



SCHOOL OF THE NATIONS
聯合國學校

2023-2025 COURSE OUTLINE

**International Baccalaureate
Visual Arts
Form 5 and Form 6**

The School of the Nations course outline provides parents and students with information about the overall structure of the courses of study, the assessments and expectations.

1. Course Overview

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.

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 course outline, “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.

2. Course 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.

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.

3. Core Components

3.1 Creativity, Activity, Service (CAS)

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.

3.2 Theory of Knowledge (TOK)

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?

3.3 The Extended Essay (EE)

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.

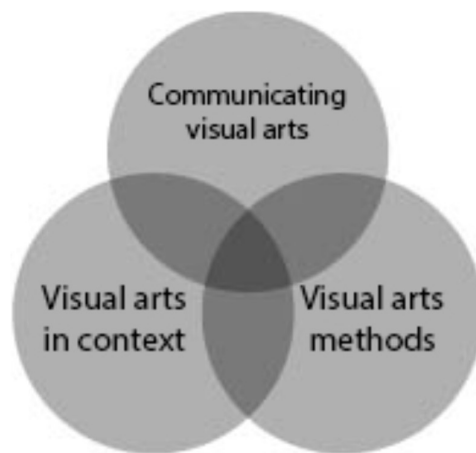
Examples of suitable extended essays in visual arts include the following titles:

- 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.

4 Course Content

Core areas

The visual arts core syllabus at SL and HL consists of three equal interrelated areas as shown below:



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.

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.

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.

In addition to the above 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.

Course content

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	Students examine and compare the work of artists from different cultural contexts. Students consider the contexts influencing their own work and the work of others.	Students look at different techniques for making art. Students investigate and compare how and why different techniques have evolved and the processes involved.	Students explore ways of communicating through visual and written means. Students make artistic choices about how to most effectively communicate knowledge and understanding.
Art-making practice	Students make art through a process of investigation, thinking critically and experimenting with techniques. Students apply identified techniques to their own developing work.	Students experiment with diverse media and explore techniques for making art. Students develop concepts through processes that are informed by skills, techniques and media.	Students produce a body of artwork through a process of reflection and evaluation, showing a synthesis of skill, media and concept.
Curatorial practice	Students develop an informed response to work and exhibitions they have seen and experienced. Students begin to formulate personal intentions for creating and displaying their own artworks.	Students evaluate how their ongoing work communicates meaning and purpose. Students consider the nature of “exhibition” and think about the process of selection and the potential impact of their work on different audiences.	Students select and present resolved works for exhibition. Students explain the ways in which the works are connected. Students discuss how artistic judgments impact the overall presentation.

Art-making forms

Throughout the course students are expected to invest in themselves and purchase their own resources unique to their personal projects. Students should 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, HL students should, as a minimum, experience working with at least three art-making forms.

5 IB Approaches to Teaching and Learning

Approaches to teaching and learning are deliberate strategies, skills and attitudes that permeate the IB teaching and learning environment.

The approaches to *teaching* are:

- focused on conceptual understanding
- developed in local and global contexts
- focused on effective teamwork and collaboration
- differentiated to meet the needs of all learners
- informed by formative and summative assessment

The approaches to *learning* are:

- Thinking skills
- Communications skills
- Social skills
- Self-management skills

- Research skills

6 IB Learner Profile

The aim of the IB programme 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.

IB learners strive to be:

- Inquirers
- Knowledgeable
- Thinkers
- Communicators
- Principled
- Open-minded
- Caring
- Risk-Takers
- Balanced
- Reflective

The IB Learner Profile closely reflects the SON Learner Profile, identifying elements of identity which prepares world citizens who will become active, positive and conscientious participants in the advancement of society and in their own development. Each element is composed of a set of attitudes, qualities, understandings, skill and habits. These are incorporated in the teaching and learning process. The details of the SON Learner Profile can be found in the [Student and Parent Handbook](#).

7 Grading

7.3 School Internal Grades

7.3.1 Academic Achievement

The School's grading system for the IB Diploma Programme follows the IBO scale of 1 to 7. A student's performance in individual subjects is graded as follows:

Grade	Interpretation
7	Excellent
6	Very Good
5	Good
4	Satisfactory
3	Basic Standard
2	Poor
1	Very Poor

Note: Because of School's internal requirements such as attendance, timeliness and accuracy of homework, special projects, or performance on formative and summative tests in the classroom, students' performance may vary between School assigned grades and IB assessments.

7.3.2 Effort

Effort marks are given and recorded in the report cards for Forms 5 and 6 for all subjects.

Grade	Descriptor
5	Consistently demonstrating a high degree of effort in all areas of the subject
4	Frequently demonstrating a high degree of effort in all areas of the subject
3	Generally demonstrating a significant degree of effort in all areas of the subject
2	Occasionally demonstrating effort in some areas of the subject
1	Rarely, if ever, demonstrating effort in some areas of the subject

7.3.3 Project Week (Form 5 only)

The mid-year assessment is comprised of a full week of collaborative project-based learning. During the project week students develop various cross curricular soft skills. Assessment and reporting of learning is based on the following rubric.

Project Week Assessment Rubric						
		1	2	3	4	5
Collaboration 合作	<p>She/he demonstrates effective collaboration skills by:</p> <ul style="list-style-type: none">actively contributing to the group's processes of planning, decision making and actionbeing sensitive and respectful towards others and as well as responsive to their needsactively listening to others' points of view and considering others' perspective willinglyfully supporting and whole-heartedly applying the decisions of the groupcompleting assigned tasks effectively and using feedback from others to improve worksupporting others to achieve their goal <p>她/他通過以下方式展示有效的合作技能：</p> <ul style="list-style-type: none">積極參與團隊的計劃、決策和行動流程對他人善解人意和尊重，並回應他們的需求積極傾聽他人的觀點，樂意地考慮他人的觀點完全支持並全心全意地應用團隊的決定有效完成分配的任務並利用他人的反饋改善工作成果支持他人實現目標	Emerging 萌芽		Achieving 實現中		Excelling 優秀
Organisation 組織	<p>She/he demonstrates effective organisation skills by:</p> <ul style="list-style-type: none">having a clear goal and a thought-through plan of how to achieve itbeing methodical and systematic in approachfollowing through with assigned tasks in a timely mannermonitoring progress and addressing challengesstaying focused on tasks and remaining positive despite challenges <p>她/他通過以下方式展示有效的組織技能：</p> <ul style="list-style-type: none">有一個明確的目標，並對如何實現目標有一個深思熟慮的計劃方法有條理和系統化及時完成分配的任務監測進展並應對挑戰專注於任務並在面臨挑戰時保持積極的態度					
Research and Critical Thinking 研究及批判性 思維	<p>She/he demonstrates critical thinking skills by:</p> <ul style="list-style-type: none">striving to independently investigate and understand issuesactively seeking answers to questionsinvestigating the purpose, evidencing research and producing reasoningbeing open-minded and fair-minded when considering new ideas and perspectivesmaking connections by looking for links between ideas and conceptsseeking out reliable and accurate information through independent research <p>她/他通過以下方式展示批判性思維技能：</p> <ul style="list-style-type: none">努力獨立調查和理解問題積極尋求問題的答案調查目的、證明研究和推理在考慮新想法和觀點時保持開放和公正的態度通過尋找想法和概念之間的聯繫來建立連結通過獨立研究尋找可靠和準確的信息					
Presentation 報告及展示	<p>She/he demonstrates effective presentation skills by:</p> <ul style="list-style-type: none">ensuring the group's presentation/project uses relevant, well-chosen descriptions/facts/detailsensuring the group's presentation/project includes all the required elementsensuring the presentation/project is well structured and coherentensuring the presentation stays within the allocated framekeeping eye contact with the audience (most of the time)using a clear voice with appropriate tone and volume					

	<ul style="list-style-type: none"> • using appropriate language, demonstrating command of formal English • responding to questions from the audience <p>她/他通過以下方式展示有效的報告技能：</p> <ul style="list-style-type: none"> • 確保小組的展示文稿/項目使用相關的、精心挑選的描述/事實/細節 • 確保小組的展示/項目包括所有必需的元素 • 確保展示/項目結構良好且連貫一致 • 確保展示文稿保持在分配的框架內 • 與觀眾保持目光接觸（大部分時間） • 使用清晰的聲音和適當的語氣和音量 • 使用適當的語言，表現出對正式英語的掌握 • 回答觀眾的問題 			
Reflection 學生反思	<p>She/he demonstrates effective reflection skills by:</p> <ul style="list-style-type: none"> • effectively analysing experiences to identify those which have led to growth/learning • accurately identifying areas of strength and weakness • generating creative solutions to problems/ways to improve in the future • demonstrating the ability actively and effectively reflect with her/his team members <p>她/他通過以下方式展示有效的學生反思技能：</p> <ul style="list-style-type: none"> • 有效地分析經驗以確定那些經驗導致成長/學習 • 準確識別優勢和弱勢領域 • 為問題提出創造性的解決方案/未來改善的方法 • 展示積極有效地與團隊成員進行反思的能力 			

7.4 IB Subject Grade Descriptors

The following outlines the IBDP grade descriptors:

Grade	Descriptor
7	<p>The student's work demonstrates highly effective research and inquiry and the highly effective use of subject-specific terminology.</p> <p>Creative work and processes demonstrate a highly effective understanding of artistic ideas and intentions.</p> <p>Practical/performance work demonstrates highly effective subject-specific skills, techniques and competences.</p> <p>The student demonstrates highly effective critical reflection on both work created and work in progress.</p>
6	<p>The student's work demonstrates effective research and inquiry and the effective use of subject-specific terminology.</p> <p>Creative work and processes demonstrate an effective understanding of artistic ideas and intentions.</p> <p>Practical/performance work demonstrates the effective use of subject-specific skills, techniques and competences.</p> <p>The student demonstrates effective critical reflection on both work created and work in progress.</p>

5	<p>The student's work demonstrates developed research and inquiry and developed use of subject-specific terminology.</p> <p>Creative work and processes demonstrate a developed understanding of artistic ideas and intentions.</p> <p>Practical/performance work demonstrates developed subject-specific skills, techniques and competences.</p> <p>The student demonstrates developed critical reflection on both work created and work in progress.</p>
4	<p>The student's work demonstrates basic research and inquiry and the basic use of subject-specific terminology.</p> <p>Creative work and processes demonstrate a basic understanding of artistic ideas and intentions.</p> <p>Practical/performance work demonstrates basic subject-specific skills, techniques and competences.</p> <p>The student demonstrates basic critical reflection on both work created and work in progress.</p>
3	<p>The student's work demonstrates undeveloped or limited research and inquiry and undeveloped or limited use of subject-specific terminology. Group 6 (arts) grade descriptors Grade descriptors 19</p> <p>Creative work and processes demonstrate an undeveloped or limited understanding of artistic ideas and intentions.</p> <p>Practical/performance work demonstrates undeveloped or limited subject-specific skills, techniques and competences.</p> <p>The student demonstrates undeveloped or limited critical reflection on both work created and work in progress.</p>
2	<p>The student's work demonstrates superficial research and inquiry and superficial use of subject-specific terminology.</p> <p>Creative work and processes demonstrate a superficial understanding of artistic ideas and intentions.</p> <p>Practical/performance work demonstrates superficial subject-specific skills, techniques and competences.</p> <p>The student demonstrates superficial critical reflection on both work created and work in progress.</p>
1	<p>The student's work demonstrates irrelevant or inadequate research and inquiry and irrelevant or inadequate use of subject-specific terminology.</p> <p>Creative work and processes demonstrate an irrelevant or inadequate understanding of artistic intentions or development of ideas.</p> <p>Practical/performance work demonstrates irrelevant or inadequate subject-specific skills, techniques and competences.</p> <p>The student demonstrates irrelevant or inadequate critical reflection on both work created and work in progress.</p>

8 Assessments

8.1 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

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

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

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

Assessment objective 3: demonstrate synthesis and evaluation

- Critically analyse and discuss artworks created by themselves and others and articulate an informed personal response
- Formulate personal intentions for the planning, development and making of artworks that consider how meaning can be conveyed to an audience
- Demonstrate the use of critical reflection to highlight success and failure in order to progress work
- 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

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

8.2 School-based Assessments

School-based assessments are ongoing and are intended to measure student learning and provide constructive feedback. These assessments include a variety of formative and summative assessments. Forms of assessment vary and may include but are not limited to assessment tools such as exhibitions, written artist research, written critical evaluations, reports, group projects and observational evidence during lessons.

8.2.1 Weightages

The following represents the percentage weight for each academic year:

	Term 1	Term 2	Mid-Year Assessment	Term 3	Final exam
Form 5	28%	28%	Project Week See passing criteria	28%	16%
Form 6	40%	40%	Final Exhibition 20%	N/A	N/A

8.2.2 Passing Criteria

F5 Students whose total score is 23 points or above in the six IB Subject Groups will be promoted to the next level, along with:

- satisfactory completion of the Extended Essay requirements for DP year 1

- a final mark of a C or higher in Theory of Knowledge for year 1
- satisfactory completion of CAS (Creativity, Action & Service) activities for year 1
- a total of 12 HL points for students who are on the full diploma track
- no grade 2 or lower in any Higher Level (HL) subject
- the grade for project week is a 3 (out of 5) or higher

To graduate from Secondary at the end of F6, students must gain 23 points or above in the six IB Subject Groups, along with:

- completion of the Extended Essay
- a final mark of a C or higher in Theory of Knowledge
- completion of CAS (Creativity, Action and Service) activities
- a total of 12 HL points for students who are on the full diploma track
- no grade 2 or lower in any Higher Level (HL) subject

Should a student's academic performance falls below standard, the School reserves the rights of not registering a student for the full diploma track.

8.3 Official IBDP Assessments

8.3.1 Internal Assessment

Internal assessment is an integral part of the visual arts course and is compulsory for both SL and HL students. The SL and HL tasks submitted for internal assessment must be the student's own work. Internal assessment (the final exhibition) is an integral part of the visual arts course, contributing 40% to the final assessment in the SL and the HL courses.

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.

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

- Students should not think in terms of a pass or fail boundary, but should concentrate on identifying the appropriate descriptor for each assessment criterion.
- 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. It is strongly recommended that students make themselves familiar with the assessment criteria.

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.

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.**

The internal assessment is graded against the following criteria:

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	

Curatorial practice (SL only)

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

Curatorial practice (HL only)

Evidence: curatorial rationale, the submitted artworks, exhibition text and exhibition photographs. In addition HL shall write a personal reflection on how the exhibition conveys an understanding of the relationship between the artworks and the viewer.

8.3.2 External Assessment Components

Core/Standard Level (SL)

Assessment tasks	Weighting (%)
<p>Part 1: Comparative study 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"> • 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). • SL students submit a list of sources used. 	20
<p>Part 2: Process portfolio 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"> • 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. 	40

Higher Level (HL)

Assessment tasks	Weighting (%)
<p>Part 1: Comparative study 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"> • 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). • 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. 	20
<p>Part 2: Process portfolio 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"> • 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 	40

8.3.3 External Assessment Details

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 firsthand. 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.

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.

9 Academic Integrity

Students are expected to uphold a high standard of academic honesty and integrity. All homework, assignments, tests and exams are expected to represent the student's own effort. All forms of cheating or copying on assignments, tests or exams, plagiarism and other forms of deception to obtain credit are universally recognized as improper and dishonest conduct. Such behaviour is not acceptable and marks will not be awarded for work that does not represent the students' personal effort. For details of the policy regarding academic integrity please refer to [Student and Parent Handbook](#).

10 Late Submission of Work

Assignments and homework are an important component of the teaching-learning process and are expected to be completed with quality and submitted on time. Assignments and homework tasks will be posted Managebac.

The following policy will apply for late work submission:

School-based Assessments

Late submission of work may result in a lower effort grade.

IB Official Assessments

Students may receive a zero for a given component of work if it is not submitted by the assigned deadline. Missing any of the required component grades may result in 'no grade' in the official IB results.

11 Classroom Materials and Procedures

Art materials can be costly, however, it is expected that students who choose to study Visual Arts are prepared to invest in themselves and come to lessons equipped with the resources they require to be able to engage in lessons. It is advised to buy the best quality materials that match students own specific interests and requirements for successful study. Students who do not invest in sufficient or appropriate resources find it challenging to achieve the level they are capable of. The school provides costly large equipment such as an etching press, large tables, large sink, a well-resourced library. Each student will be allocated a desk and space to store work that is solely for themselves and not shared with any other student. Students are responsible for equipping themselves with the necessary consumables:

A basic list of materials and approximate cost to start the course in term 1 are suggested below (students will need to add to this list throughout the course depending on their personal projects) For the health and safety of all students please do not purchase oil paint, solvents, spray paint, varnishes or any toxic or harmful substances unsuitable for use in the art studio.

Item	Approximate cost
HB, 2B, 6B drawing pencils	20 MOP
Charcoal	22 MOP per box
At least one tin / box of coloured pencils (12 colours is sufficient)	100 MOP
At least one box of paint, maybe watercolour, acrylic or gouache – not oil paint.	50-100 MOP
Good quality paper is essential. A watercolour sketch book or pad of paper, at least 300gsm in weight, at least A3 size/ 40cms x 30cms. Or, individual sheets of the same weight and size (larger sheets of watercolour paper are best as they can be cut to any size) Other paper such as sanded pastel, coloured paper, recycled paper. Wrapping paper and cheap brown paper, origami paper are useful for collage work.	100-200 MOP
Paint brushes - Inexpensive appropriate to the medium being used	30- 80 MOP each
An A3 sketchbook with good quality paper / a file or folder to store good quality paper (for the Visual Arts Journal)	100 MOP
Any other materials of students' choice.	