ensuring that students reflect on the challenges they have faces and the creative solutions they have found and discuss this in the portfolio pages.</li> </ul>

*Collaborative film  
project – HL*

For students who have yet to complete this task, we recognise that there will be significant challenges in shooting the film from scratch collaboratively.

Recommendations for attempting to complete the work include:

- Suggesting changes to the script to reduce the number of locations and actors required and working with the limited locations and actors available (as appropriate, and within feasible health and safety parameters). All production work should continue to be in line with appropriate safe guarding practices.
- Encouraging the core production team, who are likely to be dispersed and unable to meet in person, to collaborate online and find creative solutions to the inevitable challenges, such as participating in shoots via live video links.
- Being flexible with the ruling regarding one film production role per student and allowing students to collaboratively take on different strands of multiple roles to ensure the film is completed, under the guidance of the nominated student (this will be accepted by the team of examiners). For example, one student may choose to film under the virtual guidance of the cinematographer and the share this material digitally with the other members of the core production team.
- Encouraging students to film and edit using their own devices. Students do not need access to professional filmmaking equipment to be able to demonstrate excellence in a film production role.
- Taking decisions to drastically alter the scope of a partially-completed film and creatively complete it in a new way.
- Ensuring they reflect on the challenges they have faced and the creative solutions they have found and discuss this in the project report.

## DPCP music

DPCP music	Advice for schools
<i>Listening paper</i>	The exam has been cancelled.
<i>Musical links investigation</i>	It is anticipated that this assessment can feasibly be completed at home by students if necessary.
<i>SL/HL Solo performing</i>	<p>It is anticipated that this assessment can feasibly be completed at home by students if necessary.</p> <p>Students may upload solo performances without the requirement for an audience and may submit recordings made at any time during the DP Music course. Students are permitted to use devices available to them, including recording apps on smart phone and are asked to ensure that the recording is as good as quality as possible.</p> <p>Where they are unable to perform with the appropriate accompaniment for the works submitted, students can submit their solo part unaccompanied or with a pre-recorded backing track accompaniment where this is available (note, this does not include a play-along to a full recording of the work).</p> <p>If the programme contained an ensemble piece which cannot be recorded students may submit a shorter programme <b>without penalty</b>. In this case, the ensemble piece should still be listed on form 6MSP.</p>
<i>SL Group performing</i>	<p>It is acknowledged that this assessment cannot feasibly be completed at home and that submission of group performances relies on the ability of the group to collaborate.</p> <p>Where schools have collected recordings of performances earlier in DP1 / DP2, these could be used to form the submission.</p>
<i>SL/HL Creating</i>	<p>It is anticipated that this assessment can feasibly be completed at home by students if necessary.</p> <p>Students who have yet to complete their creating work will need to have access to the materials created during the course and will ideally require access to composition software.</p>

	<p>Recommendations for attempting to complete the work include:</p> <ul style="list-style-type: none"><li>• Hosting the existing student materials somewhere online for individuals to access and download their individual pieces.</li><li>• Encouraging students to continue creating work using their own devices if they have the correct software available.</li><li>• Providing guidance on free composition software options for individuals who are struggling to access specialist software. Where the limitations of available software impact the student’s created work, it is recommended that adaptations are made and discussed in the relevant reflection.</li><li>• Providing guidance on converting files from one composition software to another.</li><li>• Recordings of created works may be submitted as computer generated sound files where it is not possible to record the performance by live musicians.</li><li>• Where students cannot access notation software, they can scan and submit clear handwritten scores as pdfs.</li></ul>
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## DPCP visual arts

<b>DPCP visual arts</b>	<i>Advice for schools</i>
<i>Comparative study (SL and HL)</i>	<p>It is anticipated that this assessment can feasibly be completed at home by students. A revised submission guideline follows.</p> <p><b>HL criterion F “Making connections”</b></p> <ul style="list-style-type: none"> <li>For HL Criterion F “Making connections,” visual evidence of candidate’s artmaking in progress may be used if students are unable to access resolved studio works or if these remain incomplete.</li> </ul>
<i>Process Portfolio (SL and HL)</i>	<p>It is anticipated that this assessment can feasibly be completed at home by students. Recommendations for completing the work follow.</p> <p><b>Range of screens and works</b></p> <ul style="list-style-type: none"> <li>Please note that the submission requirements state that a range of screens can be submitted for assessment. Candidates are not penalized for submitting the minimum required screens.</li> <li>Students are reminded that a focus on fewer works (for example, four to five works) allows students to show ideation, experimentation, processes, refinements and reflections in detail and with thoroughness.</li> </ul> <p><b>Use of Visual arts journals</b></p> <ul style="list-style-type: none"> <li>For students who have yet to complete this task, they will need to have access to materials from their Visual arts journals and artwork created during the course. Access to student materials may also be supported where possible by teachers remotely hosting and sharing documentation.</li> </ul>
<i>Exhibition (SL and HL)</i>	<p>Candidates will not be penalised if a planned exhibition is cancelled or unable to be held. Recommendations for completing the work follow.</p> <p><b>Planning and documenting the exhibition</b></p>

- Schools should bear in mind that the space where an exhibition is presented does not influence the marking and does not bias marking for this task.
- A candidate who is unable to set up a formal exhibition due to an adverse circumstance may instead photograph the resolved artworks they have selected for their exhibition together as a collection.
- Candidates can add information about the alternative solutions they had to put in place for their exhibitions in their curatorial rationale.

### **Resolved artworks**

- The submission must include only those resolved pieces that the candidate selected to upload as individual artworks for assessment.

### **Exhibition photographs**

- A digital collage of the artworks to fulfil the requirements of the two exhibition photographs is also permitted. Candidates should try, if possible, to give a sense of the scale of the pieces.

### **Virtual exhibitions**

- Virtual exhibitions are not required but are permitted.
- Software to create digital 3D versions of exhibitions can be used. For virtual exhibitions candidates must submit screenshots of the virtual exhibition that they have created. IB does not accept links to external sites for the submission of an assessment task. A video or screencast file is not an accepted format for exhibition photographs.
- Candidates and schools should not incur extra cost associated with online services or software in mounting virtual exhibitions as this is not a requirement for the task.

### **Digital tools and artmaking**

- Candidates might decide to complete artwork using digital tools.
- In these cases, this should be mentioned in the Medium section of the e-Coursework upload and in the Exhibition text for that artwork. This is an artistic choice and there should be no pressure on candidates to do so should they not feel confident or should they not want to.

#### **Teacher marking and moderation**

- As usual, teachers must assess the candidate's exhibition awarding marks against each of the IA assessment criteria referring to the digital, on-screen version of the candidate's submission.
- In their supporting comments, teachers must, as usual, include any relevant information to support the assessment of the exhibition.

## DPCP dance

<b>DPCP dance</b>	<i>Advice for schools</i>
<i>Composition and analysis</i>	<p>For students who have yet to complete this task, we recognise that there will be complications doing so remotely.</p> <p>Suggestions for attempting to complete the work include:</p> <ul style="list-style-type: none"> <li>• Revisiting rehearsal footage and using this if it is deemed suitable</li> </ul>
<i>Dance Investigation</i>	<p>It is anticipated that this assessment can feasibly be completed at home by students if necessary.</p>
<i>Performance</i>	<p>For students who have yet to complete this task, we recognise that there will be complications doing so remotely.</p> <p>Suggestions for attempting to complete the work include:</p> <ul style="list-style-type: none"> <li>• Revisiting rehearsal footage of any ensemble or solo performances and using this if it is deemed suitable</li> <li>• Recording dance solo performances in a location that does not pose any health or safety risks to the student</li> </ul>

## DPCP literature and performance

<b>DPCP literature and performance</b>	<i>Advice for schools</i>
<i>Paper 1</i>	This exam has been cancelled for the May 2020 session.
<i>Written coursework</i>	<p>It is anticipated that this assessment can feasibly be completed at home by students if necessary.</p> <p>If a student has not had an opportunity to perform a selected scene from a dramatic work in class, the student may still engage in “practical exploration” of a chosen character in the text through performance. This can be done independently and/or via distance learning.</p> <p>Provided that in the practical exploration, the student considers how specific textual elements inform specific performance choices, they will be able to complete the final essay without disadvantage.</p>
<i>Transformation and oral presentation</i>	<p>This component requires a group performance followed by an individual oral. If the group performance has already been completed or can be completed off site, the individual oral can be conducted remotely following the guidelines issued for Group 1 and Group 2 courses.</p> <p>For students who have yet to complete the transformative performance, we recognise that there will be significant challenges in creating and performing the transformation collaboratively.</p> <p>Recommendations for attempting to complete the work include:</p> <ul style="list-style-type: none"> <li>• Encouraging the ensemble to collaborate online and find creative solutions to the inevitable challenges of rehearsing and performing together, such as participating in online meetings and rehearsals and performing parts of the piece individually, simultaneously online and/or remotely.</li> <li>• Suggesting changes to the chosen performance materials to ensure the piece can feasibly be performed and video recorded at home.</li> <li>• Being flexible with the ruling regarding the video recording, allowing students to be creative with how they capture and edit together parts of their performance, where these skills and technologies are available. Examiners will accept work which has been edited together from multiple pieces of video.</li> </ul>

- Encouraging students to reflect on the challenges they have encountered during this process in their oral and indicating the imaginative solutions they have found while problem-solving.