

# Visual arts guide

First examinations 2017



International Baccalaureate®  
Baccalauréat International  
Bachillerato Internacional



# Visual arts guide

First examinations 2017

## **Diploma Programme Visual arts guide**

Published February 2014  
Updated February 2017

Published on behalf of the International Baccalaureate Organization, a not-for-profit educational foundation of 15 Route des Morillons, 1218 Le Grand-Saconnex, Geneva, Switzerland by the

International Baccalaureate Organization (UK) Ltd  
Peterson House, Malthouse Avenue, Cardiff Gate  
Cardiff, Wales CF23 8GL  
United Kingdom  
Website: [www.ibo.org](http://www.ibo.org)

© International Baccalaureate Organization 2014

The International Baccalaureate Organization (known as the IB) offers four high-quality and challenging educational programmes for a worldwide community of schools, aiming to create a better, more peaceful world. This publication is one of a range of materials produced to support these programmes.

The IB may use a variety of sources in its work and checks information to verify accuracy and authenticity, particularly when using community-based knowledge sources such as Wikipedia. The IB respects the principles of intellectual property and makes strenuous efforts to identify and obtain permission before publication from rights holders of all copyright material used. The IB is grateful for permissions received for material used in this publication and will be pleased to correct any errors or omissions at the earliest opportunity.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior written permission of the IB, or as expressly permitted by law or by the IB's own rules and policy. See <http://www.ibo.org/copyright>.

IB merchandise and publications can be purchased through the IB store at <http://store.ibo.org>.

Email: [sales@ibo.org](mailto:sales@ibo.org)



## 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.





# Contents

<b>Introduction</b>	<b>1</b>
Purpose of this document	1
The Diploma Programme	2
Nature of the subject	6
Aims	12
Assessment objectives	13
Assessment objectives in practice	14
Approaches to teaching and learning in visual arts	15
<b>Syllabus</b>	<b>18</b>
Syllabus outline	18
Syllabus content	22
Linking the visual arts core syllabus areas to the assessment tasks	28
<b>Assessment</b>	<b>30</b>
Assessment in the Diploma Programme	30
Assessment outline—SL	32
Assessment outline—HL	34
External assessment	36
Internal assessment	51
<b>Appendices</b>	<b>62</b>
Glossary of command terms	62



## Purpose of this document

This publication is intended to guide the planning, teaching and assessment of visual arts in schools. Subject teachers are the primary audience, although it is expected that teachers will use the guide to inform students and parents about the subject.

This guide can be found on the subject page of the online curriculum centre (OCC) at <http://occ.ibo.org>, a password-protected IB website designed to support IB teachers. It can also be purchased from the IB store at <http://store.ibo.org>.

## Additional resources

Additional publications such as specimen papers and markschemes, teacher support materials, subject reports and grade descriptors can also be found on the OCC. Past examination papers as well as markschemes can be purchased from the IB store.

Teachers are encouraged to check the OCC for additional resources created or used by other teachers. Teachers can provide details of useful resources, for example: websites, books, videos, journals or teaching ideas.

## Acknowledgment

The IB wishes to thank the educators and associated schools for generously contributing time and resources to the production of this guide.

**First assessment 2017**

# The Diploma Programme

The Diploma Programme is a rigorous pre-university course of study designed for students in the 16 to 19 age range. It is a broad-based two-year course that aims to encourage students to be knowledgeable and inquiring, but also caring and compassionate. There is a strong emphasis on encouraging students to develop intercultural understanding, open-mindedness, and the attitudes necessary for them to respect and evaluate a range of points of view.

## The Diploma Programme model

The course is presented as six academic areas enclosing a central core (see figure 1). It encourages the concurrent study of a broad range of academic areas. Students study two modern languages (or a modern language and a classical language), a humanities or social science subject, an experimental science, mathematics and one of the creative arts. It is this comprehensive range of subjects that makes the Diploma Programme a demanding course of study designed to prepare students effectively for university entrance. In each of the academic areas students have flexibility in making their choices, which means they can choose subjects that particularly interest them and that they may wish to study further at university.



**Figure 1**  
*Diploma Programme model*

## Choosing the right combination

Students are required to choose one subject from each of the six academic areas, although they can, instead of an arts subject, choose two subjects from another area. Normally, three subjects (and not more than four) are taken at higher level (HL), and the others are taken at standard level (SL). The IB recommends 240 teaching hours for HL subjects and 150 hours for SL. Subjects at HL are studied in greater depth and breadth than at SL.

At both levels, many skills are developed, especially those of critical thinking and analysis. At the end of the course, students' abilities are measured by means of external assessment. Many subjects contain some element of coursework assessed by teachers.

## The core of the Diploma Programme model

All Diploma Programme students participate in the three course elements that make up the core of the model.

Theory of knowledge (TOK) is a course that is fundamentally about critical thinking and inquiry into the process of knowing rather than about learning a specific body of knowledge. The TOK course examines the nature of knowledge and how we know what we claim to know. It does this by encouraging students to analyse knowledge claims and explore questions about the construction of knowledge. The task of TOK is to emphasize connections between areas of shared knowledge and link them to personal knowledge in such a way that an individual becomes more aware of his or her own perspectives and how they might differ from others.

Creativity, activity, service (CAS) is at the heart of the Diploma Programme. The emphasis in CAS is on helping students to develop their own identities, in accordance with the ethical principles embodied in the IB mission statement and the IB learner profile. It involves students in a range of activities alongside their academic studies throughout the Diploma Programme. The three strands of CAS are Creativity (arts, and other experiences that involve creative thinking), Activity (physical exertion contributing to a healthy lifestyle) and Service (an unpaid and voluntary exchange that has a learning benefit for the student). Possibly, more than any other component in the Diploma Programme, CAS contributes to the IB's mission to create a better and more peaceful world through intercultural understanding and respect.

The extended essay, including the world studies extended essay, offers the opportunity for IB students to investigate a topic of special interest, in the form of a 4,000-word piece of independent research. The area of research undertaken is chosen from one of the students' six Diploma Programme subjects, or in the case of the interdisciplinary world studies essay, two subjects, and acquaints them with the independent research and writing skills expected at university. This leads to a major piece of formally presented, structured writing, in which ideas and findings are communicated in a reasoned and coherent manner, appropriate to the subject or subjects chosen. It is intended to promote high-level research and writing skills, intellectual discovery and creativity. An authentic learning experience, it provides students with an opportunity to engage in personal research on a topic of choice, under the guidance of a supervisor.

## Approaches to teaching and learning

Approaches to teaching and learning (ATL) across the Diploma Programme refers to deliberate strategies, skills and attitudes which permeate the teaching and learning environment. These approaches and tools, intrinsically linked with the learner profile attributes, enhance student learning and assist student preparation for the Diploma Programme assessment and beyond. The aims of approaches to teaching and learning in the Diploma Programme are to:

- empower teachers as teachers of learners as well as teachers of content
- empower teachers to create clearer strategies for facilitating learning experiences in which students are more meaningfully engaged in structured inquiry and greater critical and creative thinking

- promote both the aims of individual subjects (making them more than course aspirations) and linking previously isolated knowledge (concurrency of learning)
- encourage students to develop an explicit variety of skills that will equip them to continue to be actively engaged in learning after they leave school, and to help them not only obtain university admission through better grades but also prepare for success during tertiary education and beyond
- enhance further the coherence and relevance of the students' Diploma Programme experience
- allow schools to identify the distinctive nature of an IB Diploma Programme education, with its blend of idealism and practicality.

The five approaches to learning (developing thinking skills, social skills, communication skills, self-management skills and research skills) along with the six approaches to teaching (teaching that is inquiry-based, conceptually focused, contextualized, collaborative, differentiated and informed by assessment) encompass the key values and principles that underpin IB pedagogy.

## The IB mission statement and the IB learner profile

The Diploma Programme aims to develop in students the knowledge, skills and attitudes they will need to fulfill the aims of the IB, as expressed in the organization's mission statement and the learner profile. Teaching and learning in the Diploma Programme represent the reality in daily practice of the organization's educational philosophy.

## Academic honesty

Academic honesty in the Diploma Programme is a set of values and behaviours informed by the attributes of the learner profile. In teaching, learning and assessment, academic honesty serves to promote personal integrity, engender respect for the integrity of others and their work, and ensure that all students have an equal opportunity to demonstrate the knowledge and skills they acquire during their studies.

All coursework—including work submitted for assessment—is to be authentic, based on the student's individual and original ideas with the ideas and work of others always fully acknowledged at point of use and included in a list of sources. Assessment tasks that require teachers to provide guidance to students or that require students to work collaboratively must be completed in full compliance with the detailed guidelines provided by the IB for the relevant subjects.

For further information on academic honesty in the IB and the Diploma Programme, please consult the IB publications *Academic honesty in the IB educational context*, *The Diploma Programme: From principles into practice* and the *General regulations: Diploma Programme*. Specific information regarding academic honesty as it pertains to external and internal assessment tasks of this Diploma Programme subject can be found in this guide.

## Acknowledging the ideas or work of another person

Coordinators and teachers are reminded that candidates must acknowledge all sources used in work submitted for assessment. The following is intended as a clarification of this requirement.

Diploma Programme candidates submit work for assessment in a variety of forms that may include audio-visual material, text, graphs, images and/or data published in print or electronic sources. If a candidate uses

the work or ideas of another person the candidate must acknowledge the source using a standard style of referencing in a consistent manner. 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.

The IB does not prescribe which style(s) of referencing or in-text citation should be used by candidates; this is left to the discretion of appropriate faculty/staff in the candidate's school. The wide range of subjects, three response languages and the diversity of referencing styles make it impractical and restrictive to insist on particular styles. In practice, certain styles may prove most commonly used, but schools are free to choose a style that is appropriate for the subject concerned and the language in which candidates' work is written. Regardless of the reference style adopted by the school for a given subject, it is expected that the minimum information given includes: name of author, date of publication, title of source, and page numbers as applicable.

Candidates are expected to use a standard style and use it consistently so that credit is given to all sources used, including sources that have been paraphrased or summarized. When writing text a candidate must always clearly distinguish between their words and those of others by the use of quotation marks (or other method, such as indentation) followed by an appropriate citation that denotes an entry in the bibliography. If an electronic source is cited, the date of access must be indicated. Candidates are not expected to show faultless expertise in referencing, but are expected to demonstrate that all sources have been acknowledged. Candidates must be advised that audio-visual material, text, graphs, images and/or data published in print or in electronic sources that is not their own must also always attribute the source. Again, an appropriate style of referencing/citation must be used.

## Learning diversity and learning support requirements

Schools must ensure that equal access arrangements and reasonable adjustments are provided to candidates with learning support requirements that are in line with the IB documents *Candidates with assessment access requirements* and *Learning diversity and inclusion in IB programmes*.

# 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.



## Visual arts and the Diploma Programme core

### Visual arts and the extended essay

Writing an extended essay in visual arts provides students with an opportunity to undertake independent research into a topic of special interest. Students are encouraged to apply a range of skills in order to develop and explore a focused research question appropriate to visual arts in an imaginative and critical way, and to test and validate their research by considering its effect on the particular visual arts area.

The outcome of the research should be a coherent and structured piece of writing (with appropriate visuals) that effectively addresses a particular issue or research question, appropriate to the visual arts (broadly defined to include architecture, design and contemporary forms of visual culture). The research may be generated or inspired by the student's direct experience of artwork, craftwork or design, or interest in the work of a particular artist, style or period. This might be related to the student's own culture or another culture. Personal contact with artists, curators and so on is strongly encouraged, as is the use of local and other primary sources.

Examples of suitable extended essays in visual arts include the following titles:

- A critical evaluation of the ways in which Wassily Kandisky used colour
- An analysis of the extent to which African influences are evident in the work of Henry Moore (b.1898)
- An analysis of the term "apartment art" examined through the work of Xiao Lu.

Detailed guidance on extended essays in visual arts can be found in the *Extended essay guide*.

### Visual arts and CAS

Studying visual arts provides excellent opportunities for students to make links with their CAS activities. The practical and experiential nature of the subject combines effectively with a range of CAS activities that complement and counterbalance the academic rigour of the Diploma Programme. The challenge and enjoyment of CAS activities can often have a profound effect on visual arts students, who might choose to engage with CAS in the following ways.

- Participation in a range of creative activities within the school, such as art projects for school productions, designing publications and promotional materials, and exhibiting at showcase events—there is great scope for students to extend their creative thinking through participation in the planning, development and presentation of a wide range of school-based arts activities and events involving different audiences.
- Participation in a range of artistic activities, workshops and exhibitions in collaboration with others outside of the school context—these might include designing projects with organizations in the local community or creating artworks with other local schools targeted at a specific audience with specific needs.

It is important to note that CAS must be distinct from, and may not be included or used in, any aspect of the student's course requirements for any subject.

#### Teacher support material

Further opportunities for making links between the visual arts course and CAS can be found in the *Visual arts teacher support material*.



## Visual arts and TOK

The TOK course requires students to reflect on the nature of knowledge and on how we know what we claim to know. The course identifies eight ways of knowing: reason, emotion, language, sense perception, intuition, imagination, faith and memory. Students explore these means of producing knowledge within the context of various areas of knowledge: the natural sciences, the social sciences, the arts, ethics, history, mathematics, religious knowledge systems and indigenous knowledge systems. The course also requires students to make comparisons between the different areas of knowledge, reflecting on how knowledge is arrived at in the various disciplines, what the disciplines have in common and the differences between them.

Students of the arts subjects study the various artistic ways through which knowledge, skills and attitudes from different cultural contexts are developed and transmitted. These subjects allow students to investigate and reflect on the complexities of the human condition. By exploring a range of materials and technologies, students should aim to develop an understanding of the technical, creative, expressive and communicative aspects of the arts.

Students of the arts subjects have the opportunity to analyse artistic knowledge from various perspectives, and they acquire this knowledge through experiential means as well as more traditional academic methods. The nature of the arts is such that an exploration of the areas of knowledge in general, and knowledge of the different art forms specifically, can combine to help us understand ourselves, our patterns of behaviour and our relationship to each other and our wider environment.

The arts subjects complement the TOK ethos by revealing interdisciplinary connections and allowing students to explore the strengths and limitations of individual and cultural perspectives. Studying the arts requires students to reflect on and question their own bases of knowledge. In addition, by exploring other Diploma Programme subjects with an artistic bias, students can gain an understanding of the interdependent nature of knowledge through which they are encouraged to become, “active, compassionate and lifelong learners who understand that other people, with their differences, can also be right” (IB mission statement).

Questions related to TOK that a visual arts student might consider include the following.

- To what extent is artistic knowledge something which cannot be expressed in any other way?
- Are ways of knowing employed in radically different ways in the arts than in other areas of knowledge?
- To what extent does imagination play a special role in the visual arts?
- What moral responsibilities do artists have?
- How can the subjective viewpoint of an individual contribute to knowledge in the arts?
- What are the standards by which we judge artworks?
- Why might we be more concerned with process rather than product in the search for knowledge?
- Do the arts have a social function?
- To what extent is truth different in the arts, mathematics and ethics?

## Visual arts and international-mindedness

International-mindedness represents an openness and curiosity about the world and its people. It begins with students understanding themselves in order to effectively connect with others. The arts provide a unique opportunity for students to recognize the dynamic cultural influences around them. The IB Diploma Programme visual arts course gives students the opportunity to study a wide variety of visual arts disciplines and forms. Students are expected to explore and engage with art from a variety of contexts. Through making, investigating and critically analysing and appreciating differing art forms, students deepen their

understanding of the visual arts, as well as their knowledge, understanding and experience of the visual arts within the global community. They become more informed and reflective, and develop their abilities to become enriched practitioners, communicators and visual thinkers. They learn to acknowledge the aspects that appear in all art forms and art cultures, and also to recognize the unique ways in which particular cultures express and represent their values and identity visually.

#### Culture

For the purposes of this visual arts guide, “culture” is defined as learned and shared beliefs, values, interests, attitudes, products and all patterns of behaviour created by society. This view of culture includes an organized system of symbols, ideas, explanations, beliefs and material production that humans create and manipulate in their daily lives. Culture is dynamic and organic, operating on many levels in the global context—international, national, regional and local, as well as among different social groups within a society. Culture is seen as fluid and subject to change.

Culture can be seen as providing the overall framework within which humans learn to organize their thoughts, emotions and behaviours in relation to their environment, and within this framework “cultural context”, which specifically appears in both the taught syllabus and assessment tasks of the visual arts course, refers to the conditions that influence and are influenced by culture. These include historical, geographical, political, social and technological factors.

## Engaging with sensitive topics

Studying visual arts gives students the opportunity to engage with exciting, stimulating and personally relevant topics and issues. However, it should be noted that often such topics and issues can also be sensitive and personally challenging for some students. Teachers should be aware of this and provide guidance on how to approach and engage with such topics in a responsible manner. Consideration should also be given to the personal, political and spiritual values of others, particularly in relation to race, gender or religious beliefs.

As part of the collective consideration of the school, visual arts students must be supported in maintaining an ethical perspective during their course. Schools must be vigilant in ensuring that work undertaken by the student does not damage the environment, include excessive or gratuitous violence or reference to explicit sexual activity.

## Prior learning

The visual arts course at both SL and HL requires no previous experience. The course is designed to enable students to experience visual arts on a personal level and achievement in this subject is reflected in how students demonstrate the knowledge they have gained as well as the skills and attitudes they have developed that are necessary for studying visual arts. Students’ individual abilities to be creative and imaginative and to communicate in artistic form will be developed and extended through the theoretical and practical content of the visual arts course.

The visual arts course provides a relevant learning opportunity for a diverse range of students as it lays an appropriate foundation for further study in visual arts, performing arts and other related subjects. In addition, by instilling discipline and refining creative communication and collaborative skills, it offers a valuable course of study for students who may wish to pursue a career or further education studies in areas unconnected to the arts.

## Links to the Middle Years Programme

Although the visual arts course requires no formal prior learning, the IB Middle Years Programme (MYP) arts subject area provides a valuable grounding that students might find beneficial.

The MYP is designed for students aged 11 to 16. It provides a framework of learning that encourages students to become creative, critical and reflective thinkers. The MYP emphasizes intellectual challenge, encouraging students to make connections between their studies in traditional subjects and the real world. It fosters the development of skills for communication, intercultural understanding and global engagement—essential qualities for young people who are becoming global leaders.

The arts subject area in the MYP gives students the opportunity to develop as artists as well as learning about the arts through conceptual understandings essential to the discipline. Learning takes place within contexts relevant to the student, whether personal, local, national, international or globally significant. Throughout the MYP, arts students are required to use knowledge, develop skills, think creatively and respond to a variety of artworks. The MYP arts subject area, and specifically the MYP discipline of visual arts, provides a solid foundation for the Diploma Programme visual arts course.

In MYP arts, students are provided opportunities to prepare for the Diploma Programme visual arts course by:

- understanding the role of visual arts in context and using this understanding to inform their work and artistic decisions
- discovering the aesthetics of visual arts, and analysing and expressing this in various forms
- acquiring, developing and applying skills in the process of making and communicating visual arts
- being encouraged to think laterally, develop curiosity and purposefully explore and challenge boundaries
- responding to their world, to their own art and its audience, and to the visual arts of others.

In the MYP, students not only learn about the arts, they are provided with opportunities to develop themselves as artists. The MYP *Arts guide* fosters autonomous experimentation and understanding which is valued and developed further in the Diploma Programme. In thinking creatively the students become successful learners of visual arts through inquiry and problem-solving. Emphasis is placed on the artistic process allowing the students to plan, create, present, reflect and evaluate on the process of communicating visual arts. Students further develop their repertoire to engage and convey feelings, experiences and ideas and build on the skills developed in the PYP.

## Visual arts and academic honesty

### Academic honesty

Key opportunities for guiding students on academic honesty issues are highlighted in each of the assessment tasks later in this guide.



Assessment components across the arts vary considerably, from oral presentations to formal written work, from the presentation of finished works to the collection of ideas and stimuli that inspire the creative process. Although guidelines for maintaining academic honesty are consistent for all subjects and components

across the Diploma Programme, the variety and richness of tasks in the arts means that each component raises its own challenges for maintaining academic honesty. For more information please see IB publications relating to academic honesty.

## Referencing sources

If a candidate uses content from any source, including the internet, these sources must be acknowledged consistently in accordance with the school's academic honesty policy. These should be recorded in a style that clearly identifies exactly what in the student's work has been taken from another source and its origin. When a student is aware that another person's work, ideas or images have influenced their own but it has not been referred to directly in their work, the source must be cited at point of use in the student's work and then included as a list of sources. This is particularly relevant to the arts where the creative process will be the result of a contrasting range of stimuli, influences and sources of inspiration.

## Meeting formal requirements

Most of the assessment tasks in the arts are completed as coursework, and as such have strict conditions under which student work must be completed, presented and, in the case of internally assessed work, assessed. There are formal requirements that must be followed to ensure that the work received by examiners and moderators is consistent and can be assessed against the marking criteria. Since these conditions and formal requirements are designed to ensure that each candidate is given an equal opportunity to demonstrate achievement, failure to follow them is a form of academic misconduct as it can lead to candidates having an unfair advantage.

## Submitting exhibition works

Please note that any work selected for final assessment in the visual arts course must have been made or constructed by the student. For example, a piece of clothing designed as part of a student's study of fashion or a piece of jewelry cannot be presented for assessment in realized form if the student did not create it themselves. Where a student has taken found objects and created a new artwork with those found objects, the resulting artwork would be considered as a piece constructed by the student. The same principle must be applied to the use of additional elements used to create an atmosphere or a specific experience for an audience (even though any audio component will not be assessed in this visual course). If the student uses music or sound effects, for instance, they must be copyright free with appropriate citations provided or have been created by the student.

When submitting artworks for assessment, students are required to include exhibition text for each selected piece. The exhibition text outlines the title, medium, size and provides an outline of intentions and/or references to sources of inspiration for each piece. Students should identify if objects are self-made, found or purchased under the "medium" section when compiling exhibition text.

## Authenticity

Most of the assessment tasks in the arts are completed as coursework, and so have strict conditions under which student work must be completed, presented and—in the case of internally assessed work—assessed. There are also formal requirements that must be followed to ensure that the work received by examiners and moderators is consistent and can be assessed against marking criteria. Since these conditions and formal requirements are designed to provide each student with equal opportunity to demonstrate achievement, failure to follow them is a form of academic misconduct as it can lead to students being unfairly advantaged.

## **Coursework authentication form (6/VACAF)**

During the creation of assessment work in visual arts, teachers are required to meet with students at various intervals in order to discuss the progress being made by each student and to verify the origin and credibility of the coursework being created. These one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, provide the teacher with the necessary evidence to authenticate each student's work.

For some of the assessment tasks for the DP visual arts course, teachers must provide a written summary of the authentication conversations using the DP visual arts Coursework authentication form (6/VACAF), which is submitted to the IB as part of the upload of external assessment material. Further details regarding the authentication requirements for each assessment task are identified later in this guide.

By the very practical nature of arts subjects, the creation and progress of student work for some of the assessment tasks is continually witnessed by teachers. Therefore, not all components will require written teacher comments on the 6/VACAF. However, it is expected that the teacher will continue to scrutinize the ongoing work of each candidate and seek assurance that every element of the work is authentic.

# 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



# Assessment objectives in practice

This table illustrates where assessment objectives are directly addressed within the visual arts taught syllabus and assessment tasks.

	AO1				AO2				AO3				AO4			
	a	b	c	d	a	b	c	d	a	b	c	d	a	b	c	d
Core syllabus	Visual arts in context	•	•		•	•	•	•	•	•	•	•	•	•		
	Visual arts methods		•	•	•		•	•	•	•	•	•	•	•	•	•
	Communicating visual arts	•	•		•	•	•	•						•	•	•
Assessment tasks	Part 1 (SL and HL)	•	•	•		•	•			•			HL only			
	Part 2 (SL and HL)	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
	Part 3 (SL and HL)				•					•	•	•	•	•	•	•

# Approaches to teaching and learning in visual arts

## Approaches to the teaching of visual arts

The Diploma Programme visual arts course has been designed to reflect the dynamic nature of visual arts. When designing and delivering their own visual arts curriculum, it is important to note that teachers have a free choice in the selection of artists and art media, forms and studies through which to meet the requirements of the guide and from within the art-making forms table (see section “Art-making forms”).

Although the core syllabus is identified in this guide through subdivided segments, teachers are encouraged to approach the teaching of the visual arts course in a holistic way. Suggestions for taught activities are included in this guide with the intention of stimulating a broad range of exciting and engaging approaches. These approaches are not intended to be prescriptive nor restrictive activities, but are included to illustrate some of the many possible pathways that can fully prepare students for the demands of the assessment tasks. Teachers are encouraged to interpret this holistic syllabus creatively according to their local circumstances and the context of the individual school. This is an international visual arts course and how teachers choose to explore art and artists from various cultural contexts is left to their own discretion. Teachers should not only teach practices with which they themselves are familiar and about which they are knowledgeable, but should also be risk-takers and expose their students to unfamiliar traditions from around the world.

Visual arts teachers are not expected to be sources of all knowledge, deliverers of information or experts. Their role should be to actively and carefully organize learning experiences for the students, directing their study to enable them to reach their potential and satisfy the demands of the course. Students should be empowered to become autonomous, informed and skilled visual artists. No time allocation is given for any individual area of the syllabus because art-making activities will invariably cover various parts of the course. Careful planning of class activities and, where feasible, visits to exhibitions and workshops with practitioners, however, are needed to make the best use of the time and resources available.

Although the course is designed to stand on its own, some schools may wish to arrange extra-curricular activities for visitors to teach skills in some media, or for activities that may be better undertaken over a longer period of time, such as observational drawing, perhaps from life.

### Teacher support material

Key resources to underpin the delivery of this course can be found in the *Visual arts teacher support material*.



## Approaches to learning in visual arts

The visual arts course is student-centred and places student exploration at the heart of a holistic learning experience. Students have a free choice to identify, select and explore artists, artworks, cultural contexts, and media and forms for study which interest and excite them. They also have freedom to present their studies in a variety of creative ways, including presentations, demonstrations and exhibitions.

Learning about visual arts relies on action and the course must be experienced practically. Communication is essential to the visual arts and students should experience and reflect on the processes of communicating their work, and the benefits and challenges of doing so. Organization, self-management and independent study skills are important, as well as higher-order thinking skills, such as analysis and synthesis. Students should also learn to make decisions about what is relevant and useful for their own investigations and how to put their knowledge and understanding into practice, transforming ideas into action.

Through this course students should learn not only about visual arts from a variety of cultural contexts, but also about the importance of making their own practical work with integrity, informed by theory and research, with an awareness of the impact their work and ideas may have on the world.

The visual arts course encourages students to research using not only traditional academic methods but also by experimenting and coming to understandings through their own embodied experiences. The visual arts embody many of the approaches to teaching and learning (ATL) skills (social, research, thinking, communication and self-management) that empower teachers and students to facilitate meaningful learning experiences. For example, the visual arts journal, a central element of the visual arts course, brings together a number of ATL skills through the process of reflection, which features as a taught activity throughout the course.

# Syllabus outline

## Core areas

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

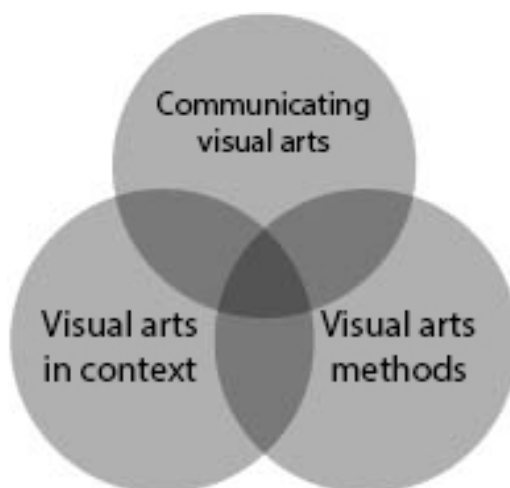


Figure 2

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
- the investigation of their own art development in the context of related art genres
- 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, especially in relation to their own art
- 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"> <li>• <b>Drawing:</b> such as charcoal, pencil, ink, collage</li> <li>• <b>Painting:</b> such as acrylic, oil, watercolour, murals</li> <li>• <b>Printmaking:</b> such as relief, intaglio, planographic, chine collé</li> <li>• <b>Graphics:</b> such as illustration and design, graphic novel, storyboard</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Carved sculpture:</b> such as carved wood, stone, block</li> <li>• <b>Modelled sculpture:</b> such as wax, polymer clays</li> <li>• <b>Constructed sculpture:</b> such as assemblage, bricolage, wood, plastic, paper, glass</li> <li>• <b>Cast sculpture:</b> such as plaster, wax, bronze, paper, plastic, glass</li> <li>• <b>Ceramics:</b> such as hand-built forms, thrown vessels, mould-made objects</li> <li>• <b>Designed objects:</b> such as models, interior design, jewellery</li> <li>• <b>Site specific/ephemeral:</b> such as land art, installation, performance art</li> <li>• <b>Textiles:</b> such as fibre, weaving, constructed textiles</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Time-based and sequential art:</b> such as stop-motion, digital animation, video art</li> <li>• <b>Lens media:</b> such as analogue (wet) photography, digital photography, montage</li> <li>• <b>Lens-less media:</b> such as photogram/rayograph, scenography, pinhole photography, cyanotype, salted paper</li> <li>• <b>Digital/screen based:</b> such as vector graphics, software developed painting, design and illustration</li> </ul>

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 both at point of use and, when required, in a list of sources.

## Syllabus content

The visual arts course provides a framework that allows teachers to choose content and activities appropriate to the school context with the precise taught activities and subject materials generated by the teacher and students. When constructing a holistic course of study, the teacher must understand and appreciate how the assessment tasks are drawn from the syllabus areas and design a curriculum which ensures that students are fully equipped and informed in accordance with the visual arts aims and assessment objectives. An integrated relationship between the core areas of visual arts in context, visual arts methods and communicating visual arts is essential throughout the course. The connections between the visual arts syllabus areas and the assessment tasks can be seen in the table “Linking the visual arts core syllabus areas to the assessment tasks”.

### Cultural context

For this visual arts guide “cultural context” refers to the conditions that influence and are influenced by culture. These include historical, geographical, political, social and technological factors.



## Visual arts in context

The visual arts in context area provides a framework for understanding the contexts of visual arts through theoretical practice, art-making practice and curatorial practice. Students are encouraged to consider works of artists from a variety of cultural contexts and consider how these contexts have influenced their creation and informed how meaning and significance is transferred to an audience. Students investigate and identify the techniques and conventions used by artists when making art and consider how the range of forms, media, processes and techniques are used to realize artistic intentions. Students are required to view artworks and respond to them in exhibition and other settings, considering how curatorial interventions can also contribute to the ways works are perceived. Students are required to explore this area through a variety of art-making forms.

The visual arts in context area should provide a range of opportunities for students to explore theoretical practice, art-making practice and curatorial practice.

### Theoretical practice

Teachers must ensure that students at SL and HL have experience of examining and comparing the work of artists from different times, places and cultures, using a range of critical methodologies, considering the cultural contexts influencing their own work and the work of others.

Students should develop the ability to research and analyse art-making practices from a variety of cultural contexts and to make informed comparisons between them. Students should be guided through the process of critical analysis, identifying and critiquing the formal qualities of a range of artworks, objects and artifacts from a range of origins. They should interpret the function and purpose of works, evaluate their significance within the cultural contexts in which they were created, and compare and contrast different pieces, demonstrating that they are able to articulate their understanding in both visual and written forms. Within the “cultural context”, students should be encouraged to consider the historical, political, social, aesthetic and intellectual contexts from which art can evolve and to which it can contribute.



Taught activities for this area might include:

- an introduction to the use of the visual arts journal as a record of individual inquiry and investigation, with particular emphasis on how to appropriately cite sources
- demonstrations, discussions, oral and written presentations about how to begin critiquing artworks, with reference to various cultural contexts, differing art forms and artists
- lessons in art history—these might include an overview of developments and movements from earliest times to the present day, the provision of timelines for reference, with accompanying contextual background (such as historical and sociopolitical influences, cultural and technological achievements and events)
- identifying and engaging with available secondary sources (such as books and audio-visual materials) through the use of the art department library, school resource centre or appropriate art-specific internet sites
- identifying and discussing the formal qualities of particular works as a whole class
- providing an introduction to a range of models for analysing, critiquing, interpreting and deconstructing artworks, offering opportunities for students to engage with these and become familiar with them
- identifying and engaging with primary and secondary sources such as galleries, libraries and working artists
- learning models for engaging in arts based research
- learning how to engage in art criticism or responding to art
- learning specialist art vocabulary and terms through the use of a glossary.

## Art-making practice

Teachers must ensure that students at SL and HL have experience of making art through a process of investigation, thinking critically and experimenting with techniques, applying identified techniques to their own developing work.

Students should be given the opportunity to experiment with art-making practices they have identified in their research and their analysis of art-making practices from a variety of cultural contexts. They should engage with artists and artworks that particularly inspire them and experiment with the skills, media, materials, techniques and processes involved. These can take the form of simple transcriptions, through which the students seek to find out how particular elements of artworks have been created or how specific effects have been achieved, or more in-depth studies through which students follow a process through to creating a larger body of work inspired by the artist, artwork or artifact. To enable students to develop proficiency in their own preferred areas of expertise as they progress through the course it is expected that they will have been exposed to a breadth of contrasting skills, techniques, media, production processes, materials and practices and incorporate these into their own repertoire of art-making strategies.

Taught activities for this area might include:

- technical instruction and demonstrations in the use of particular media (such as oil painting, ink drawing, clay modeling, digital techniques and so on) with reference to particular artists
- investigating the historical and technological changes and developments of particular media and techniques
- hands-on, guided workshop sessions for students in the use of media and techniques, supported by visiting specialists where appropriate

- guided projects influenced by particular artists, with particular reference to the media and techniques used and the methods involved
- associated relevant class theory lessons (such as colour theory, history of pigments and so on).

## Curatorial practice

Teachers must ensure that students at SL and HL have experience of developing an informed response to work, with students beginning to formulate personal intentions for creating and displaying their own artworks.

Students must be encouraged to develop their own informed individual responses to work and exhibitions they have seen and experienced. They should begin to formulate their own intentions for making original artworks and identify inspirations from a variety of different sources. Students should be capable of clearly expressing their own unique voice through their art-making.

Taught activities for this area might include:

- guided visits to local galleries and community arts initiatives, with particular attention to the curatorial aspects and to identifying individual artists' purposes, influences and inspirations through their artist statements
- sharing feedback after such visits in a variety of forms (teacher-led, pair and group discussions and presentations, written reflections in the visual arts journal and occasionally more formal assignments)
- consideration of how students' own work will be affected by that of other artists. Discussions might include the use of transcription as a valid learning tool and the role of appropriation in visual arts work
- creating Mind Maps® of individual ideas for artwork as inspired by work seen elsewhere.

## Visual arts methods

The visual arts methods area of the course allows students to explore the different processes involved in art-making. It should provide students with the opportunity to develop the necessary skills and techniques required to make art as well as to observe and reflect upon their own developing art practice. Students should be encouraged to identify their preferred modes of working, their preferred use of media, techniques and processes and begin to realize their strengths and intentions. Students are required to explore this area through a variety of different art-making forms.

The visual arts methods area should provide a range of opportunities for students to explore theoretical practice, art-making practice and curatorial practice.

## Theoretical practice

Teachers must ensure that students at SL and HL have experience of looking at different techniques for making art, investigating and comparing how and why different techniques have evolved and the processes involved.

Students should look at different practices for making art from a variety of cultural contexts. They should investigate how different techniques and practices have evolved and through this be able to articulate an understanding of the range of possible approaches to creating original artwork.

Taught activities for this area might include:

- investigating how processes in art have changed and how media or techniques have developed or technologically evolved over time
- familiarization with various art genres, styles, regional schools and associations

- presentation of the range of media, techniques and equipment available to students within the art department and elsewhere within the school
- identification of expertise available to students, within the school and locally (such as local practising artists, the areas of special interest of art department staff and other relevant staff expertise in ICT, design technology and so on)
- demonstrations of available practices and techniques as used by a range of artists and provision of practical guides (such as books, audio-visual material and so on) which deal with specific techniques.

## Art-making practices

Teachers must ensure that students at SL and HL have experience of experimenting with diverse media, exploring techniques for making art and developing concepts through processes that are informed by skills, techniques and media.

Students should experiment with a variety of different media, techniques and processes that are appropriate to their own contexts, conceptual development and intentions.

Taught activities for this area might include:

- group or whole-class workshops and demonstrations as well as individual studio practice to facilitate individual experiences in media and techniques (including two-dimensional forms, three-dimensional forms and lens-based, electronic and screen-based forms) with particular reference to the historical development of processes and techniques and different cultural and traditional uses of these
- guiding students to consider and record the potential of these experiences in the visual arts journal, reflecting on students' individual intentions and ideas
- visual recordings of individual student practical processes
- exploring digital means of capturing art-making practice as it occurs and creating a record of experimentation and exploration with acquired skills.

## Curatorial practice

Teachers must ensure that students at SL and HL have experience of evaluating how their ongoing work communicates meaning and purpose, considering the nature of "exhibition" and thinking about the process of selection and the potential impact of their work on different audiences.

Students should be encouraged to reflect upon their developing work with particular focus on how the intended meaning and purpose are communicated. Students need to identify opportunities for further development in the work being undertaken. Students should be encouraged to consider the nature of "exhibition" and consider the role and functions of galleries and museums. They should critique their successes and failures in relation to their intentions and consider how their developing work might impact on an audience if presented for public display.

Taught activities for this area might include:

- talks given by visiting artists about how they put together exhibitions of their own work, with particular emphasis on deciding what to include, what to leave out and why
- looking at and critiquing exhibition reviews in journals
- TOK-linked discussions about the ethics of museums and curatorial artifacts
- exemplar sessions led by the teacher or visiting artist which detail art projects from inquiry and ideas, action and development, application of techniques to concepts, through to evaluation and reflection upon work in progress and/or final product—students are taught to critique in terms of meaning, purpose and success in communication of the idea(s) and development of technique

- student presentations in the same vein, with group discussions and feedback
- renewed approaches and application to individual studio work following these review sessions
- use of the visual arts journal to identify not only successes, but also reflecting on “finest failures” within the art-making process and considering how these might drive further experimentation and inquiry.

## Communicating visual arts

The communicating visual arts area of the course leads on from, and is informed by, the visual arts in context and visual arts methods core syllabus areas. As students begin to resolve a range of developing pieces of art, it encourages them to engage with the breadth of curatorial strategies that underpin exhibitions and the presentation of work for an audience. It involves them thinking about the process of selecting and rejecting works for exhibition, and considering how they can best be displayed. Students can consider chronological or thematic methods of display, making technical or conceptual connections between works and considering how this may influence the way the audience perceive the works of art. They will demonstrate understanding of how form, media and composition affect meaning.

The communicating visual arts area should provide a range of opportunities for students to explore theoretical practice, art-making practice and curatorial practice.

### Theoretical practice

Teachers must ensure that students at SL and HL have experience of exploring ways of communicating through visual and written means, making artistic choices about how to most effectively communicate knowledge and understanding.

Students are encouraged to identify how their own work or that of others fulfills stated intentions and what meanings are communicated and how. They will understand that the concept of an exhibition is broad and encompasses many variables. They will investigate where and why finished pieces are selected for public display, explore the role of the curator and curatorial practices, and begin to understand and appreciate the decision-making process involved in communicating with audiences and presenting work. This syllabus area also examines the impact that diverse modes of presentation can have on an audience or viewers.

Taught activities for this area might include:

- guided investigations into the role of the curator and curatorial practices through visits to galleries and artists’ studios, reviewing catalogues for local exhibitions, presentations by visiting artists and exploration of alternative display spaces—this is supported by individual research with entries in the visual arts journal and shared oral feedback
- the study of artist statements and accepted conventions for titling and annotating exhibited works
- practice in applying the knowledge gained to their own work and that of others through the creation of mini-exhibitions of students’ own work supported by appropriate artist statements, with attention to display and labeling
- curating an imaginary exhibition, identifying an appropriate exhibition context, selecting a particular artist’s work or using artwork from a selected movement, culture or tradition and producing appropriate accompanying documentation.

### Art-making practice

Teachers must ensure that students at SL and HL have experience of producing a body of artwork through a process of reflection and evaluation, showing a synthesis of skill, media and concept.

Students will develop their own work for presentation, consider what messages they want to communicate about it to an audience and begin selecting a sample for exhibition. Students will produce a body of their own resolved and unresolved artworks that demonstrate both technical proficiency and conceptual strengths.

Taught activities for this area might include:

- reviewing resolved and unresolved works, individual reflection and guided decision-making
- regular individual drafting and redrafting of artist statements of intention
- ongoing individual guided studio work, in the light of student's own developing artist statements
- workshops in presentation techniques which include refining personal statements, matting, mounts, layout and producing exhibition text.

## Curatorial practice

Teachers must ensure that students at SL and HL have experience of selecting and presenting resolved works for exhibition, explaining the ways in which the works are connected and discussing how artistic judgments impact the overall presentation.

Students will select a sample of resolved work and reflect on what makes these effective pieces for exhibition, particularly in response to their own clearly stated intentions and the messages they wanted to communicate about their artwork. The taught syllabus should be flexible enough to ensure that students can create and display a range of artworks. An integral part of this experience is the process of self-reflection and an awareness of how viewers can engage with artwork in different kinds of exhibition contexts and venues.

Taught activities for this area might include:

- learning how to engage in art criticism or responding to art via various models
- practice in compiling reflective commentaries on individual artworks
- individual presentations supported by group and class discussions which consider work for exhibition—this process involves identifying projects and pieces which communicate and interest the viewer as well as critiquing work from a technical point of view; discussions focus on improving and developing work in progress
- modeling and monitoring student compilation of exhibition text and other accompanying written material; students identify, contextualize and justify their selections for exhibition.

### Teacher support material

The suggestions for taught activities outlined above are intended to stimulate a broad range of exciting and engaging approaches to fulfilling the requirements of the course. These are not intended to be prescriptive nor restrictive activities, but to illustrate some of the many possible pathways to fully preparing students for the demands of the assessment tasks. Further resources to underpin the planning and delivery of this course can be found in the *Visual arts teacher support material*.



# Linking the visual arts core syllabus areas to the assessment tasks

		As part of the core syllabus students will be expected to: (in a variety of media selected from the art-making forms table)		For assessment students will be expected to: (in a variety of media selected from the art-making forms table)					
		Visual arts in context <i>Artists and why they make art</i>	Visual arts methods <i>Ways of making artwork</i>	Communicating visual arts <i>Ways of presenting art</i>	Ext/ Int	SL	HL		
Practices	Theoretical practice	Examine and compare the work of artists from different times, places and 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.	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.	PART 1	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 additional screens).	20%	20%
	Art-making practice	Make art through a process of investigation, thinking critically and experimenting with techniques. Apply identified techniques to their own developing work.	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.		PART 2	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.	40%

		As part of the core syllabus students will be expected to: (in a variety of media selected from the art-making forms table)			For assessment students will be expected to: (in a variety of media selected from the art-making forms table)		
		Visual arts in context <i>Artists and why they make art</i>	Visual arts methods <i>Ways of making artwork</i>	Communicating visual arts <i>Ways of presenting art</i>	Ext/ Int	SL	HL
Practices	Curatorial practice	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.	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 judgments impact the overall presentation.	<p><b>Exhibition:</b> 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.</p> <p>At SL: 4–7 art pieces with exhibition text for each. Two exhibition photographs. A curatorial rationale (400 words maximum).</p> <p>At HL: 8–11 art pieces with exhibition text for each. Two exhibition photographs. A curatorial rationale (700 words maximum)</p>	40%	40%
	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	PART 3			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 task sections of this 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 always acknowledge sources as well as the work, words and ideas of others in line with the consistent referencing style adopted by their school.	

# Assessment in the Diploma Programme

## General

Assessment is an integral part of teaching and learning. The most important aims of assessment in the Diploma Programme are that it should support curricular goals and encourage appropriate student learning. Both external and internal assessments are used in the Diploma Programme. IB examiners mark work produced for external assessment, while work produced for internal assessment is marked by teachers and externally moderated by the IB.

There are two types of assessment identified by the IB.

- Formative assessment informs both teaching and learning. It is concerned with providing accurate and helpful feedback to students and teachers on the kind of learning taking place and the nature of students' strengths and weaknesses in order to help develop students' understanding and capabilities. Formative assessment can also help to improve teaching quality, as it can provide information to monitor progress towards meeting the course aims and objectives.
- Summative assessment gives an overview of previous learning and is concerned with measuring student achievement.

The Diploma Programme primarily focuses on summative assessment designed to record student achievement at, or towards the end of, the course of study. However, many of the assessment instruments can also be used formatively during the course of teaching and learning, and teachers are encouraged to do this. A comprehensive assessment plan is viewed as being integral with teaching, learning and course organization. For further information, see the IB *Programme standards and practices* document.

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment, and not in relation to the work of other students. For further information on assessment within the Diploma Programme please refer to the publication *Diploma Programme assessment: principles and practice*.

To support teachers in the planning, delivery and assessment of the Diploma Programme courses, a variety of resources can be found on the OCC or purchased from the IB store (<http://store.ibo.org>). Additional publications such as specimen papers and markschemes, teacher support materials, subject reports and grade descriptors can also be found on the OCC. Past examination papers as well as markschemes can be purchased from the IB store.

## Methods of assessment

The IB uses several methods to assess work produced by students.

### Assessment criteria

Assessment criteria are used when the assessment task is open-ended. Each criterion concentrates on a particular aspect of knowledge, understanding or skill that students are expected to demonstrate. An assessment objective describes what students should be able to do, and assessment criteria describe how well they should be able to do it. Using assessment criteria allows discrimination between different



answers and encourages a variety of responses. Each criterion comprises a set of hierarchically ordered level descriptors. Each level descriptor is worth one or more marks. Each criterion is applied independently using a best-fit model. The maximum marks for each criterion may differ according to the criterion's importance. The marks awarded for each criterion are added together to give the total mark for the piece of work.

## Markbands

Markbands are a comprehensive statement of expected performance against which responses are judged. They represent a single holistic criterion divided into level descriptors. Each level descriptor corresponds to a range of marks to differentiate student performance. A best-fit approach is used to ascertain which particular mark to use from the possible range for each level descriptor.

## Analytic markschemes

Analytic markschemes are prepared for those examination questions that expect a particular kind of response and/or a given final answer from students. They give detailed instructions to examiners on how to break down the total mark for each question for different parts of the response.

## Marking notes

For some assessment components marked using assessment criteria, marking notes are provided. Marking notes give guidance on how to apply assessment criteria to the particular requirements of a question.

## Inclusive assessment arrangements

Inclusive assessment arrangements are available for candidates with assessment access requirements. These arrangements enable candidates with diverse needs to access the examinations and demonstrate their knowledge and understanding of the constructs being assessed.

The IB document *Candidates with assessment access requirements* provides details on all the inclusive assessment arrangements available to candidates with learning support requirements. The IB document *Learning diversity and inclusion in IB programmes* outlines the position of the IB with regard to candidates with diverse learning needs in the IB programmes. For candidates affected by adverse circumstances, the IB documents *General regulations: Diploma Programme* and the *Handbook of procedures for the Diploma Programme* provide details on access consideration.

## Responsibilities of the school

The school is required to ensure that equal access arrangements and reasonable adjustments are provided to candidates with learning support requirements that are in line with the IB documents *Candidates with assessment access requirements* and *Learning diversity and inclusion in IB programmes*.

### Teacher support material

Please note that the advice for structuring assessment materials contained within each of the assessment tasks is for guidance only and is not intended to be prescriptive nor restrictive. Further examples of how to structure assessment work can be found in the *Visual arts teacher support material*.



# Assessment outline—SL

## First assessment 2016

Assessment tasks	Weighting
<p><b>External assessment</b></p> <p><b>Part 1: Comparative study</b></p> <p>Students at SL analyse and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artifacts from differing cultural contexts.</p> <ul style="list-style-type: none"> <li>• SL students submit 10–15 screens which examine and compare at least three artworks, at least two of which should be by different artists. The work selected for comparison and analysis should come from contrasting contexts (local, national, international and/or intercultural).</li> <li>• SL students submit a list of sources used.</li> </ul>	<p><b>20%</b></p>
<p><b>Part 2: Process portfolio</b></p> <p>Students at SL submit carefully selected materials which evidence their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course.</p> <ul style="list-style-type: none"> <li>• 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 <b>two</b> art-making forms, each from separate columns of the art-making forms table.</li> </ul>	<p><b>40%</b></p>

Assessment tasks	Weighting
<p><b>Internal assessment</b></p> <p>This task is internally assessed by the teacher and externally moderated by the IB at the end of the course.</p> <p><b>Part 3: Exhibition</b></p> <p>Students at SL 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.</p> <ul style="list-style-type: none"> <li>• SL students submit a curatorial rationale that does not exceed 400 words.</li> <li>• SL students submit 4–7 artworks.</li> <li>• SL students submit exhibition text (stating the title, medium, size and intention) for each selected artwork.</li> </ul> <p>SL students must submit two photographs of their overall exhibition. These exhibition photographs provide an understanding of the context of the exhibition and the size and scope of the works. While the photographs will not be used to assess individual artworks, they also give the moderator insight into how a candidate has considered the overall experience of the viewer in their exhibition.</p>	<p><b>40%</b></p>

# Assessment outline—HL

## First assessment 2016

Assessment tasks	Weighting
<p><b>External assessment</b></p> <p><b>Part 1: Comparative study</b></p> <p>Students at HL analyse and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artefacts from differing cultural contexts.</p> <ul style="list-style-type: none"> <li>HL students submit 10–15 screens which examine and compare at least three artworks, at least two of which need to be by different artists. The works selected for comparison and analysis should come from contrasting contexts (local, national, international and/or intercultural).</li> <li>HL students submit 3–5 additional screens which analyse the extent to which their work and practices have been influenced by the art and artists examined.</li> <li>HL students submit a list of sources used.</li> </ul>	<b>20%</b>
<p><b>Part 2: Process portfolio</b></p> <p>Students at HL submit carefully selected materials which evidence their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course.</p> <ul style="list-style-type: none"> <li>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 <b>three</b> art-making forms, selected from a minimum of two columns of the art-making forms table.</li> </ul>	<b>40%</b>

Assessment tasks	Weighting
<p><b>Internal assessment</b></p> <p>This task is internally assessed by the teacher and externally moderated by the IB at the end of the course.</p> <p><b>Part 3: Exhibition</b></p> <p>Students at HL 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.</p> <ul style="list-style-type: none"> <li>• HL students submit a curatorial rationale that does not exceed 700 words.</li> <li>• HL students submit 8–11 artworks.</li> <li>• HL students submit exhibition text (stating the title, medium, size and intention) for each selected artwork.</li> </ul> <p>HL students must submit two photographs of their overall exhibition. These exhibition photographs provide an understanding of the context of the exhibition and the size and scope of the works. While the photographs will not be used to assess individual artworks, they also give the moderator insight into how a candidate has considered the overall experience of the viewer in their exhibition.</p>	<p><b>40%</b></p>

# 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. Candidates are required to submit the list of sources used and in-text referencing is required throughout the comparative study. 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 that they need to be able to reference, 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 (that they must be able to reference)
- 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.



### The role of the teacher

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the core syllabus activities outlined above. This assessment task must not be teacher led and students must be made fully aware of the assessment criteria against which their work will be judged.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student. The key outcomes of these one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, must be summarized by the teacher on the DP visual arts Coursework authentication form (6/VACAF), which is submitted to the IB as part of the upload of external assessment material. This form can be found on the visual arts page of the OCC.

The teacher should discuss the choice of selected artworks, objects and artifacts with each student. It is important that the selected pieces are the student's own choice. Teachers should also ensure that the students are acknowledging all sources used and referencing them appropriately.

Teachers should read and give advice to students on one draft of the comparative study. The teacher should provide oral or written advice on how the comparative study could be improved, but should not edit the draft. The next version handed to the teacher must be the final version for submission.

### Structuring the comparative study

Students should articulate their understanding through both visual and written forms, depending on the most appropriate means of presenting and communicating their findings. While the comparative study may include text-based analysis, it may also include diagrammatic and graphic elements such as annotated sketches and diagrams, annotations on copies of artworks as well as other visual organizing techniques (such as flowcharts, relative importance graphs, concept webs and Mind Maps®). An introduction to the study should summarize the scope of the investigation from which the focus artworks, objects and artifacts have been selected. Students should aim for a balance of visual and written content, and use an appropriate means of acknowledging sources. Students must ensure that their work makes effective use of subject-specific language where appropriate.

For each of the selected artworks, objects or artifacts, students at both SL and HL are encouraged to focus their analysis and interpretation of works through consideration of the role of the artist, the artwork, the audience and the cultural context. The scope and scale of the comparative study task will depend largely on the materials selected for investigation. Students may wish, however, to adapt the following structure to suit their needs. This structure is for guidance only and is neither prescriptive nor restrictive.



**Introduction**

Students summarize the scope of the investigation from which the focus artworks, objects and artifacts have been selected, and any thematic or conceptual framework used to draw the investigation together.

**The artworks, objects or artifacts and their contexts**

Students summarize their research from a range of different sources and present their inquiry into the identification and interpretation of selected artworks, objects and artifacts. They also explain how they have applied a range and combination of critical theories and methodologies to the works. Areas of investigation might include:

- identification of the cultural contexts of the selected pieces
- identification and analysis of the formal qualities of the selected pieces (elements such as shape/form, space, tone, colour, line, texture and principles such as balance, rhythm, proportion, emphasis, pattern, variety)
- analysis and understanding of the function and purpose of the selected pieces (such as the meanings of motifs, signs and symbols used in the work)
- analysis and evaluation of the material, conceptual and cultural significance of the pieces and the cultural contexts in which they were created.

**Making connections**

Students present their comparisons of the different pieces, clearly identifying links between them.

These comparisons might include:

- comparing and contrasting the cultural contexts of the selected pieces
- comparing and contrasting the formal qualities of the selected pieces
- comparing and contrasting the function and purpose of the selected pieces
- comparing and contrasting the material, conceptual and cultural significance of the pieces.

**Connecting to own art-making practice (HL only)**

Students analyse and evaluate their research outcomes and the extent to which their own art-making practices and pieces have subsequently been influenced by artworks, objects, artifacts and their creators examined in the comparative study. These influences and personal connections, which should be evidenced in both visual and written forms, might include:

- cultural context
- formal qualities
- function and purpose
- materials, conceptual and cultural significance.

When referring to their own artwork and practices, HL students must be sure to identify and acknowledge their own artworks with the same rigorous attention to detail as with images from other sources.

**Sources**

Students must cite any source at point of use and include a list of sources used during the study.

**Academic honesty**

Every image used within the comparative study must be appropriately referenced to acknowledge the title, artist, medium and date (where this information is known) and the source, following the protocol of the referencing style chosen by the school. When HL students include any images of their own original work, these must also be identified and acknowledged in the same way. Candidates are required to submit the list of sources that they used and in-text referencing is required throughout the comparative study.



### 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 additional 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*. 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	Identification and analysis of formal qualities	6	30
B	Analysis and understanding of function and purpose	6	
C	Analysis and evaluation of cultural significance	6	
D	Making comparisons and connections	6	
E	Presentation and subject-specific language	6	
F	<b>(HL only)</b> Making connections to own art-making practice	12	42

## Criteria

### A. Identification and analysis of formal qualities

To what extent does the work demonstrate:

- informed identification and analysis of the formal qualities of the selected artworks, objects and artifacts?

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below
1–2	The work provides an outline of the formal qualities of the selected pieces but this is limited, superficial or relies heavily on personal opinion.
3–4	The work provides a largely descriptive account of the identified formal qualities of the selected pieces. There is some evidence of informed analysis, but this is underdeveloped.
5–6	The work provides a consistent, insightful and informed identification and analysis of the formal qualities of the selected pieces.

### B. Analysis and understanding of function and purpose

To what extent does the work demonstrate:

- informed analysis and understanding of the function and purpose of the selected artworks, objects and artifacts within the cultural context in which they were created?

Candidates who do not examine and compare at least three artworks by at least two different artists from at least two contrasting cultural contexts will not be awarded a mark higher than 2 in this criterion.

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below
1–2	The work provides an outline of the function and purpose of the selected pieces, but this is limited, superficial or relies heavily on personal opinion.
3–4	The work provides a largely descriptive account of the function and purpose of the selected pieces from at least two contrasting cultural contexts. There is some evidence of informed analysis and understanding, but these are not fully developed.
5–6	The work provides a consistent, insightful and informed analysis and demonstrates thorough understanding of the function and purpose of the selected pieces from at least two contrasting cultural contexts.

### C. Analysis and evaluation of cultural significance

To what extent does the work demonstrate:

- informed analysis and evaluation of the cultural significance of the selected artworks, objects and artifacts within the specific context in which they were created (such as the cultural, sociopolitical and historical significance of the works, with respect to the original audience and purpose, as well as to a contemporary audience)?

Candidates who do not examine and compare at least three artworks by at least two different artists from at least two contrasting cultural contexts will not be awarded a mark higher than 2 in this criterion.

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below
1–2	The work provides an outline of the material, conceptual and cultural significance of the selected pieces, but this is limited, superficial or relies heavily on personal opinion.
3–4	The work provides a largely descriptive account of the material, conceptual and cultural significance of the selected pieces from at least two contrasting cultural contexts. There is some evidence of informed analysis and evaluation, but these are not fully developed.
5–6	The work provides a consistently insightful and informed analysis and thorough evaluation of the material, conceptual and cultural significance of the selected pieces from at least two contrasting cultural contexts.

#### D. Making comparisons and connections

To what extent does the work demonstrate:

- effective critical analysis and discussion of the connections, similarities and differences between the selected artworks, objects and artifacts?

Candidates who do not examine and compare at least three artworks by at least two different artists 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
1–2	The work outlines connections, similarities and differences between the selected pieces, with little analysis. These connections are largely superficial or inappropriate and demonstrate a basic understanding of how the pieces compare and contrast.
3–4	The work analyses and describes the connections, similarities and differences between the selected pieces, with some critical analysis. The connections are logical and coherent and demonstrate an adequate understanding of how the pieces compare and contrast.
5–6	The work critically analyses and discusses the connections, similarities and differences between the selected pieces. These connections are logical and coherent, showing a thorough understanding of how the pieces compare and contrast.

#### 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 is limited or inconsistent in conveying information clearly or in a visually appropriate manner. The work contains some appropriate subject-specific language, but this is limited.

Mark	Descriptor
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 creative and legible study that enhances the impact of the work and the reader's understanding. Subject-specific language is used accurately and appropriately throughout.

### At HL only

#### F. Making connections to own art-making practice

To what extent does the work:

- analyse and evaluate 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?

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below
1–3	The work outlines the outcomes of the investigation in a limited way. There are few or only superficial connections to their own art-making practice.
4–6	The work provides some analysis of the outcomes of the investigation. The student describes the extent to which their own art-making and pieces have been influenced by artworks, objects and artifacts examined in the comparative study, making inconsistent or incomplete connections.
7–9	The work provides an analysis of the outcomes of the investigation. The student explains the extent to which their own art-making and pieces have been influenced by artworks, objects and artifacts examined in the comparative study, making adequate connections.
10–12	The work provides a consistent and insightful evaluation on the outcomes of the investigation. The student effectively analyses and evaluates the extent to which their own art-making and pieces have been influenced by artworks, objects and artifacts examined in the comparative study, making informed and meaningful connections throughout.

## 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	<p>Making art through a process of investigation, thinking critically and experimenting with techniques.</p> <p>Applying identified techniques to their own developing work.</p>	<p>Experimenting with diverse media and explore techniques for making art.</p> <p>Developing concepts through processes that are informed by skills, techniques and media.</p>	<p>Producing a body of artwork through a process of reflection and evaluation, showing a synthesis of skill, media and concept.</p>
Visual arts journal	<p>Recording their experiences and learning, together with impressions, reflections and any relevant research that they need to be able to reference, in the visual arts journal.</p>		

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.



### The role of the teacher

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the core syllabus activities outlined above. This assessment task must not be teacher led and students must be made fully aware of the assessment criteria against which their work will be judged.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student.

While the student is working on the process portfolio task the teacher should discuss with each student their experimentation with techniques, effects and processes. It is important that the submitted screens of the process portfolio are the student's own choice. Teachers must ensure that students are acknowledging all sources used and referencing them appropriately. Teachers should also ensure that students have worked in the correct number of art-making forms, as outlined in the art-making forms table.

### Structuring the process portfolio

Students will have pursued their own interests, ideas and strengths, and their submitted work should highlight the key milestones in this journey. The submission may come from scanned pages, photographs or digital files. The process portfolio screens may take a variety of forms, such as sketches, images, digital drawings, photographs or text. While there is no limit to the number of items students may wish to include on each screen, students should be reminded that overcrowded or illegible materials may result in examiners being unable to interpret and understand their intentions.

The selected screens should evidence a sustained inquiry into the techniques the student has used for making art, the way in which they have experimented, explored, manipulated and refined materials, technologies and techniques and how these have been applied to developing work. Students should show where they have made independent decisions about the choices of media, form and purpose that are appropriate to their intentions. The portfolio should communicate their investigation, development of ideas and artworks and evidence a synthesis of ideas and media. This process will have inevitably resulted in both resolved and unresolved artworks and candidates should consider their successes and failures as equally valuable learning experiences.

Examiners are looking to reward evidence of the following:

- sustained experimentation and manipulation of a variety of media and techniques and an ability to select art-making materials and media appropriate to stated intentions
- sustained working that has been informed by critical investigation of artists, artworks and artistic genres and evidence of how these have influenced and impacted own practice
- how initial ideas and intentions have been formed and how connections have been made between skills, chosen media and ideas
- how ideas, skills, processes and techniques are reviewed and refined along with reflection on the acquisition of skills and analysis of development as a visual artist
- how the submitted screens are clearly and coherently presented with competent and consistent use of appropriate subject-specific language.

Students must ensure that their work makes effective use of appropriate subject-specific language.

### Academic honesty

Every image used within the process portfolio must be appropriately referenced to acknowledge the title, artist, medium and 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, the source must be cited at point of use and must also be included in a list of sources. Students should declare when an image in the final version of the work is also used in 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"> <li>• <b>Drawing:</b> such as charcoal, pencil, ink, collage</li> <li>• <b>Painting:</b> such as acrylic, oil, watercolour, murals</li> <li>• <b>Printmaking:</b> such as relief, intaglio, planographic, chine collé</li> <li>• <b>Graphics:</b> such as illustration and design, graphic novel, storyboard</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Carved sculpture:</b> such as carved wood, stone, block</li> <li>• <b>Modelled sculpture:</b> such as wax, polymer clays</li> <li>• <b>Constructed sculpture:</b> such as assemblage, bricolage, wood, plastic, paper, glass</li> <li>• <b>Cast sculpture:</b> such as plaster, wax, bronze, paper, plastic, glass</li> <li>• <b>Ceramics:</b> such as hand-built forms, thrown vessels, mould-made objects</li> <li>• <b>Designed objects:</b> such as fashion, architectural models, interior design, jewelry</li> <li>• <b>Site specific/ephemeral:</b> such as land art, installation, performance art</li> <li>• <b>Textiles:</b> such as fibre, weaving, constructed textiles</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Time-based and sequential art:</b> such as stop-motion, digital animation, video art</li> <li>• <b>Lens media:</b> such as analogue (wet) photography, digital photography, montage</li> <li>• <b>Lens-less media:</b> such as photogram/rayograph, scenography, pinhole photography, cyanotype, salted paper</li> <li>• <b>Digital/screen based:</b> such as vector graphics, software developed painting, design and illustration</li> </ul>

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 may include resolved works that are also submitted for part 3: exhibition assessment task, but these must be clearly labelled to identify them as such.

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*. 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 portfolio demonstrate:

- the student's 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 portfolios reflecting the minimum required number of media and forms will not be awarded a mark higher than 3 in this criterion.

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

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

Mark	Descriptor
0	The portfolio does not reach a standard identified by the descriptors below
1–2	The portfolio shows superficial critical investigation into other artist's art-making practices with little or limited awareness of the impact on the student's own developing art practices or intentions.
3–4	The portfolio shows adequate critical investigation into other artist's art-making practices which displays an awareness of the impact on the student's own developing art practices and/or intentions.
5–6	The portfolio shows in-depth critical investigation into other artist's art-making practices, 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 portfolio demonstrate:

- the student's 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 portfolio does not reach a standard identified by the descriptors below.
1–2	The portfolio presents limited evidence of how initial ideas or intentions have been formed or developed. The portfolio rarely communicates how technical skills, media and/or ideas have contributed to the processes in their art-making.
3–4	The portfolio adequately identifies how initial ideas and intentions have been formed and developed. The portfolio adequately communicates how technical skills, media and ideas have been assimilated.
5–6	The portfolio clearly articulates how initial ideas and intentions have been formed and developed. The portfolio effectively communicates how technical skills, media and ideas have been assimilated to develop the portfolio further.

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

To what extent does the portfolio demonstrate:

- the student's 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 portfolio does not reach a standard identified by the descriptors below.
1–2	The portfolio demonstrates limited evidence of the process of reviewing or refining ideas, skills, processes or techniques. Reflection is mostly descriptive or superficial.
3–4	The portfolio demonstrates a process of reviewing and refining ideas, skills, processes and techniques. The portfolio presents an adequate reflection upon the student's acquisition of skills as an artist.
5–6	The portfolio demonstrates an effective and consistent process of reviewing and refining ideas, skills, processes and techniques. The portfolio 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 portfolio:

- 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 portfolio does not reach a standard identified by the descriptors below.
1	The portfolio conveys evidence with limited clarity or coherence. There is limited visual evidence and the portfolio contains little or no subject-specific language used to document the art-making process.
2	The portfolio conveys some evidence clearly and/or coherently, however this is inconsistent. There is some range of visual evidence and some inconsistent or elementary use of subject-specific language used to document the art-making process.
3	The portfolio conveys evidence clearly, coherently and appropriately. There is a good range of visual evidence and adequate use of appropriate subject-specific language used to document the art-making process.
4	The portfolio conveys evidence clearly, coherently and in an engaging manner. There is an excellent range of visual evidence and consistent use of appropriate subject-specific language used to document the art-making process.

# Internal assessment

## Purpose of internal assessment

Internal assessment is an integral part of the visual arts course and is compulsory for both SL and HL students.

## Guidance and authenticity

The SL and HL tasks submitted for internal assessment must be the student's own work. However, it is not the intention that students should decide upon a title or topic and be left to work on the internal assessment task without any further support from the teacher. The teacher should play an important role during both the planning stage and the period when the student is working on the internally assessed work. It is the responsibility of the teacher to ensure that students are familiar with:

- the requirements of the type of work to be internally assessed
- the assessment criteria; students must understand that the work submitted for assessment must address these criteria effectively.

Teachers and students must discuss the internally assessed work. Students should be encouraged to initiate discussions with the teacher to obtain advice and information, and students must not be penalized for seeking guidance. As part of the learning process, teachers should read and give advice to students on one draft of the work. The teacher should provide oral or written advice on how the work could be improved, but must not edit the draft. The next version handed to the teacher must be the final version for submission.

It is the responsibility of teachers to ensure that all students understand the basic meaning and significance of concepts that relate to academic honesty, especially authenticity and intellectual property. Teachers must ensure that all student work for assessment is prepared according to the requirements and must explain clearly to students that the internally assessed work must be entirely their own. Where collaboration between students is permitted, it must be clear to all students what the difference is between collaboration and collusion. Teachers should consider that while there is value in working on collaborative projects in the first year of the course, work submitted for assessment needs to demonstrate how well an individual student has achieved against the marking criteria and collaborative projects might risk to make this unclear.

All work submitted to the IB for moderation or assessment must be authenticated by a teacher, and must not include any known instances of suspected or confirmed academic misconduct. Each student must confirm that the work is his or her authentic work and constitutes the final version of that work. Once a student has officially submitted the final version of the work it cannot be retracted. The requirement to confirm the authenticity of work applies to the work of all students, not just the sample work that will be submitted to the IB for the purpose of moderation.

Authenticity may be checked by discussion with the student on the content of the work, and scrutiny of one or more of the following:

- the student's initial proposal
- compare the style of the work with work known to be that of the student
- compare the final submission with the first draft of the work

- check the references cited by the student and the original sources
- interview the student in the presence of a third party
- analyse the work using a web-based plagiarism detection service such as [www.turnitin.com](http://www.turnitin.com).

It is the responsibility of supervisors to ensure that all candidates understand the basic meaning and significance of concepts that relate to academic honesty, especially authenticity and intellectual property. Supervisors must ensure that all student work for assessment is prepared according to the requirements and must explain clearly to candidates that any work submitted for assessment must be entirely their own work.

The same piece of work cannot be submitted to meet the requirements of an assessed component and the extended essay.

For further guidance on this issue and the procedures for confirming authenticity please refer to the IB publication *Academic honesty in the Diploma Programme* and the relevant articles in the *General regulations: Diploma Programme*, as well as the *Handbook of procedures for the Diploma Programme*.

## Time allocation

Internal assessment is an integral part of the visual arts course, contributing 40% to the final assessment in the SL and the HL courses. This weighting should be reflected in the time that is allocated to teaching the knowledge, skills and understanding required to undertake the work, as well as the total time allocated to carry out the work. This should include:

- time for the teacher to explain to students the requirements of the internal assessment
- class time for students to work on the internal assessment component and ask questions
- time for consultation between the teacher and each student
- time to review and monitor progress, and to check authenticity.

## Requirements and recommendations

It is important for the integrity of the moderation process that the internal assessment by the teacher considers and refers to the same evidence as that available to the moderator. Teachers should therefore always refer to the digital, on-screen version of the submitted work when marking the exhibition.

## Using assessment criteria for internal assessment

For internal assessment, a number of assessment criteria have been identified. Each assessment criterion has level descriptors describing specific achievement levels, together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

Teachers must judge the internally assessed work at SL and at HL against the criteria using the level descriptors.

- The same assessment criteria are provided for SL and HL students, with some additional criteria for HL only.

- The aim is to find, for each criterion, the descriptor that conveys most accurately the level attained by the student, using the best-fit model. A best-fit approach means that compensation should be made when a piece of work matches different aspects of a criterion at different levels. The mark awarded should be one that most fairly reflects the balance of achievement against the criterion. It is not necessary for every single aspect of a level descriptor to be met for that mark to be awarded.
- When assessing a student's work, teachers should read the level descriptors for each criterion until they reach a descriptor that most appropriately describes the level of the work being assessed. If a piece of work seems to fall between two descriptors, both descriptors should be read again and the one that more appropriately describes the student's work should be chosen.
- Where there are two or more marks available within a level, teachers should award the upper marks if the student's work demonstrates the qualities described to a great extent; the work may be close to achieving marks in the level above. Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent; the work may be close to achieving marks in the level below.
- Only whole numbers should be recorded; partial marks (fractions and decimals) are not acceptable.
- Teachers should not think in terms of a pass or fail boundary, but should concentrate on identifying the appropriate descriptor for each assessment criterion.
- The highest level descriptors do not imply faultless performance and should be achievable by a student. Teachers should not hesitate to use the extremes if they are appropriate descriptions of the work being assessed.
- A student who attains a high achievement level in relation to one criterion will not necessarily attain high achievement levels in relation to the other criteria. Similarly, a student who attains a low achievement level for one criterion will not necessarily attain low achievement levels for the other criteria. Teachers should not assume that the overall assessment of the students will produce any particular distribution of marks.
- It is strongly recommended that the assessment criteria be made available to students.

## 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.

## 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
Curatorial practice	<p>Developing an informed response to work and exhibitions they have seen and experienced.</p> <p>Beginning to formulate personal intentions for creating and displaying their own artworks.</p>	<p>Evaluating how their ongoing work communicates meaning and purpose.</p> <p>Considering the nature of “exhibition” and thinking about the process of selection and the potential impact of their work on different audiences.</p>	<p>Selecting and presenting resolved works for exhibition. Explaining the ways in which the works are connected.</p> <p>Discussing how artistic judgments impact the overall presentation.</p>
Visual arts journal	Recording their experiences and learning, together with impressions, reflections and any relevant research that they need to be able to reference, in the visual arts journal.		

Students then undertake the process outlined below for assessment.

## Task details

For the exhibition task students at SL and HL should select and present their own original resolved artworks which best evidences:

- technical competence
- appropriate use of materials, techniques, processes
- resolution, communicating the stated intentions of the pieces
- cohesiveness
- breadth and depth
- consideration for the overall experience of the viewer (through exhibition, display or presentation).

Students will be assessed on their technical accomplishment, the conceptual strength of their work and the resolution of their stated intentions. To support their selected resolved artworks, students at SL and HL must also submit:

- exhibition text which states the title, medium, size and a brief outline of the original intentions of each selected artwork
- two photographs of their overall exhibition. While the photographs will not be used to assess individual artworks, they may give the moderator insight into how a student has considered the overall experience of the viewer in their exhibition. Only the selected artworks submitted for assessment should appear in the exhibition photographs.

Students at SL must also develop a curatorial rationale which accompanies their original artworks (400 words maximum). This rationale explains the intentions of the student and how they have considered the presentation of work using curatorial methodologies



Students at HL must 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 preferred art-making form for part 3: exhibition. The submitted pieces must 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 must 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 acknowledged within the exhibition text or in the curatorial rationale, following the protocol of the referencing style chosen by the school. In-text referencing is required for sources used to write the curatorial rationale.



### The role of the teacher

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the core syllabus activities outlined above. This assessment task must not be teacher led and students must be made fully aware of the assessment criteria against which their work will be judged.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student. The key outcomes of these one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, must be summarized by the teacher on the DP visual arts Coursework authentication form (6/VACAF), which is submitted to the IB as part of the upload of external assessment material. This form can be found on the visual arts page of the OCC.

While the student is working on the assessment task the teacher should discuss each student’s choice of selected artworks for submission. It is important that the selected pieces are the student’s own choice. The teacher should encourage the students to review the digital documentation of their artwork and advise them about the best ways to obtain an accurate and true representation of their work.

Teachers should read and give advice to students on one draft of the supporting documents. The teacher should provide oral or written advice on how the supporting documents could be improved, but should not edit them. The next version handed to the teacher must be the final version for submission. Teachers should also ensure that students accurately complete and submit the exhibition text for each of their submitted pieces.

### 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, and size of the artwork as well as an outline of intentions and/or reference to sources of inspiration) for each selected artwork.
- SL students submit two exhibition photographs: only the selected artworks submitted for assessment should appear in the exhibition photographs.

#### **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 and size of the artwork as well as an outline of intentions and/or reference to sources of inspiration) for each selected artwork.
- HL students submit two exhibition photographs: only the selected artworks submitted for assessment should appear in the exhibition photographs.

The exhibition photographs provide an understanding of the context of the exhibition and the size and scope of the works. While the photographs will not be used to assess individual artworks, they may give the moderator insight into how a student has considered the overall experience of the viewer in their exhibition.

### Submitting assessment work

Students may choose to capture and submit individual artworks for assessment in a variety of ways, depending on the nature of the artwork and the resources available. The work should ideally be captured in whatever electronic means is most appropriate for the selected art-making form. A two-dimensional artwork, for example, might be best captured through a still photograph, while a three-dimensional artwork might be best captured through a short video recording. Lens-based, electronic or screen-based artwork such as animation, however, might call for more unusual file types. Please note that time-based submissions such as these are limited to a maximum duration of five minutes. Clarification on the acceptable file types for capturing the assessment materials can be found in the *Handbook of procedures for the Diploma Programme*.

#### Additional supporting photographs

Whatever the chosen means of capturing each individual artwork, students are permitted to submit up to two additional photographs in support of each submitted artwork. These additional supporting photographs or screenshots are intended to enable students to provide an enhanced sense of scale or specific detail to the submitted artwork. These additional photographs are optional. This option should be used only when candidates find that one image is insufficient and more photographs are needed to document a single artwork. In the majority of cases this should not be necessary. Photographs of 2D objects should be taken prior to any mounting or framing. Clarification on how to submit the supporting photographs and the accepted file types can be found in the *Handbook of procedures for the Diploma Programme*.



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

## Internal assessment criteria—SL and HL

### Part 3: Exhibition

#### 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	

#### Criteria

##### A. Coherent body of works

Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs

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?

Candidates who fail to submit the minimum number of artworks cannot achieve a mark higher than 6.

Mark	Descriptor
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.

**B. Technical competence**

Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs

To what extent does the submitted work demonstrate:

- effective application and manipulation of media and materials;
- effective application and manipulation of the formal qualities?

Candidates who fail to submit the minimum number of artworks cannot achieve a mark higher than 6.

Mark	Descriptor
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 adequate 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.

**C. Conceptual qualities**

Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs

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?

Candidates who fail to submit the minimum number of artworks cannot achieve a mark higher than 6.

Mark	Descriptor
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 some 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 sophisticated point of effective realization and demonstrates the subtle use of complex imagery, signs or symbols that result in effective communication of stated artistic intentions.

**D. Curatorial practice (SL only)**

Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs

To what extent does the curatorial rationale justify:

- the selection, arrangement and exhibition of a group of artworks within a designated space?

Mark	Descriptor
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 as appropriate to the student's stated intentions, 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.

**D. Curatorial practice (HL only)**

Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs

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?

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below.
1	<ul style="list-style-type: none"> <li>• The curatorial rationale partially justifies the selection and arrangement of the exhibited works as appropriate to the student's stated intentions, or the curatorial rationale is not an accurate representation of the exhibition.</li> <li>• The curatorial rationale conveys little justification for the relationship between the artworks and the viewer within the space made available to the student.</li> </ul>
2	<ul style="list-style-type: none"> <li>• The curatorial rationale mostly justifies the selection and arrangement of the exhibited works as appropriate to the student's stated intentions.</li> <li>• The curatorial rationale mostly articulates the relationship between the artworks and the viewer within the space made available to the student.</li> </ul>
3	<ul style="list-style-type: none"> <li>• The curatorial rationale fully justifies the selection and arrangement of the exhibited works as appropriate to the student's stated intentions.</li> <li>• The curatorial rationale effectively articulates the relationship between the artworks and the viewer within the space made available to the student.</li> </ul>

## 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
<b>Analyse</b>	AO2	Break down in order to bring out the essential elements or structure.
<b>Apply</b>	AO2	Use an idea, equation, principle, theory or law in relation to a given problem or issue.
<b>Compare and contrast</b>	AO3	Give an account of similarities and differences between two (or more) items or situations, referring to both (all) of them throughout.
<b>Contrast</b>	AO3	Give an account of the differences between two (or more) items or situations, referring to both (all) of them throughout.
<b>Demonstrate</b>	AO2	Make clear by reasoning or evidence, illustrating with examples or practical application.
<b>Describe</b>	AO1	Give a detailed account.
<b>Discuss</b>	AO3	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.
<b>Evaluate</b>	AO3	Make an appraisal by weighing up the strengths and limitations.
<b>Examine</b>	AO3	Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue.
<b>Explain</b>	AO2	Give a detailed account including reasons or causes.
<b>Explore</b>	AO2	Undertake a systematic process of discovery.
<b>Identify</b>	AO1	Provide an answer from a number of possibilities.
<b>Justify</b>	AO3	Give valid reasons or evidence to support an answer or conclusion.
<b>List</b>	AO4	Give a sequence of brief answers with no explanation.
<b>Outline</b>	AO1	Give a brief account or summary.
<b>Present</b>	AO1	Offer for display, observation, examination or consideration.
<b>Show</b>	AO4	Give the steps in a calculation or derivation.
<b>To what extent</b>	AO3	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.