

Visual arts guide

First examinations 2016



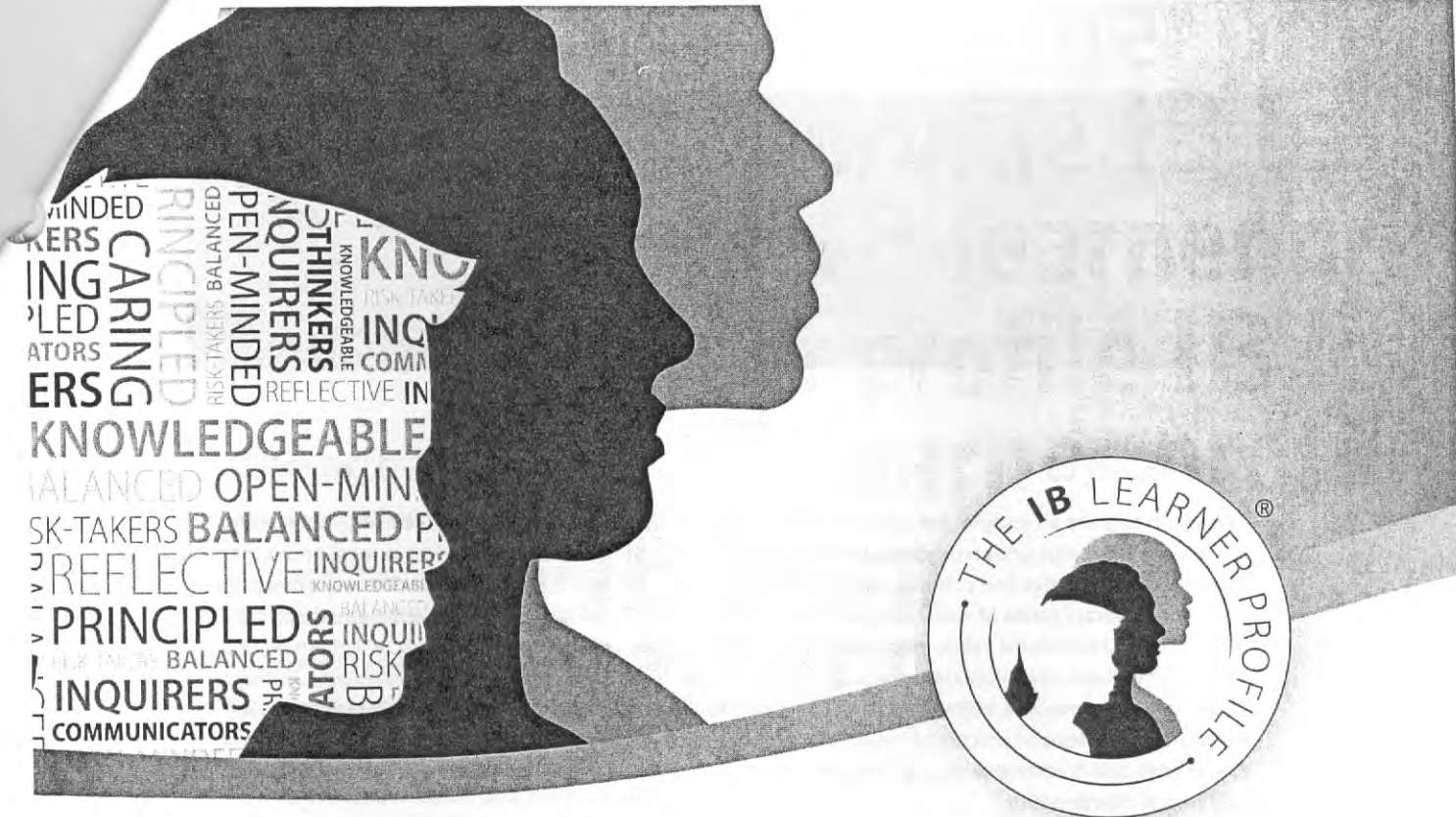
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IB mission statement

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.

To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment.

These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.



IB learner profile

The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

As IB learners we strive to be:

INQUIRERS

We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

KNOWLEDGEABLE

We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

THINKERS

We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

COMMUNICATORS

We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

PRINCIPLED

We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences.

OPEN-MINDED

We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

CARING

We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

RISK-TAKERS

We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

BALANCED

We understand the importance of balancing different aspects of our lives—intellectual, physical, and emotional—to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live.

REFLECTIVE

We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

The IB learner profile represents 10 attributes valued by IB World Schools. We believe these attributes, and others like them, can help individuals and groups become responsible members of local, national and global communities.



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Nature of the subject

Visual arts

The visual arts are an integral part of everyday life, permeating all levels of human creativity, expression, communication and understanding. They range from traditional forms embedded in local and wider communities, societies and cultures, to the varied and divergent practices associated with new, emerging and contemporary forms of visual language. They may have sociopolitical impact as well as ritual, spiritual, decorative and functional value; they can be persuasive and subversive in some instances, enlightening and uplifting in others. We celebrate the visual arts not only in the way we create images and objects, but also in the way we appreciate, enjoy, respect and respond to the practices of art-making by others from around the world. Theories and practices in visual arts are dynamic and ever-changing, and connect many areas of knowledge and human experience through individual and collaborative exploration, creative production and critical interpretation.

The IB Diploma Programme visual arts course encourages students to challenge their own creative and cultural expectations and boundaries. It is a thought-provoking course in which students develop analytical skills in problem-solving and divergent thinking, while working towards technical proficiency and confidence as art-makers. In addition to exploring and comparing visual arts from different perspectives and in different contexts, students are expected to engage in, experiment with and critically reflect upon a wide range of contemporary practices and media. The course is designed for students who want to go on to study visual arts in higher education as well as for those who are seeking lifelong enrichment through visual arts.

Supporting the International Baccalaureate mission statement and learner profile, the course encourages students to actively explore the visual arts within and across a variety of local, regional, national, international and intercultural contexts. Through inquiry, investigation, reflection and creative application, visual arts students develop an appreciation for the expressive and aesthetic diversity in the world around them, becoming critically informed makers and consumers of visual culture.

Distinction between SL and HL

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. The assessment tasks require HL students to reflect on how their own work has been influenced by exposure to other artists and for them to experiment in greater depth with additional art-making media, techniques and forms. HL students are encouraged to produce a larger body of resolved works and to demonstrate a deeper consideration of how their resolved works communicate with a potential viewer.

Aims

The arts aims

The aims of the arts subjects are to enable students to:

1. enjoy lifelong engagement with the arts
2. become informed, reflective and critical practitioners in the arts
3. understand the dynamic and changing nature of the arts
4. explore and value the diversity of the arts across time, place and cultures
5. express ideas with confidence and competence
6. develop perceptual and analytical skills.

Visual arts aims

In addition, the aims of the visual arts course at SL and HL are to enable students to:

7. make artwork that is influenced by personal and cultural contexts
8. become informed and critical observers and makers of visual culture and media
9. develop skills, techniques and processes in order to communicate concepts and ideas.

Assessment objectives

Having followed the visual arts course at SL or HL, students will be expected to:

Assessment objective 1: demonstrate knowledge and understanding of specified content

- a. Identify various contexts in which the visual arts can be created and presented
- b. Describe artwork from differing contexts, and identify the ideas, conventions and techniques employed by the art-makers
- c. Recognize the skills, techniques, media, forms and processes associated with the visual arts
- d. Present work, using appropriate visual arts language, as appropriate to intentions

Assessment objective 2: demonstrate application and analysis of knowledge and understanding

- a. Express concepts, ideas and meaning through visual communication
- b. Analyse artworks from a variety of different contexts
- c. Apply knowledge and understanding of skills, techniques, media, forms and processes related to art-making

Assessment objective 3: demonstrate synthesis and evaluation

- a. Critically analyse and discuss artworks created by themselves and others and articulate an informed personal response
- b. Formulate personal intentions for the planning, development and making of artworks that consider how meaning can be conveyed to an audience
- c. Demonstrate the use of critical reflection to highlight success and failure in order to progress work
- d. Evaluate how and why art-making evolves and justify the choices made in their own visual practice

Assessment objective 4: select, use and apply a variety of appropriate skills and techniques

- a. Experiment with different media, materials and techniques in art-making
- b. Make appropriate choices in the selection of images, media, materials and techniques in art-making
- c. Demonstrate technical proficiency in the use and application of skills, techniques, media, images, forms and processes
- d. Produce a body of resolved and unresolved artworks as appropriate to intentions

Syllabus outline

Core areas

The visual arts core syllabus at SL and HL consists of three equal interrelated areas as shown in figure 2.

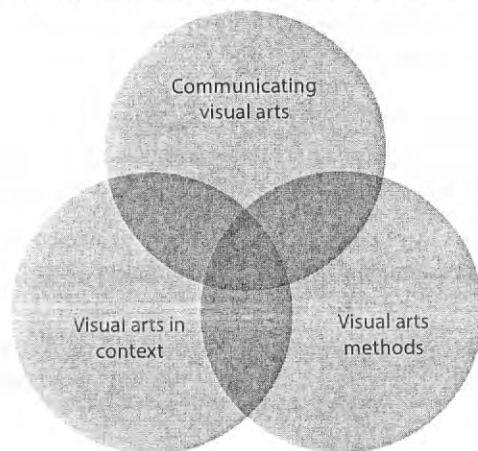


Figure 2

These core areas, which have been designed to fully interlink with the assessment tasks, must be central to the planning of the taught course that is designed and delivered by the teacher. Students are required to understand the relationship between these areas and how each area informs and impacts their work in visual arts.

Visual arts in context

The visual arts in context part of the syllabus provides a lens through which students are encouraged to explore perspectives, theories and cultures that inform and influence visual arts practice. Students should be able to research, understand and appreciate a variety of contexts and traditions and be able to identify links between them.

Through the visual arts in context area, students will:

- be informed about the wider world of visual arts and they will begin to understand and appreciate the cultural contexts within which they produce their own works
- observe the conventions and techniques of the artworks they investigate, thinking critically and experimenting with techniques, and identifying possible uses within their own art-making practice
- investigate work from a variety of cultural contexts and develop increasingly sophisticated, informed responses to work they have seen and experienced.

Visual arts methods

The visual arts methods part of the syllabus addresses ways of making artwork through the exploration and acquisition of skills, techniques and processes, and through engagement with a variety of media and methods.

Through the visual arts methods area, students will:

- understand and appreciate that a diverse range of media, processes, techniques and skills are required in the making of visual arts, and how and why these have evolved .
- engage with the work of others in order to understand the complexities associated with different art-making methods and use this inquiry to inspire their own experimentation and art-making practice
- understand how a body of work can communicate meaning and purpose for different audiences.

Communicating visual arts

The communicating visual arts part of the syllabus involves students investigating, understanding and applying the processes involved in selecting work for exhibition and public display. It engages students in making decisions about the selection of their own work.

Through the communicating visual arts area, students will:

- understand the many ways in which visual arts can communicate and appreciate that presentation constructs meaning and may influence the way in which individual works are valued and understood
- produce a body of artwork through a process of reflection and evaluation and select artworks for exhibition, articulating the reasoning behind their choices and identifying the ways in which selected works are connected
- explore the role of the curator; acknowledging that the concept of an exhibition is wide ranging and encompasses many variables, but most importantly, the potential impact on audiences and viewers.

Mapping the course

Students are required to investigate the core syllabus areas through exploration of the following practices:

- theoretical practice
- art-making practice
- curatorial practice.

The table below shows how these activities link with the core syllabus areas at both SL and HL.

	Visual arts in context	Visual arts methods	Communicating visual arts
Theoretical practice	<p>Students examine and compare the work of artists from different cultural contexts.</p> <p>Students consider the contexts influencing their own work and the work of others.</p>	<p>Students look at different techniques for making art.</p> <p>Students investigate and compare how and why different techniques have evolved and the processes involved.</p>	<p>Students explore ways of communicating through visual and written means.</p> <p>Students make artistic choices about how to most effectively communicate knowledge and understanding.</p>
Art-making practice	<p>Students make art through a process of investigation, thinking critically and experimenting with techniques.</p> <p>Students apply identified techniques to their own developing work.</p>	<p>Students experiment with diverse media and explore techniques for making art.</p> <p>Students develop concepts through processes that are informed by skills, techniques and media.</p>	<p>Students produce a body of artwork through a process of reflection and evaluation, showing a synthesis of skill, media and concept.</p>

	Visual arts in context	Visual arts methods	Communicating visual arts
Curatorial practice	<p>Students develop an informed response to work and exhibitions they have seen and experienced.</p> <p>Students begin to formulate personal intentions for creating and displaying their own artworks.</p>	<p>Students evaluate how their ongoing work communicates meaning and purpose.</p> <p>Students consider the nature of "exhibition" and think about the process of selection and the potential impact of their work on different audiences.</p>	<p>Students select and present resolved works for exhibition.</p> <p>Students explain the ways in which the works are connected.</p> <p>Students discuss how artistic judgments impact the overall presentation.</p>

To fully prepare students for the demands of the assessment tasks teachers should ensure that their planning addresses each of the syllabus activities outlined above, the content and focus of which is not prescribed. The connections between the syllabus areas and the assessment tasks can be seen in the table in the section "Linking the visual arts core syllabus areas to the assessment tasks".

The visual arts journal

Throughout the course students at both SL and HL are required to maintain a visual arts journal. This is their own record of the two years of study and should be used to document:

- the development of art-making skills and techniques
- experiments with media and technologies
- personal reflections
- their responses to first-hand observations
- creative ideas for exploration and development
- their evaluations of art practices and art-making experiences
- their responses to diverse stimuli and to artists and their works
- detailed evaluations and critical analysis
- records of valued feedback received
- challenges they have faced and their achievements.

Students should be encouraged to find the most appropriate ways of recording their development and have free choice in deciding what form the visual arts journal should take. The aim of the visual arts journal is to support and nurture the acquisition of skills and ideas, to record developments, and to critique challenges and successes. It is expected that much of the written work submitted for the assessment tasks at the end of the course will have evolved and been drawn from the contents of the visual arts journal.

Although sections of the journal will be selected, adapted and presented for assessment, the journal itself is not directly assessed or moderated. It is, however, regarded as a fundamental activity of the course.

Using the visual arts journal in assessment tasks

Key opportunities for using the visual arts journal within assessed elements of this course are highlighted in each of the assessment tasks later in this guide.



Art-making forms

Throughout the course students are expected to experience working with a variety of different art-making and conceptual forms. SL students should, as a minimum, experience working with at least two art-making forms, each selected from separate columns of the table below. HL students should, as a minimum, experience working with at least three art-making forms, selected from a minimum of two columns of the table below. The examples given are for guidance only and are not intended to represent a definitive list.

Two-dimensional forms	Three-dimensional forms	Lens-based, electronic and screen-based forms
<ul style="list-style-type: none"> • Drawing: such as charcoal, pencil, ink • Painting: such as acrylic, oil, watercolour • Printmaking: such as relief, intaglio, planographic, chine collé • Graphics: such as illustration and design 	<ul style="list-style-type: none"> • Sculpture: such as ceramics, found objects, wood, assemblage • Designed objects: such as fashion, architectural, vessels • Site specific/ephemeral: such as land art, installation, mural • Textiles: such as fibre, weaving, printed fabric 	<ul style="list-style-type: none"> • Time-based and sequential art: such as animation, graphic novel, storyboard • Lens media: such as still, moving, montage • Digital/screen based: such as vector graphics, software generated

Interaction and engagement with local artists or collections as well as visits to museums, galleries, exhibitions and other kinds of presentations provide valuable first-hand opportunities for investigation and should be used to inform student work wherever possible. Personal responses to these experiences should be documented in the visual arts journal.

Research

When carrying out research, students should be encouraged to consult a suitable range of primary and secondary sources. As well as the more obvious sources (books, websites, videos, DVDs, articles) research may also include art-making experiences and encounters such as workshops, lectures, correspondence with experts and visits to exhibitions. All sources consulted during the course must be cited following the protocol of the referencing style chosen by the school and be presented in a bibliography or as footnotes.

Linking the visual arts core syllabus areas to the assessment tasks

IB Visual Arts

As part of the core syllabus students will be expected to:
(in a variety of media selected from the art-making forms table)

Visual arts in context
Artists and why they make art

Examine and compare the work of artists from different cultures, using a range of critical methodologies. Consider the cultural contexts (historical, geographical, political, social and technological factors) influencing their own work and the work of others.

Theoretical practice

Look at different techniques for making art. Investigate and compare how and why different techniques have evolved and the processes involved.

Explore ways of communicating through visual and written means. Make artistic choices about how to most effectively communicate knowledge and understanding.

Communicating visual arts
Ways of presenting art

Make art through a process of investigation, thinking critically and experimenting with techniques. Apply identified techniques to their own developing work.

Art-making practice

Experiment with diverse media and explore techniques for making art. Develop concepts through processes that are informed by skills, techniques and media.

Produce a body of artwork through a process of reflection and evaluation, showing a synthesis of skill, media and concept.

Develop an informed response to work and exhibitions they have seen and experienced. Begin to formulate personal intentions for creating and displaying their own artworks.

Curatorial practice

Evaluate how their ongoing work communicates meaning and purpose. Consider the nature of "exhibition" and think about the process of selection and the potential impact of their work on different audiences.

Select and present resolved works for exhibition. Explain the ways in which the works are connected. Discuss how artistic judgements impact on overall presentation.

Visual arts journal

The visual arts journal underpins every aspect of the course. Students will use the journal, which can take many forms, to record all aspects of their art-making journey, including experiments with media, research, reflections, observations and personal responses. Although not directly assessed, elements of this journal will contribute directly to the work submitted for assessment.

For assessment students will be expected to:
(in a variety of media selected from the art-making forms table)

Combining all they have learned from visual arts in context, visual arts methods and communicating visual arts core syllabus areas.

1 COMPARATIVE STUDY:

Students analyse and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artifacts from different cultural contexts.

At SL:

Compare at least 3 different artworks, by at least 2 different artists, with commentary over 10-15 screens.

At HL:

As SL plus a reflection on the extent to which their work and practices have been influenced by any of the art/artists examined (3-5 screens).

2 PROCESS PORTFOLIO:

Students submit carefully selected materials which evidence their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course.

At SL: 9-18 screens.

The submitted work should be in at least two different art-making forms.

At HL: 13 - 25 screens.

The submitted work should be in at least three different art-making forms.

3 EXHIBITION:

Students submit for assessment a selection of resolved artworks from their exhibition. The selected pieces should show evidence of their technical accomplishment during the visual arts course and an understanding of the use of materials, ideas and practices appropriate to visual communication.

At SL:

4-7 pieces with exhibition text for each. A curatorial rationale (400 words maximum).

At HL:

8-11 pieces with exhibition text for each. A curatorial rationale (700 words maximum).

This table illustrates a snapshot of the visual arts course at a glance. The assessment tasks (on the right) are drawn horizontally from across the three core curriculum areas (on the left). Please refer to the relevant core syllabus or assessment tasks section of the guide for the full requirements of each area or task. Students must follow the principles of academic honesty in all their work in this visual arts course; they must ensure they acknowledge sources as well as the work, words and ideas of others in line with the consistent referencing style adopted by their school.

External assessment

The method used to assess students in visual arts is detailed assessment criteria specific to each assessment task. The assessment criteria are published in this guide and are related to the assessment objectives established for the visual arts course and the arts grade descriptors.

External assessment tasks—SL and HL

Part 1: Comparative study

Weighting: 20%

Students are required to analyse and compare artworks, objects or artifacts by different artists. This independent critical and contextual investigation should explore artworks, objects and artifacts from differing cultural contexts.

Throughout the course, students will have investigated a range of artists, styles, images and objects from a range of cultural contexts, through an integrated approach to exploring the three syllabus areas: visual arts in context, visual arts methods and communicating visual arts. Students select artworks, objects and artifacts for comparison from differing cultural contexts that may have been produced across any of the art-making forms, and that hold individual resonance for the student and have relevance to their own art-making practice. This is of particular importance to HL students.

Students at both SL and HL must examine and compare at least three pieces, at least two of which should be by different artists. It is valuable for students to have experienced at least one of the works in real time and space, such as a painting at a gallery, a sculpture in a park or an artifact from the local community that is brought into the school, although this is not essential. Good quality reproductions can be referred to when a student's location limits their access to such works first hand. The works selected for comparison and analysis should come from contrasting cultural contexts.

Students use research and inquiry skills to investigate and interpret the selected pieces, applying aspects of critical theory and methodologies to the works examined and presenting their findings as a personal and critically reflective analysis, using both visual and written forms of notation. Students must support their interpretation with references to sound and reliable sources. A recognized system of academic referencing must be used in line with the school's academic honesty policy. A candidate'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.

Preparation process

In preparation for this task, within the core syllabus students at SL and HL must have had experience of the following.

	Visual arts in context	Visual arts methods	Communicating visual arts
Theoretical practice	Examining and comparing the work of artists from different cultural contexts using a range of critical methodologies. Considering the contexts influencing their own work and the work of others.	Looking at different techniques for making art. Investigating and comparing how and why different techniques have evolved and the processes involved.	Exploring ways of communicating through visual and written means. Making artistic choices about how to most effectively communicate knowledge and understanding.
Visual arts journal	Recording their experiences and learning, together with impressions, reflections and any relevant research, in the visual arts journal.		

Students then undertake the process outlined below for assessment.

Task details

Students at both SL and HL must select at least three artworks, objects or artifacts, at least two of which should be by different artists. For each of the selected pieces, students should:

- carry out research from a range of different sources
- analyse the cultural contexts in which the selected pieces were created
- identify the formal qualities of the selected pieces
- interpret the function and purpose of the selected pieces
- evaluate the material, conceptual and cultural significance of the selected pieces to the cultural contexts within which they were created.

Students at both SL and HL should then:

- compare the selected pieces, identifying links in cultural context, formal qualities, function, purpose, material, conceptual and cultural significance
- present a list of sources used during the study.

Students at HL should also reflect on the investigation outcomes and the extent to which their own art-making practices and pieces have subsequently been influenced by artworks, objects or artifacts examined in the comparative study.

Using the visual arts journal in this task

Students should use their visual arts journal to specifically document their investigation and responses to the selected pieces. This includes their detailed interpretations, evaluations and comparisons. Students will select, adapt and present what they have recorded in their journal as the basis for the comparative study task.



Formal requirements of the task—SL

- SL students submit 10–15 screens which examine and compare at least three artworks, objects or artifacts, at least two of which need to be by different artists. The works selected for comparison and analysis should come from differing cultural contexts.
- SL students submit a list of sources used.

Formal requirements of the task—HL

- HL students submit 10–15 screens which examine and compare at least three artworks, objects or artifacts, at least two of which need to be by different artists. The works selected for comparison and analysis should come from differing cultural contexts.
- HL students submit 3–5 screens which analyse the extent to which their work and practices have been influenced by the art and artists examined.
- HL students submit a list of sources used.

Submitting assessment work

The size and format of screens submitted for assessment is not prescribed. Submitted materials are assessed on screen and students must ensure that their work is clear and legible when presented in a digital, on-screen format. Students should not scan multiple pages of work from their journals and submit them as a 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 included 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 1: Comparative study**Summary**

Part 1: Comparative study		Marks	Total
A	Analysis of formal qualities	6	30
B	Interpretation of function and purpose	6	
C	Evaluation of cultural significance	6	
D	Making comparisons and connections	6	
E	Presentation and subject-specific language	6	
F	(HL only) Making connections to own art-making practice	12	42

Part 1: Comparative study – Criteria – External assessment 20%

Mark	A - Analysis of formal qualities
	To what extent does the work demonstrate: Effective identification and analysis of the formal qualities of the selected artworks, objects and artifacts?
0	The work does not reach a standard identified by the descriptors below
1-2	The work identifies some formal qualities of the selected pieces from at least two cultural origins. There is little or no attempt at analysis.
3-4	The work identifies and describes the formal qualities of the selected pieces from at least two cultural origins. The analysis of these formal qualities is inconsistent.
5-6	The work identifies and analyses the formal qualities of the selected pieces from at least two cultural origins. The analysis of these formal qualities is consistently informed and effective.
<i>Candidates who do not examine and compare at least 3 artworks by at least 2 different artists will not be awarded a mark higher than 3 in this criteria.</i>	

Mark	B - Interpretation of function and purpose
	To what extent does the work demonstrate: Informed and appropriate interpretation of the function and purpose of the selected artworks, objects and artifacts within the cultural context in which they were created?
0	The work does not reach a standard identified by the descriptors below
1-2	The work demonstrates an interpretation of the function and purpose of the selected pieces within the cultural context in which they were created, but this is largely undeveloped, superficial or relies heavily on personal opinion.
3-4	The work demonstrates an interpretation of the function and purpose of the selected pieces within the cultural context in which they were created, although this is not always consistently informed or developed.
5-6	The work demonstrates a consistently informed and appropriate interpretation of the function and purpose of the selected pieces within the cultural context in which they were created.
<i>Candidates who do not examine and compare at least 3 artworks by at least 2 different artists will not be awarded a mark higher than 3 in this criterion.</i>	

Mark	C - Evaluation of cultural significance
	To what extent does the work demonstrate: Informed understanding of the cultural significance of the selected artworks, objects and artifacts within the specific context in which they were created?
0	The work does not reach a standard identified by the descriptors below
1-2	The work demonstrates an evaluation of the material, conceptual and cultural significance of the selected pieces within the specific context in which they were created, but this is largely undeveloped, superficial or relies heavily on personal opinion.
3-4	The work demonstrates an evaluation of the material, conceptual and cultural significance of the selected pieces within the specific context in which they were created, although this is not always consistently informed or developed.
5-6	The work demonstrates consistently informed and appropriate evaluation of the material, conceptual and cultural significance of the selected pieces within the specific context in which they were created.
<i>Candidates who do not examine and compare at least 3 artworks by at least 2 different artists will not be awarded a mark higher than 3 in this criterion.</i>	

Mark	D - Making comparisons and connections
	To what extent does the work demonstrate: Effective identification and critical analysis of the connections, similarities and differences between the selected artworks, objects and artifacts?
0	The work does not reach a standard identified by the descriptors below
1-2	The work outlines connections, similarities and differences between the selected pieces, with little critical analysis. These connections are largely superficial or inappropriate and demonstrate a basic understanding of how the pieces compare.
3-4	The work describes the connections, similarities and differences between the selected pieces, with some underdeveloped critical analysis. The connections are logical and coherent and demonstrate a sound understanding of how the pieces compare.
5-6	The work critically analyses the connections, similarities and differences between the selected pieces. These connections are logical and coherent, showing a thorough understanding of how the pieces compare.
<i>Candidates who do not examine and compare at least 3 artworks by at least 2 different artists will not be awarded a mark higher than 3 in this criterion.</i>	

Mark	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?
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 may be infrequent or with inaccuracies.
3-4	The work clearly and coherently conveys information, in a visually appropriate and legible manner, with some consistent use of appropriate subject-specific language.
5-6	The work clearly and coherently conveys information which results in a visually appropriate, legible and engaging study. Subject-specific language is used accurately and appropriately throughout.

Mark	F - Making connections to own art-making practice – HL ONLY
	To what extent does the work: Analyse and reflect on the outcomes of the comparative study investigation and on how this has influenced the student's own development as an artist, identifying connections between one or more of the selected works and the student's own art-making processes and practices?
0	The work does not reach a standard identified by the descriptors below
1-3	The work outlines the outcomes of the investigation making few or only superficial connections to their own art-making practice.
4-6	The work describes the outcomes of the investigation but without considering the implications on their own development. The student makes attempts to make connections to their own art-making practice, but these are inconsistent or superficial.
7-9	The work reflects upon the outcomes of the investigation consistently with some attempts at analysis and consideration of their own development, however this lacks depth. The student makes some meaningful connections to their own art-making practice, but these are underdeveloped.
10-12	The work analyses and reflects upon the outcomes of the investigation consistently and appropriately. The student effectively considers their own development, making informed and meaningful connections to their own art-making practice.

External assessment tasks—SL and HL

Part 2: Process portfolio

Weighting: 40%

Students at SL and HL submit carefully selected materials which demonstrate their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course. The work, which may be extracted from their visual arts journal and other sketch books, notebooks, folios and so on, should have led to the creation of both resolved and unresolved works. The selected process portfolio work should show evidence of their technical accomplishment during the visual arts course and an understanding of the use of materials, ideas and practices appropriate to visual communication. They should be carefully selected to match the requirements of the assessment criteria at the highest possible level.

The work selected for submission should show how students have explored and worked with a variety of techniques, effects and processes in order to extend their art-making skills base. This will include focused, experimental, developmental, observational, skill-based, reflective, imaginative and creative experiments which may have led to refined outcomes.

Preparation process

In preparation for this task, within the core syllabus students at SL and HL must have had experience of the following.

	Visual arts in context	Visual arts methods	Communicating visual arts
Art-making practice	Making art through a process of investigation, thinking critically and experimenting with techniques. Applying identified techniques to their own developing work.	Experimenting with diverse media and explore techniques for making art. Developing concepts through processes that are informed by skills, techniques and media.	Producing a body of artwork through a process of reflection and evaluation, showing a synthesis of skill, media and concept.
Visual arts journal	Recording their experiences and learning, together with impressions, reflections and any relevant research, in the visual arts journal.		

Students then undertake the process outlined below for assessment.

Task details

Students at SL and HL should:

- explore and work with a variety of techniques, technologies, effects and processes in order to extend their skills base, making independent decisions about the choices of media, form and purpose that are appropriate to their intentions
- reflect on their own processes as well as learning about the processes of experimenting, exploring, manipulating and refining the use of media in a variety of ways
- develop a body of work that evidences investigation, development of ideas and artworks and demonstrates a synthesis of ideas and media.

Using the visual arts journal in this task

All students should use their visual arts journal to carry out their explorations with techniques, technologies, effects and processes and to record their discoveries. They should chart and reflect on their experiments with media, their decision-making and formation of artistic intentions. Students will select, adapt and present what they have recorded in their journal as the basis for material submitted for the process portfolio task.



Academic honesty

Every image used within the process portfolio must be appropriately referenced to acknowledge the title, artist, date (where this information is known) and the source, following the protocol of the referencing style chosen by the school. Students must ensure their own original work is identified and acknowledged in the same way to ensure examiners are clear about the origins of the materials. When the student is aware that another person's work, ideas or images have influenced their conceptual or developmental work but it has not been referred to directly in their work, the source must be included as a bibliography reference within the submitted portfolio screens. The submitted screens must not include any resolved works submitted for part 3: exhibition assessment task.



Art-making forms

For SL students the submitted work must be in at least **two** art-making forms, each from separate columns of the table below. For HL students the submitted work must have been created in at least **three** art-making forms, selected from a minimum of two columns of the art-making forms table below. The examples given are for guidance only and are not intended to represent a definitive list.

Two-dimensional forms	Three-dimensional forms	Lens-based, electronic and screen-based forms
<ul style="list-style-type: none"> • Drawing: such as charcoal, pencil, ink • Painting: such as acrylic, oil, watercolour • Printmaking: such as relief, intaglio, planographic, chine collé • Graphics: such as illustration and design 	<ul style="list-style-type: none"> • Sculpture: such as ceramics, found objects, wood, assemblage • Designed objects: such as fashion, architectural, vessels • Site specific/ephemeral: such as land art, installation, mural • Textiles: such as fibre, weaving, printed fabric 	<ul style="list-style-type: none"> • Time-based and sequential art: such as animation, graphic novel, storyboard • Lens media: such as still, moving, montage • Digital/screen based: such as vector graphics, software generated

Submitted work might well include experiments undertaken during (and reflections upon) taster sessions in particular media, demonstrations of techniques, workshops, master classes, guided experimentation and studio practice experienced as part of the core syllabus activities outlined above.

Formal requirements of the task—SL

- SL students submit 9–18 screens which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities. For SL students the submitted work must be in at least **two** art-making forms, each from separate columns of the art-making forms table.

Formal requirements of the task—HL

- HL students submit 13–25 screens which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities. For HL students the submitted work must have been created in at least **three** art-making forms, selected from a minimum of two columns of the art-making forms table.

Submitting assessment work

The submitted screens must not include any resolved works submitted for part 3: exhibition assessment task.

The size and format of screens submitted for assessment is not prescribed. Submitted materials are assessed on screen and students must ensure that their work is clear and legible when presented in a digital, on-screen format. Students should not scan multiple pages of work from their journals and submit them as a 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	

Part 2: Process Portfolio – Criteria – External assessment 40%

Mark	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?
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.
<i>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.</i>	

Mark	B - Critical investigation To what extent does the work demonstrate: critical investigation of artists, artworks and artistic genres, communicating their growing awareness of how this investigation influences and impacts upon their own developing art-making practices and intentions?
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.

Mark	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?
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.

Mark	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?
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.

Mark	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?
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.

Internal assessment details—SL and HL

Part 3: Exhibition

Weighting: 40%

Students at SL and HL submit for assessment a selection of resolved artworks for their exhibition. The selected pieces should show evidence of their technical accomplishment during the visual arts course and an understanding of the use of materials, ideas and practices to realize their intentions. Students also evidence the decision-making process which underpins the selection of this connected and cohesive body of work for an audience in the form of a curatorial rationale.

During the course students will have learned the skills and techniques necessary to produce their own independent artwork in a variety of media. In order to prepare for assessment in this component, students will select the required number of pieces to best match the task requirements and demonstrate their highest achievement. Students at SL select 4–7 artworks for submission while students at HL select 8–11 artworks for submission.

The final presentation of the work is assessed in the context of the presentation as a whole (including the accompanying text) by the teacher against the task assessment criteria.

Students at HL should also develop a curatorial rationale which accompanies their original artworks (700 words maximum). This rationale explains the intentions of the student and how they have considered the presentation of work using curatorial methodologies, as well as considering the potential relationship between the artworks and the viewer.

Using the visual arts journal in this task

All students should use their visual arts journal to record their intentions for their original artworks and to reflect on the process of resolving them. Students will select, adapt and present what they have recorded in their journal as the basis for material submitted for the curatorial rationale. Students could also use their visual arts journal to plan their exhibitions, using floor plans of available spaces to decide which artworks they will display where. They might consider where the audience will enter from and how they might order the works. Students may wish to consider what relationships need to be established between works and their placement within the exhibition, along with consideration of the exhibition environment and factors which may affect the way in which their work is experienced.



Structuring the exhibition

It is expected that work developed for the exhibition will overlap or have grown from initial or in-depth investigations within part 1: comparative study and part 2: process portfolio.

Work developed for the exhibition will have been carefully supported and facilitated by both teacher-directed learning activities and independent studies by the student. In preparing for this task students will need to have engaged with a variety of skills, techniques and processes that will have enabled them to manipulate materials, media, techniques and processes in order to discover strengths and work towards technical excellence.

Art-making forms

Having worked within a range of art-making forms for part 2: process portfolio, students at both SL and HL may submit work created in any art-making form for part 3: exhibition. The submitted pieces should be selected by the student from their total body of resolved works and should represent their most successful achievements against the assessment criteria. They should be presented in a manner suitable for an audience.

Exhibition text (500 characters maximum per artwork)

Each submitted artwork should be supported by exhibition text which outlines the title, medium and size of the artwork. The exhibition text should also include a brief outline of the original intentions of the work (500 characters maximum per artwork). The exhibition text should contain reference to any sources which have influenced the individual piece. Students should indicate if objects are self-made, found or purchased within the "medium" section of the exhibition text, where applicable. Where students are deliberately appropriating another artist's image as a valid part of their art-making intentions, the exhibition text must acknowledge the source of the original image.

Collective pieces

Students are required to submit individual artworks for assessment. Where students wish to submit portions of work in the form of one collective piece (such as diptych, triptych, polyptych or series), this must be clearly stated as part of the title of the submitted piece in the exhibition text, presented in parentheses. For example: Title of the piece (diptych). The requirements for capturing and submitting collective pieces is the same as with other standard submissions, however students deciding to submit collective pieces need to be aware that there is a compromise in the size an image can be viewed when submitted as part of a collective piece which may prevent examiners from taking details that cannot be seen into account. Collective pieces that are presented without the appropriate exhibition text will be considered as distinct artworks and could lead to a student exceeding the maximum number of pieces.

Academic honesty

Artworks presented for assessment will have been made or constructed by the student. For instance, a piece of fashion design cannot be presented for assessment in realized form if the student did not create it themselves. Where the student has not created the realized piece themselves, they would still be able to submit the design of the piece as an artwork for assessment in the exhibition, but the realized piece cannot be included. Where a student has taken found objects and created art with them this is considered as constructed by the student. Students should identify if objects are self-made, found or purchased under the "medium" section when compiling the exhibition text for each of their submitted pieces. When the student is aware that another person's work, ideas or images have influenced their selected pieces for exhibition the source must be included as a bibliography reference within the exhibition text, following the protocol of the referencing style chosen by the school.



Structuring the curatorial rationale

The curatorial rationale requires SL and HL students to explain why specific artworks have been chosen and presented in a particular format. It provides students with an opportunity to explain any challenges, triumphs, innovations or issues that have impacted upon the selection and presentation of the artworks. Students should use the curatorial rationale to explain the context in which particular artworks were made and presented in order to connect the work with the viewer. In addition to this, students at HL should also explain how the arrangement and presentation of artworks contributes to the audience's ability to interpret and understand the intentions and meanings within the artworks exhibited.

SL students may find the following questions helpful when approaching this task. This structure is for guidance only and is neither prescriptive nor restrictive.

- What are you hoping to achieve by presenting this body of work? What impact will this body of work have on your audience? What are the concepts and understandings you initially intend to convey?
- How have particular issues, motifs or ideas been explored, or particular materials or techniques used?
- What themes can be identified in the work, or what experiences have influenced it?
- How does the way you have exhibited your artwork contribute to the meanings you are trying to convey to an audience?

HL students may find the following questions helpful when approaching this task. This structure is for guidance only and is neither prescriptive nor restrictive.

- What is the vision for presenting this body of work?
- How have particular issues, motifs or ideas been explored, or particular materials or techniques used?
- What themes can be identified in the work, or what experiences have influenced it?
- How does the way you have exhibited your artwork contribute to the meanings you are trying to convey to an audience?
- What strategies did you use to develop a relationship between the artwork and the viewer, for example, visual impact?
- How does the way you have arranged and presented your artworks support the relationship and connection between the artworks presented?
- What do you intend your audience to feel, think, experience, understand, see, learn, consider from the work you have selected for exhibition?

Formal requirements of the task—SL

- SL students submit a curatorial rationale that does not exceed 400 words.
- SL students submit 4–7 artworks.
- SL students submit exhibition text (stating the title, medium, size and intention of the artwork) for each selected artwork.

SL students may submit two photographs of their overall exhibition. They will not be assessed or used to assess the individual artworks.

Formal requirements of the task—HL

- HL students submit a curatorial rationale that does not exceed 700 words.
- HL students submit 8–11 artworks.
- HL students submit exhibition text (stating the title, medium, size and intention of the artwork) for each selected artwork.

HL students may submit two photographs of their overall exhibition. They will not be assessed or used to assess the individual artworks.

Internal assessment criteria—SL and HL

Summary

Part 3: Exhibition		SL marks	SL total	HL marks	HL total
A	Coherent body of works	9	30	9	30
B	Technical competence	9		9	
C	Conceptual qualities	9		9	
D	Curatorial practice	3		3	

Part 3: Exhibition – Criteria – Internal assessment 40%

Mark	A - Coherent body of works Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs/video To what extent does the submitted work communicate: a coherent collection of works which fulfil stated artistic intentions and communicate clear thematic or stylistic relationships across individual pieces?
0	The work does not reach a standard identified by the descriptors below.
1-3	The work shows little coherence through minimal communication of thematic or stylistic relationships across individual pieces. The selection and application of media, processes and techniques and the use of imagery show minimal consideration of intentions.
4-6	The work shows some coherence through adequate communication of thematic or stylistic relationships across individual pieces. Stated intentions are adequately fulfilled through the selection and application of media, processes and techniques and the considered use of imagery.
7-9	The work forms a coherent body of work through effective communication of thematic or stylistic relationships across individual pieces. Stated intentions are consistently and effectively fulfilled through the selection and application of media, processes and techniques and the considered use of imagery.
<i>Candidates who fail to submit the minimum number of artworks cannot achieve a mark higher than 6.</i>	

Mark	B - Technical competence Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs/video To what extent does the submitted work demonstrate: effective application and manipulation of media and materials; effective application and manipulation of the formal qualities?
0	The work does not reach a standard identified by the descriptors below.
1-3	The work demonstrates minimal application and manipulation of media and materials to reach a minimal level of technical competence in the chosen forms and the minimal application and manipulation of the formal qualities.
4-6	The work demonstrates adequate application and manipulation of media and materials to reach an acceptable level of technical competence in the chosen forms and the effective application and manipulation of the formal qualities.
7-9	The work demonstrates effective application and manipulation of media and materials to reach an assured level of technical competence in the chosen forms and the effective application and manipulation of the formal qualities.
<i>Candidates who fail to submit the minimum number of artworks cannot achieve a mark higher than 6.</i>	

Mark	C - Conceptual qualities Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs/video To what extent does the submitted work demonstrate: effective resolution of imagery, signs and symbols to realize the function, meaning and purpose of the art works, as appropriate to stated intentions?
0	The work does not reach a standard identified by the descriptors below.
1-3	The work demonstrates minimal elaboration of ideas, themes or concepts and demonstrates minimal use of imagery, signs or symbols, or the imagery, signs or symbols used are obvious, contrived or superficial. There is minimal communication of artistic intentions.
4-6	The work visually elaborates ideas, themes or concepts to a point of adequate realization and demonstrates the use of imagery, signs or symbols that result in adequate communication of stated artistic intentions.
7-9	The work visually elaborates ideas, themes or concepts to a point of effective realization and demonstrates the subtle use of complex imagery, signs or symbols that result in effective communication of stated artistic intentions.
<i>Candidates who fail to submit the minimum number of artworks cannot achieve a mark higher than 6.</i>	

Mark	D - Curatorial practice (SL only) Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs/video To what extent does the curatorial rationale justify: the selection, arrangement and exhibition of a group of artworks within a designated space?
0	The work does not reach a standard identified by the descriptors below.
1	The curatorial rationale partially justifies the selection and arrangement of the exhibited works or the curatorial rationale may not be an accurate representation of the exhibition.
2	The curatorial rationale mostly justifies the selection and arrangement of the exhibited works, which are presented and arranged in line with the student's stated intentions in the space made available to the student.
3	The curatorial rationale fully justifies the selection and arrangement of the exhibited works, which are presented and arranged clearly, as appropriate to the student's stated intentions within the space made available to the student.

Mark	D - Curatorial practice (HL only) Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs/video To what extent does the curatorial rationale demonstrate: the justification of the selection, arrangement and exhibition of a group of artworks within a designated space? & reflection on how the exhibition conveys an understanding of the relationship between the artworks and the viewer?
0	The work does not reach a standard identified by the descriptors below.
1	<ul style="list-style-type: none"> • The curatorial rationale partially justifies the selection and arrangement of the exhibited works or the curatorial rationale is not an accurate representation of the exhibition. • The curatorial rationale conveys little justification for the relationship between the artworks and the viewer within the space made available to the student.
2	<ul style="list-style-type: none"> • The curatorial rationale mostly justifies the selection and arrangement of the exhibited works. • The curatorial rationale mostly articulates the relationship between the artworks and the viewer within the space made available to the student.
3	<ul style="list-style-type: none"> • The curatorial rationale fully justifies the selection and arrangement of the exhibited works. • The curatorial rationale effectively articulates the relationship between the artworks and the viewer within the space made available to the student.

Glossary of command terms

Command terms for visual arts

Students should be familiar with the following key terms and phrases used in examination questions, which are to be understood as described below. Although these terms will be used frequently in examination questions, other terms may be used to direct students to present an argument in a specific way.

Command term	Assessment objective	Definition
Analyse	A02	Break down in order to bring out the essential elements or structure.
Apply	A02	Use an idea, equation, principle, theory or law in relation to a given problem or issue.
Compare and contrast	A03	Give an account of similarities and differences between two (or more) items or situations, referring to both (all) of them throughout.
Contrast	A03	Give an account of the differences between two (or more) items or situations, referring to both (all) of them throughout.
Demonstrate	A02	Make clear by reasoning or evidence, illustrating with examples or practical application.
Describe	A01	Give a detailed account.
Discuss	A03	Offer a considered and balanced review that includes a range of arguments, factors or hypotheses. Opinions or conclusions should be presented clearly and supported by appropriate evidence.
Evaluate	A03	Make an appraisal by weighing up the strengths and limitations.
Examine	A03	Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue.
Explain	A02	Give a detailed account including reasons or causes.
Explore	A02	Undertake a systematic process of discovery.
Identify	A01	Provide an answer from a number of possibilities.
Justify	A03	Give valid reasons or evidence to support an answer or conclusion.
List	A04	Give a sequence of brief answers with no explanation.
Outline	A01	Give a brief account or summary.
Present	A01	Offer for display, observation, examination or consideration.
Show	A04	Give the steps in a calculation or derivation.
To what extent	A03	Consider the merits or otherwise of an argument or concept. Opinions and conclusions should be presented clearly and supported with appropriate evidence and sound argument.