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Introduction

About the Visual Arts program

At BISC we believe the Arts have a significant role in the IB programme due to its ability to teach our students creative thinking. We are an international community; therefore our emphasis is on the International art scene but also on our local community. This unique cultural background gives us the opportunity to express the individuality yet also our contemporary outlook on modern art.

In art we:

- Expose students to traditional, classical, contemporary, western and non- western notions of art and where canons intersect and cross over the diverse media forms
- Celebrate art in the everyday experience and the life opportunity that arts offer.
- Recognise art and its ability to challenge our preconceptions and present ways of perceiving the world
- Challenge aesthetics and see the potential for all to engage in the production of art in making our community and the wider world a much more creative environment.

About Visual Arts in IB

The IB Diploma Visual Art course is delivered over 240 hours across two years. However there are also workshops, museum visits, gallery and local artist's studios visits which may take place during school breaks. However, students who study art for the first time may be required to take part in life drawing classes as well. Also, students are required to take an individual approach to the theme of their portfolio whilst following the IB Visual arts guide (first published in 2016 syllabus) and this booklet. The aim is to take students from a teacher delivered-direction experience in their art making to an increase in level of sophistication and autonomy.

The visual art programme is an integral part of the everyday life, permitting all levels of human creativity, both in expression and communication, as well as understanding. They range from forms centred in local and wider communities, societies and cultures to the varied and divergent practices associated with the new and merging contemporary forms of visual language. This IB Diploma Visual Art course challenges students to find their own creative and cultural expectations and stretch their boundaries. It is a thought- provoking, soul- searching course in which students develop analytical problem- solving skills and creative thinking, whilst working in towards a technical proficiency and confidence as artists. The course is primary for students who want to study visual art in higher education as well as 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 the local, regional, national, international and intercultural context. Thorough **inquiry**, **reflection** and **creativity** the visual art students develop an **appreciation for the expressive and aesthetics diversity** in the world around them and become **critical informed makers** and consumers of the visual art culture.

The course at a glance

Practices	Visual art in context <i>Why do we make art?</i>	Visual art methods <i>How do we make art?</i>	Communication in visual arts <i>How do we present art?</i>
Theoretical practice	Examine and compare the work of artist from different times, places and cultures. Consider the cultural context (historical, geographical, political, social and technological factors) influencing their work and that of others.	Look at different techniques for making art. Investigate and compare why different techniques have been used and the process involved	Explore ways of communicating visual and written means. Make artistic choices about how to most effectively communicate knowledge and understanding
Art-making practice	Make art through a process of investigation, critical thinking and experimentation with different techniques. Students apply identified techniques to their developing work	Experiment with different media and explore techniques for making art. Develop concepts through processes that are informed by skills, techniques and media.	Produce a body of artworks through a process of reflection and evaluation, showing synthesis, media and concept
Cultural practice	Develop an informed response to work and exhibitions they have seen and experienced. Begin to formulate a personal intention for own portfolio.	Evaluate how the ongoing work communicates meaning and purpose. Consider the notion of the “exhibition” and think of the potential impact the work will have on different audiences.	Select and present finished works for exhibition. Explain the ways in which the works are connected. Discuss the overall theme in the presentation of the body of work.
The workbook	The workbook underpins every aspect of the course. Students use the workbook to record all aspects of their art-making journey, including experimentation with media, all research, reflections, observations and personal responses. Elements of this workbook will be used directly for the artwork submitted for assessment.		

HL; Overview of Visual Art Assessment

HL students will be expected to:

Combining all the information students have learned from visual arts in context; visual arts methods and communication in the visual arts core syllabus areas

Comparative study

Students analyse and compare different artworks by different artist. This contextual and critical investigation explores artworks, objects and artefacts from different cultural contexts. Students compare at least 3 different artworks by at least 2 different artists with a commentary over 10-15 screens in a presentation. Also students submit a reflection on the extent to which their work and practices have been influenced by any of the artists examined (3-5 screens)

Process portfolio

Students submit carefully selected sections from their workbooks which show evidence of: experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the 2 year course. Students submit 13-25 screens. The submitted artwork must be in the form of at least three different art making forms.

Exhibition

Students submit a selection of resolved art works for their exhibition. These selected pieces should show evidence of their technical accomplishments during the two year visual art course and a complex understanding of the media used, ideas and practices appropriate for visual communication. Students submit 8-11 pieces with exhibit text for each, along with an artist statement (curatorial rationale) 700 words.

External/ Internal	Percentage %
External	20%
External	40%
Internal	40%

HL students work with at least three art making forms, selected from a minimum of two out of the table below

Two dimensional forms	Three-dimensional forms	Lens-based, electronic and screen based forms
<p>Drawing: media such as charcoal, pencil or ink</p> <p>Painting: media: acrylics, oil, watercolors</p> <p>Graphics: such as illustration and design</p>	<p>Sculpture: media: assemblage, found objects</p> <p>Designed objects: media: fashion, architecture</p> <p>Site specific: media: land art and installation</p> <p>Textiles: media: fibre, printed fabric</p>	<p>Time- based and sequential art: such as animation or storyboard</p> <p>Lens media: such as still, moving, montage</p> <p>Digital/screen based: such as vectors and software generated</p>

SL; Overview of Visual Art Assessment

SL students will be expected to:

Combining all the information students have learned from visual arts in context; visual arts methods and communication in the visual arts core syllabus areas

Comparative study

Students analyse and compare different artworks by different artists. This contextual and critical investigation explores artworks, objects and artefacts from different cultural contexts. Students compare at least 3 different artworks by at least 2 different artists with a commentary over 10-15 screens in a presentation.

Process portfolio

Students submit carefully selected sections from their workbooks which show evidence of: experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the 2 year course. Students submit 9-18 screens. The submitted artwork must be in at least two different art making forms.

Exhibition

Students submit for assessment a selection of resolved art works for their exhibition. These selected pieces should show evidence of their technical accomplishments during the two year visual art course and a complex understanding of the media use, ideas and practices appropriate for visual communication. Students submit 4-7 pieces with exhibit text for each, along with an artist statement (curatorial rationale) 400 words.

External/ Internal	Percentage %
External	20%
External	40%
Internal	40%

SL students work with at least two art making forms, selected from the table below

Two dimensional forms	Three-dimensional forms	Lens-based electronic and screen based forms
<p>Drawing: media such as charcoal, pencil or ink</p> <p>Painting: media: acrylics, oil, watercolors</p> <p>Graphics: such as illustration and design</p>	<p>Sculpture: media: assemblage, found objects</p> <p>Designed objects: media: fashion, architecture</p> <p>Site specific: media: land art and installation</p> <p>Textiles: media: fibre, printed fabric</p>	<p>Time-based and sequential art: such as animation or storyboard</p> <p>Lens media: such as still, moving, montage</p> <p>Digital/screen based: such as vectors and software generated</p>

The workbook

The purpose of the workbook is to encourage a personal, critical and reflective investigation in to the visual art course which will closely relate to all work undertaken during the course. The workbook is both artistic (a record of experimentation, process, ideas and research) and contains personal identity (a reflection on learning, challenges and discoveries)

It is both retrospective- looking at and reflecting upon experiences that have already been encountered and developed with careful consideration on how things can be done differently in the future AND recording intentions for future artistic and personal development.

The workbook is a working document and supports YOUR independent, informative investigation and studio practice. It provides opportunity for reflection and an on- going artists practice based on discovery and creative thinking and plays a KEY role in allowing ideas to take shape and grow.

The workbook is your own and it should show individual and personal ways of maintaining a solid development, but you will be guided and encouraged to experiment both with your ideas and media development in different ways. The workbook is a means of recording your discoveries and experiences before you settle into a particular style and vision. This is very much based on your individual preferences. You use the workbook to formulate ideas and your intention for “*what you will do next*”. It will include your research on your own interests, media development process, different art making process and conceptual concerns. It shows evidence of experiments undertaken with media and a wide a verity of different materials which documents technical interests and risk-taking you have undertaken through your involvement in the art making practice. A variety of different artworks, artists, various art making practices are all part of the investigation that takes part in the workbook.

The workbook should also show drawings, designs, paintings, sketches, annotated diagrams, plans, notes and ideas, critical comments and reflection, photographs of process and the final works.

Format

The visual art guide (first examination in 2016) does not specify the format of the visual arts guide. But at BISC we use the A3 size workbook with a black hard cover (For example Canson book One 100gr A3). All pages in the workbook are to be dated and numbered. As the pages will be used in the comparative process portfolio slides, it is strongly encouraged to work horizontality (landscape) rather than vertical to more closely match the orientation of the computer screen.

Visual art workbook

Some ideas on how to use the workbook a way of recording the artistic process in the Visual Art programme

Practices	Visual art in context <i>Why do we make art?</i>	Visual art methods <i>How do we make art?</i>	Communication in visual arts <i>How do we present art?</i>
Theoretical practice	Research notes Timelines Mind maps Quotations Lists	Annotated diagrams Examples of art works Comparisons of artworks, artists, styles Relative diagrams on focusing on formal or conceptual concerns	Formal analysis Diagrammatic analysis Annotated images Evaluations Critical analysis
Art-making practice	Research notes on: ideas, themes, concepts Mind maps Sketches, designs Diagrams	Media experimentations Color palettes Computer screen shots Storyboards Action plans Flow charts Sketches Photographic records materials and samples	Reflections Evaluations Diagrams exploring connections between completed art works and works in progress Or between artworks and the artworks of other artists Annotated photographs of completed art works
Cultural practice	Reviews of visits to exhibitions Critical responses to published art commentaries Diagrams on different styles of artist and exhibitions and comparing different types of gallery spaces.	Site evaluations Plans Layout considerations Presentation concerns Reflections Evaluations Draft artists statement (curatorial statement)	Select and present finished works for exhibition. Explain the ways in which the works are connected. Discuss the overall theme in the presentation of the body of work.

Two dimensional forms	Three-dimensional forms	Lens-based electronic and screen based forms
<ul style="list-style-type: none"> • Sketches and drawings from observation, memory and imagination • Color pallettes • Materials samples • Media experimentation • Preliminary designs • Compositional experimentations and planning • Annotated photographic record of processes and processions 	<ul style="list-style-type: none"> • Sketches and drawings from observation, memory and imagination • Materials and samples • Photographs of proposed locations and site specific works • Manipulated photographs of locations and mock ups of installation art works • Annotated photographic record of progresses and processes. 	<ul style="list-style-type: none"> • Sketches and drawings from observation, memory and imagination • Storyboards • Test strips • Preliminary designs and experiments • Compositional planning • Annotated screenshots as record of process and progress

Tips for success

- ✓ Work in your journal on each project EVERY DAY! Get into the habit. Now! Never leave things to the last minute. Drawings and designs in the workbook are an excellent creative break from the hectic schedule of your IB programme. Embrace it. Find a way that suites you.
- ✓ When you finish working in your workbook always put a date that includes the current year. This is to show the process throughout the course.
- ✓ When writing in the workbook use a black pen and write very legible or type up your text and stick it in. This is because I will need to read it and you will scan parts of the pages as whole to include parts for your comparative study or process portfolio. If I can't read it, the examiners will not be able to do so, either. Presentation of information is also very important; you may use different interesting fonts, colored paper and decorate your pages in your own style.
- ✓ Never cut or tear pages from your workbook, even if you are not happy with what you have done. It is part of the process. Do not stick pages together to hide information or layouts. The workbook has to show- mistakes, good, the bad and the ugly. How else will you show steady improvement?

- ✓ Did you number the pages? This makes it easier to refer back to an idea or thought. For example: “on pg. 187 is the start of my idea- must remember to try it in a different media” etc. Always cross reference your pages! (make connections between your work)
- ✓ Avoid working across the double pages. Makes the scanning very difficult. You will need these pages for the comparative study and the process portfolio
- ✓ Avoid sticking flaps and things that need to be lifted or unfold. Makes scanning impossible
- ✓ Work in landscape format. It’s awkward at first but makes scanning easier. The landscape format closely matches a computer screen and the examiner may use it freely. And remember a happy examiner is a generous examiner 😊
- ✓ When working from observation write down where you are and why you have chosen to draw it. Make notes on the environment you are in. A photograph of the subject can be extremely useful and can be used to show annotations.
- ✓ Always have a camera on hand. Take photos of everything as you may use it to document everything you are doing. You never know when you will do something great!
- ✓ If you find ANYTHING on the internet you need the source. This is also regarding books, newspaper articles, television programs, films, music videos and any other secondary hand source. Everything needs to be sourced in your workbook. **Failure in acknowledging the source amounts to plagiarism and is grounded for failure the IB Diploma!**

What should I write in my workbook?

- ❖ There should be written comments on every page in the workbook, even if it’s just the date. This is not a personal journal- it is an assessment document that may be viewed by examiners.
- ❖ You should comment on your feelings, how your work is progressing, and what successes you have had. You should also write any research on the technical problems you have encountered (eg. How to create an illusion of space) and how you have resolved these visual problems.
- ❖ Comment on your attitudes towards life, social and cultural concerns both in the local community in which you live, but also internationally. These comments need to relate to the investigation or particular artwork you are currently working on. Always think of the purpose of the artwork. Think of the audience it is for, BUT make sure your comments are sensitive to the thoughts, feelings, and beliefs of others and keep in mind the Ethical Practice IB guideline.
- ❖ Write about the connection you might see between with art and other IB subjects: literature, science and TOK. Make links to the curriculum and follow up on your ideas. You never know it might be very inspirational. For example: the study of blood cells in Biology might inspire you to create some prints or Geography grids might inspire you to create a mix media landscape drawing. etc.
- ❖ When trying out new media, experiment with it and find out as much as you can what this media can do. Make notes on what you have discovered what sources you used, what

experiments you tried, what type of techniques you have managed to achieve etc. Imagine that you are doing a science experiment and record all your results.

- ❖ You should make notes on which materials you have used in your studio work experiments, such as the type of paper, the type of media, which type of paint gives the best results, which watercolor did you use, and what's the difference in color strength and quality. This will save you a lot of time when you need to get the specific result, and more importantly, when you need to record more details for the submission of your process portfolio and for the exhibition.
- ❖ You should write about artist work you appreciate and artworks that inspired your work. Look for artists and/or artworks that have investigated similarities connected to the themes and/ or media that you are using.
- ❖ Reflect on visits to galleries, museums, artist studio or exhibitions- particularly if they can be related to the work you are producing. Always try to find some connections between the artist practice (the materials, conceptual and even curatorial*) and your own.

Terminology

***Curatorial: Materials practices that encompasses the media and materials an artist use, the techniques and processes they use and how they manipulate visual and/or formal qualities.**

Conceptual practice: refers to the intentions, ideas, concepts and purposes the artist is exploring in their work. It also refers to the way the artist (galleries or museums) chooses to represent their work.

Please remember...

- ❖ When you are writing your notes in the workbook, don't forget that the IB is an academic course and your notes need to represent an academic standard. Describing your feelings, successes and commenting on your progress and ideas DO NOT use slang words or informal English.
- ❖ Remember that this is your visual art workbook but it is not written for your peers but the EXAMINER!
- ❖ Always try to use correct vocabulary when describing art practice. Research information before making statements such as "it so nice to see the Picasso representing the Renaissance in the contemporary art world right now."

Academic honesty in the workbook

EVERY image used within the workbook MUST be appropriately referenced to acknowledge the title, the artists and the date (where the information is known) and source the image. You must also make sure your original work is identified and acknowledged in the same ways to ensure the examiners are clear about the origin and media. When you are aware that another person’s work, idea or image have influenced your work, concepts or developmental work, the source also must be acknowledged in your workbook.

Studio work

Studio work is the finished artwork you will present apart from the workbook. The art work you will create over the two year course counts as 80% of you overall assessment. From this body of work, you will select work to include as part of your comparative study (HL) and as part of your process portfolio and the exhibition.

Choice of media

Through the course you are expected to work in a variety of different techniques and in a variety of different art making and conceptual forms. SL students need to have artworks with a minimum of two art making forms, each selected from separate columns in the table below. HL students should, as a minimum, experience working in three-art different art forms making any of the selected from the two columns below. These examples are given as guidelines and are NOT intended to represent a definitive list.

Two dimensional forms	Three-dimensional forms	Lens-based electronic and screen based forms
<p>Drawing: media such as charcoal, pencil or ink</p> <p>Painting: media: acrylics, oil, watercolors</p> <p>Graphics: such as illustration and design</p>	<p>Sculpture: media: assemblage, found objects</p> <p>Designed objects: media: fashion, architecture</p> <p>Site specific: media: land art and installation</p> <p>Textiles: media: fibre, printed fabric</p>	<p>Time- based and sequential art: such as animation or storyboard</p> <p>Lens media: such as still, moving, montage</p> <p>Digital/screen based: such as vectors and software generated</p>

Artistic understanding and expression may be discovered through various media from painting to puppetry, calligraphy to computer and sculpture to conceptual art. You may display technical competence in various ways, provided your investigation includes consideration of art elements,

concepts and techniques. All work, both visual and written, should be documented in the workbook as you work on your every single piece of art.

When considering your choice of media, seek my advice first to discuss your strengths. You need to be aware that the assessment criteria for the process portfolio rewards the pursuit of ideas in a variety of different media and penalises submissions that do not reflect the minimum range of media expressed in the table above. However, the exhibition rewards quality work that shows a development of maturity of artistic understanding and proficiency in the medium, so balance needs to be struck between the artistic exploration and technique refinement. At BISC the studio provides art materials for lesson on technical development of media. However, each visual art student buys their own art equipment for their own designed art practices. For this reason here is list of items each student needs to obtain for the two year course.

ART materials you might need:

Drawing; material such as: 4B, 6B and 8B pencils, charcoal graphite, ink and ink brush/pen, eraser. Set of oil and dry pastels. and watercolor pencils. Fixative.

Painting; materials such as: acrylic, watercolor and oil paints. Set of brushes for oil and water based paints. "Fragrance free" Turpentine for oils. Pallets; wood for oils and plastic for water based paints

Camera: You need have to have a camera (minimum 5-8 megapixels). A laptop may be useful throughout the whole IB Diploma, as well as a workable color printer. Please download digital photography software such as Gimp or Photoshop.

Folder: Please obtain a large art folder which can be kept in the studio to store your art work. You may buy a smaller one to carry drawings (A1). You may also get yourself a toolbox to store your art materials and freely carry it to the studio and back home.

An Easel; If you see your future in ART then buy a studio type easel for your home. Buying canvases in bulk is also cheaper and can be delivered to your home. Size of the canvases are an individual choice but I recommend you to buy them in bulk as they are cheaper. Also, cotton is fine but the canvases need to be covered by gesso.

Markers: Pro markers, black felt pens

Paper: A1 cartridge paper, sketch pads, watercolor paper and pastel paper.

During the summer holidays you will be required to do an installation, a sculpture and land art. You will be required to obtain the art materials to suit the purpose of your work.

The Assessment

At the end of the first year of the course, you will be required to present your studio work in an exhibition format as part of your first year exam. The workbook is also an essential part in referencing all the studio work and their research. From your workbook, and the studio work, you will need to have sufficient work to be able to complete the three assessment tasks that are required as evidence of your achievement in the IB Diploma Visual arts.

Part 1: Comparative study (20%)

Part 2: Process portfolio (40%)

Part 3: Exhibition (40%)

Predicted grades

Predicted grades are provided to students in IB1 in the first half of the school year and at the end of the academic year. They are an indication of how your assessable work stands the international standards. The grade descriptors below are intended to help explain the academic requirements of the IB diploma program to students, report progress and prepare predicted grades.

Group 6 (arts) grade descriptors

Grade 7 (90-100)

Demonstrates in-depth and comprehensive knowledge and understanding of the media used with precise use of terminology to communicate this understanding.

Highly effective use of research, investigation and technical skills.

In-depth understanding of artistic intention and engagement with the artistic process demonstrated in consistent development of ideas, creativity and critical reflection.

Grade 6 (75-90)

Demonstrates detailed knowledge and understanding of the media used with appropriate and consistent use of terminology to communicate this understanding.

Effective use of research, investigation and technical skills.

Understanding of artistic intention and engagement with the artistic process demonstrated in development of ideas, creativity and critical reflection.

Grade 5 (61-75)

Demonstrates sound knowledge and understanding of the media used, with appropriate use of terminology to communicate this understanding.

Research, investigation and technical skills are evident and sometimes well developed.

Evidence of understanding of artistic intention and the artistic process and development of ideas, creativity and critical reflection.

Grade 4 (46-60)

Demonstrates secure knowledge and understanding of the media used, with appropriate use of terminology to communicate this understanding.

Research and/or investigation skills are evident but not well developed.

Some understanding of artistic intention and the artistic process, that is, understanding of the work of others, the student's own work and the connections between these.

Some evidence, through the student's own work, of understanding of the artistic process. Technical skills are evident but not necessarily well developed.

There is some evidence of development of ideas and some evidence of creativity and critical reflection.

Grade 3 (31-45)

Demonstrates basic knowledge and understanding of the media used with some use of terminology to communicate this understanding.

There is evidence of research and/or investigation but this remains undeveloped.

Partial understanding of artistic intention, that is, understanding of the work of others and the student's own work.

Evidence in the student's own work of limited artistic process and technical skills.

Creativity and critical reflection emerge occasionally in the work.

Grade 2 (16-30)

Demonstrates little knowledge and understanding of the media used with limited use of terminology.

There is evidence of superficial research and/or investigation.

The student's own work demonstrates very limited artistic process, technical skills, creativity and critical reflection.

Grade 1 (0-15)

Demonstrates very little knowledge and understanding of the media used, with inadequate use of terminology.

Irrelevant research and/or investigation.

The student's own work demonstrates almost no artistic process, technical skills, creativity or critical.

Grade descriptors for use only September 2014/jan 2015 (2014) International Baccalaureate

Assessment Components in Detail

Part 1: Comparative study (Weighting: 20%)

You will be required to analyse and compare art works, objects or artefacts by different artists. This independent critical and contextual investigation should explore art works, objects and artefacts from different cultural contexts.

Throughout the course you will have investigated a range of artists, styles and images and objects from a range of cultural contexts, through integrated approaches to exploring three syllabus areas: visual arts in context, visual art methods and communicating visual arts. You will select artworks, objects and artefacts for comparison from different cultural contexts that may have been produced across any of the three art making forms and that hold individual resonance to you and are relevant to your art making practice. This is of a particular importance to you if you are studying at HL.

At SL and HL you must examine and compare at least three pieces, of which at least two should be by different artists. It is valuable for you to have experiences at least one of the works in real time and space, such as painting from a gallery, a sculpture in a park, etc. Good quality references to your location limits the access to such work from first hand. The work selected for comparison and analysis should come from contrasting cultural contexts.

You will 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 note taking. You must support your interpretations with references to sound and reliable sources. A recognised system of academic referencing must be used to line with school's academic policy.

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 consequence will be not to receiving the IB Diploma.

TASK DETAILS;

At SL or HL, you must select at least three artworks by at least two different artists.

For each selected pieces you should:

- ✓ Carry out a research from a range of different sources
- ✓ Analyse the cultural context in which selected pieces are created
- ✓ Identify the formal qualities of selected pieces
- ✓ Interpret the function and purpose of selected pieces
- ✓ Evaluate the materials, conceptual and cultural significance of the selected pieces to the cultural contexts within which they were created

Then you should then:

- ✓ Compare the selected pieces, identifying links in cultural context, formal qualities, functions, purpose, materials, conceptual and cultural significance
- ✓ Present a list of sources used during the study

When studying Visual arts at HL, you should reflect on the investigation outcomes and the extent to which your art-making practices and pieces have subsequently been influenced by artworks, objects or artefacts examined in the comparative study.

Using the visual art workbook

You should use your visual art workbook to specifically document your investigation and response to the selected pieces. This includes your detailed interpretations, evaluations and comparisons. You will select, adapt and present what you recorded in your visual workbook as the basis for the comparative study

Structuring the comparison study

You should articulate your understanding through both visual and written forms, depending on what is the most appropriate means of presenting and communicating your findings. While the comparative study may include text-based analysis, it may also include diagrammatic and graphics elements such as annotations sketches and diagrams, annotated copies of artwork, as well as other visual organizing techniques- flowcharts, graphs, concept webs and mind maps. An introduction to the study should summarise the scope of the investigation from which the focus artworks, objects and artefacts have been selected. You should aim for a balance of visual and written context and use appropriate means of well acknowledged sources. You must ensure that their work makes effective use of subject specific language where appropriate.

For each of the selected artworks, objects and artefacts at SL and HL, you are encouraged to focus your analysis and interoperations of work through considerations of the role of the artist, the artwork and the audience and the cultural context. The scope and scale of the comparative study will depend largely on the materials selected for the investigation. You may wish however, to adapt the following structure to suite your ends. This structure is for guidance only and is neither prescriptive nor restrictive.

Introduction

Summarise the scope of the investigation from which the focus artworks, objects and artefacts have been selected and any theme or conceptual framework used to draw the investigation.

The artworks, objects or artefacts and their context

Summarise your research from a range of different sources and present their inquiry in to the identifications and interpretations of selected artworks, objects and artefacts. You also explain how

you have applied a range of combinations of critical theories and methodologies to the work. Areas of investigation might include:

- Analysis of cultural contexts of the selected pieces
- Identifications of the formal qualities of the selected pieces (elements of shape, form, space, tone, color, line, texture and principle balance such as: rhythm, proportions, emphasis, pattern, variety)
- Interpretation of the function and purpose of the selected pieces (meaning of motifs, signs and symbols used in the work)
- Evaluation of the materials, concepts and cultural significance of the pieces and the cultural context in which they were used.

Making connection

Present your comparisons of the different pieces, clearly identifying links between them by:

- Comparing the cultural context of the selected pieces
- Comparing the formal qualities of the pieces
- Comparing the function and the purpose of the selected pieces
- Comparing the materials, concepts and cultural significance of the pieces

Connecting to own art making practice (HL only)

Reflect on your research outcomes and the extent to which your art making practices and pieces have subsequently been influenced by artworks, objects, artefacts and their creators examined in the comparative study. These influences and personal connections which should be evident in both visual and written forms might include:

- Cultural context
- Formal qualities
- Function and purpose
- materials, concepts and cultural significance

When referring to your artwork and practices, all 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

A list of sources used during the study of every image used within the comparative study must be appropriately referenced to acknowledge the title, artist, date, when known and the source. When HL students include any images of their own original work, these must be identified and acknowledge in the same way.

Formal requirements for SL

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

Formal requirements for HL

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

Submitting assessment work

The size and format of screens submitted for assessment is not prescribed. Submitted materials are assessed on screens and you must ensure that your work is clear and legible when presented in a digital format. You should scan multiple pages of work from your workbooks and submit as a single screen as overcrowded, illegible materials may results in examiners being unable to interpret and understand the intentions of the work. If the submitted materials exceed the prescribed screen limits examiners are instructed to base their assessment solely on the materials that appear within the limits.

Summary

Part 1: Comparative study

SL

HL

A: Analysis of formal qualities	6	6
B: Interpretation of function and purpose	6	6
C: Evaluation of cultural significance	6	6
D: Making comparison and connections	6	6
E: Presentation and subject specific language	6	6
F; making a connection to own art-making practice	-	6
Total	30	42

Criteria

A: Analysis of formal qualities

To what extent does the work demonstrate:

- Effective identification and analysis of the formal qualities of the selected artworks and objects?

Students who do not examine at least 3 artworks by 2 different artists will not be awarded more than 3 marks.

mark	descriptor
0	The work does not reach a standard identified by the descriptors below
1-2	The work identifies some of the formal qualities of the selected pieces from at least two different origins. There is little or no attempt at analysis.
3-4	The work identifies and describes the formal qualities of the selected pieces from at least two cultural origins. The analysis of these formal qualities is inconsistent.

5-6	The work identifies and analyses the formal qualities of the selected pieces from at least two cultural origins. The analysis of these formal qualities is consistently informative and effective.
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B: Interpretation of function and purpose

To what extent does the work demonstrate:

- Informed and appropriate interpretations of the functions and purpose of the selected artworks, objects and artefacts within the cultural context in which they are created?

Students who do not examine at least 3 artworks by 2 different artists will not be awarded a higher than 3 marks.

mark	descriptor
0	The work does not reach a standard identified by the descriptors below
1-2	The work demonstrates an interpretation of the function and purpose within the cultural context in which they were created but this is largely undeveloped, superficial or relies heavily on personal opinion.
3-4	The work demonstrates an interpretations of the function and purpose of the selected pieces within the cultural context in which they were created, although this is not always consistently informed or developed
5-6	The work demonstrates a consistently informed and appropriate interpretation of the function and purpose of the selected pieces within the cultural context in which they were created.

C: Evaluation of cultural significance

To what extent does the work demonstrate:

- Informed understanding of the cultural significance of the selected artworks, objects and artefacts within the specific context in which they were created?

Students who do not examine at least 3 artworks by 2 different artists will not be awarded a higher than 3 marks.

mark	descriptor
0	The work does not reach a standard identified by the descriptors below

1-2	The work demonstrates an evaluation of the materials, concepts and cultural significance of the selected pieces within the specific context in which they are created but this largely undeveloped, superficial and relies heavily on personal opinion.
3-4	The work demonstrates an evaluation of the materials, concepts and cultural significance of the selected pieces within the specific context in which they are created, although this is not always consistently informed or developed.
5-6	The work demonstrates an evaluation of the materials, concepts and cultural significance of the selected pieces within the specific context in which they are created.

D: Making comparison and connections

To what extent does the work demonstrate:

- Effective identifications and critical analysis of the connections, similarities and differences between the selected artworks, objects and artefact?

Students who do not examine at least 3 artworks by 2 different artists will not be awarded a higher than 3 marks.

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 with little critical analysis. The connections are logical and coherent and demonstrate a sound understanding of how the pieces compare.
3-4	The work demonstrates the connections, similarities and differences between the selected pieces with some underdeveloped critical analysis. The connections are logical and coherent and demonstrate a sound understanding of how the pieces compare.
5-6	The work critically analyses the connections, similarities and differences between the selected pieces. The connections are logical and coherent, showing a thorough understanding of how the pieces compare.

E: Presentation and subject specific language

To what extent does the work:

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

mark	descriptor
0	The work does not reach a standard identified by the descriptors below
1-2	The work makes some attempt to convey information clearly or in appropriate; however this may be inconsistent nor always appropriate manner. There is some attempt to sue subject-specific languages but this may be infrequent or with inaccuracies.
3-4	The work clearly and coherently conveys information, in a visually appropriate and legible manner, with some consistent use of appropriate subject specific language.
5-6	The work clearly and coherently conveys information which results in a visually appropriate, legible and engaging study. Subject-specific language is sued accurately and appropriately.

At HL only

F: making a connection to own art-making practice

To what extent does the work:

- Analyse and reflect on the outcomes of the comparative study investigation and on how this has influenced the students' own development as an artist, identifying connections between one or more of the selected works and the students own art making process and practice?

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 making a few or only superficial connections to their own art-making practice.
4-6	The work describes the outcomes of the investigation but without considering the implication on their own development. The student makes attempts to make connections to their own art making practice but these are inconsistent or superficial.
7-9	The work reflects upon the outcomes of the investigation consistently with some attempts at analysis and consideration of their own development, however this lacks depth. The student makes some meaningful connections tot their own art-making practice but these are underdeveloped.
10-12	The work analyses and reflects upon the outcomes of the investigation consistently and appropriately. The student effectively considers their own development, making informed and meaningful connections to their own art-making practice.

Part 2: process portfolio (weighting 40%)

At HL and SL, you are to submit carefully selected materials which demonstrate your experimentation, exploration, manipulation and refinement of visual arts activities during the two-year course. The work may be extracted from your workbook or portfolio. The selected portfolio work should show evidence of your experimentation of your technique accomplishments during the art course and a very thorough understanding of the materials used, ideas and practices appropriate to the visual communication. They should be carefully selected to match the requirements of the assessment of the criteria at the highest possible level.

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

Task details

At SL and HL you are required to;

- Explore and work with a variety of techniques, technologies, effects and processes in order to extend your skills
- Making independent decisions about the choices of media, forms and purposes that are appropriate to your intentions
- Reflect upon own processes as well as learning about the process of experimentation, exploration, manipulation and refining the use of media in a variety of different ways
- Develop a body of work that shows investigation, development of ideas and artworks, and demonstrates a synthesis of ideas and media.

Using the workbook

You should use your workbook to carry out your explorations with techniques, technologies, effects and processes and to record your discoveries. You should chart and reflect on your experimentation with media, your decision-making and formation of your artistic intentions. You will select and adapt what you have recorded in your journal as the basis for materials submitted for the process portfolio task.

Structuring the course

You will pursue your own interests, ideas and strengths and your 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 sketchbooks, images, digital drawings, photographs or text. While there is no limit to the number of items you may wish to include on each screen. do not overcrowd or use illegible materials that may result in examiners being unable to interpret and understand the intention.

The selected screens should show evidence of a sustained inquiry into the techniques that you have used for making art, the way in which you have experimented, explored, manipulated and refined materials, technologies and techniques and how these have been applied to the developmental work.

You should show where you have made independent decisions about the choices of media, forms and purposes that are appropriate to your intentions. The portfolio should communicate your investigation, development of ideas and artworks and evidence; a synthesis of media and ideas. This process will have inevitably resulted in both *resolved and unresolved artworks* and consider ALL your success and ALL failures as equally valuable experiences.

Examiner are looking for

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

Every image used within the process portfolio must be appropriately referenced to acknowledge the topic, artist, date and the source. You must ensure that your original work is identified and acknowledged in the same way to ensure that the examiners are clear about the origin of the material. When you are aware that another person’s work, ideas or images have influenced your conceptual or developmental work but it has been referenced to directly in their work, the source must include as a bibliography references within the submitted portfolio screens.

The submitted screens must NOT include any resolved works submitted for PART3 exhibition assessment tasks.

ART-making forms

SL students submit work in at least two art-making forms, from the separate columns below. HL students submit work created from at least three art-making forms, selected a minimum of two columns of the art making table below.

Two dimensional forms	Three-dimensional forms	Lens-based electronic and screen based forms
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<p>Drawing: media such as charcoal, pencil or ink</p> <p>Painting: media: acrylics, oil, watercolors</p> <p>Graphics: such as illustration and design</p>	<p>Sculpture: media: assemblage, found objects</p> <p>Designed objects: media: fashion, architecture</p> <p>Site specific: media: land art and installation</p> <p>Textiles: media: fibre, printed fabric</p>	<p>Time- based and sequential art: such as animation or storyboard</p> <p>Lens media: such as still, moving, montage</p> <p>Digital/screen based: such as vectors and software generated</p>
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Submitted work may include experiments undertaken during workshops, demonstrations, master classes and guided experimentations and studio experimentations as part of the syllabus activities outlined above.

Formal requirements for SL

- SL students submit 9-18 screens which show experimentation, exploration, manipulations and refinement of a variety of art-making activities
- SL students submit work from two art-making forms, each from separate columns

Formal requirements for HL

- HL students submit 13-25 screens of experimentation, exploration, manipulations and refinement of a variety of art-making activities
- HL students submit work from three art-making forms, each from a minimum of two separate column

Submitted assessment work

The submitted screens must not include any resolved works submitted for part 3: exhibition assessment task. The size and format of screens submitted is not prescribed. Submitted materials are assessed on screens and you must ensure your work is legible when presented in a digital form, on screen, for example as, overcrowded or illegible materials may result in examiners being unable to interpret and understand the intention of your work. You are required to indicate the number of screens when the materials are submitted. Where submitted materials exceed the prescribed screen limits the examiners are instructed to solely work on the materials that appear within the limits.

Part 2: Process portfolio assessment criteria for SL and HL

Summary

Part 2: process portfolio	SL	HL
A; skills, techniques and processes	12	12
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
total	34	34

Criteria

A; skills, techniques and processes

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

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

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

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

B: Critical investigation

To what extent does the work demonstrate:

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

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

C: Communication of ideas and intentions

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

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

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below
1-2	The work lists how initial ideas or intentions have been formed or developed. The work rarely communicates how technical skills, media or ideas have contributed to their work.
3-4	The work attempts to identify how initial ideas and intentions have been formed and developed but this is underdeveloped. The work communicates how technical skills, media and ideas have been assimilated but with no room for further development
5-6	The work clearly articulates how initial ideas and intentions have been formed and developed. The work effectively communicates how technical skills, media and ideas have been assimilated to develop the work.

D; Reviewing, refining and reflecting

To what extent does the work demonstrate:

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

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below.
1-2	The work demonstrates little understanding of the process of reviewing or refines ideas, skills, process or techniques. Reflection is mostly descriptive or superficial.

3-4	The work demonstrates process of reviewing and refining ideas, skills, processes and techniques but this is underdeveloped. The work presents a reflection upon the acquisition of skills as an artist but with no room for further depth.
5-6	The work demonstrates highly effective and consistent processes of reviewing and refining ideas, skills, process and techniques. The work presents a meaningful and assured reflection upon the acquisition of skills and analysis of the student's development as an a artist.

E: Presentation and subject-specific language

To what extent does the work:

- Ensure that information is conveyed and coherently in visual appropriate and legible manner, supported by the use of appropriate subject specific language?

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

Part 3: Exhibit

At SL and HL you will submit fa selection of resolved artworks for your exhibition. The selected pieces should show evidence of your technical ability during the visual art course and an understanding of the use of media, ideas and practices to realise your intention. You also need to show evidence of 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 (artist statement).

During the course you will have learned the skills and techniques necessary to produce your own independent artwork in a variety of media. In order to prepare for assessment in this component you

will select the required number of pieces to best match the task requirements and demonstrate your highest achievements. At SL you are required 4-7 artworks, HL requires 8-11 art works for submission.

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

Task details

For the exhibition task at SL or HL, you should select to present your own original resolved artworks which best shows

- Technical competence
- Appropriate use of materials, techniques, process
- Resolution, communicating the stated intentions of the pieces
- Cohesiveness
- Breadth and depth
- Consideration for the overall experiences of the viewer

You will be assessed on your technical accomplishments, the conceptual strength of your work, and the resolution of your stated intentions. To support your selected resolved artworks you should submit:

- Exhibition text which states the title, media, size and a brief outline of the original intentions of each selected art works.
- Two photos of your overall exhibition. While the photographs will not be used to assess individual artworks, they might give the moderator insight into how you have considered the overall experience of the viewer in your exhibition. Only the selected artworks submitted for assessment should appear in the of the exhibition.

At SL, you will develop a curatorial rationale which includes your original artworks (400 words max). This rationale explains your intentions and how you have considered the presentation of work using the curatorial.

At HL, you will develop a curatorial rationale which includes your original art works (700 words max). The rationale needs to explain your intentions and how you have considered the representation of how using curatorial methodologies as well as considering the potential relationship between the artworks and their viewers.

Using the workbook in this task

You should use your workbook to record your intentions for your original artworks and to reflect upon the processes of resolving them any potential problems. You will select, adapt and present what you have recorded in your workbook as the basis for material submitted for the curatorial rationale. You should also use your workbook to plan the exhibit, using floor plans of the available space to decide which artworks they will display where. You might consider where the audience will enter from, and

how you might then order the works. You may wish to consider what relationship needs to be established between the works and the audiences as well as their placement within the exhibit, along the consideration of the exhibition environment and factors which may affect the way in which your work is experienced.

Structuring the exhibit

It is expected that works developed for the exhibition will overlap, or have grown from initial or in-depth investigation, within part 1: Comparative study and Part 2: Process portfolio.

Work developed for the exhibition will have been carefully supported and facilitated by me and learning activities and own independent studies. In preparing for these tasks you will need to have engaged in a variety of skills, techniques and processes that will have enabled you to maintain materials, media and techniques with processing 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 for both HL and SL you may submit work created in any art-making forms for part 3: exhibit. You should select the submitted pieces from your total body of finished works to represent your **most successful** achievements against the assessment criteria.

Exhibit text (500 characters x 1 work)

Each submitted artwork should be supported by exhibit text which outlines the title, medium and size of the artwork. The exhibit text should also include a brief outline of the original intentions of the work (500 characters per work). The exhibit text should contain references to any sources which have influenced the individual piece. You should indicate if objects are self-made, found or purchased within the “media” selection for the exhibit text where applicable.

If you have used any part of another artist work in your own final pieces it must be sourced!

Collective pieces

You are required to submit individual artworks for assessment. If you wish to submit portions in the form of one collective piece, this must be carefully stated as part of the title of the submitted piece in the exhibit text. Remember that collective pieces presented without the appropriate exhibited text will be considered as a distinct artworks and could lead to excess the max number of permitted pieces per exhibit.

Structuring the Curatorial rationale

The curatorial rationale requires SL and HL students to explain why a specific artwork has been chosen. This needs to be presented in a particular format. It provides you with an opportunity to explain any changes, triumphs, innovations or issues that have an impact on the selection and presentation of the artworks. You should use the curatorial 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 at HL, you should also explain how the arrangement and presentation of the artworks contributed to the audience's ability to interpret and understand the intention and meaningfulness within the artworks exhibited.

Ask yourself:

- ✓ 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 understanding you initially intended to convey?
- ✓ How have the particular issues, motifs or ideas been explained, or particular materials or techniques?
- ✓ What themes can be identified, or what type of experiences influenced it?
- ✓ Does the way you have exhibited your artwork contribute to the meanings you are trying to convey to the audience?
- ✓ What strategies did you use to develop a relationship between the artwork and the viewer for a visual impact?
- ✓ How does the way you arranged and presented your artwork support the relationship between the artworks presented?
- ✓ What do you intend the audience to: feel, think, experience, understand, see, learn, consider from the works you have selected for the exhibit?

Formal requirements for SL:

- 400 words curatorial rationale
- 4-7 art works
- Exhibition text (stating title, media, size of each art work)

Formal requirements for HL:

- 700 words curatorial rationale
- 8-11 art works
- Exhibition text (stating title, media, size of each art work)
- Two photographs of the overall exhibition. They will not be used to assess artworks but give proof of the event taking place.

Part 3: Exhibit assessment criteria SL and HL

Summary

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

Criteria

A: Coherent body of work

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

To what extent does the submitted work communicate:

- A coherent collection of works which fulfil stated intentions and communicate clear thematic or stylistic relationships across individual pieces?

Candidates who fail to submit the minimum number of art works cannot achieve 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 relationship across individual pieces. The selection and application of media, process and techniques and the use of imagery show minimum consideration of intention.

4-6	The work shows some coherence through adequate communication of thematic or stylistic relationship across individual pieces. Stated intentions are adequately fulfilled through the selection and application of media, process 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 relationship across individual pieces. Stated intentions are consistently and effectively fulfilled through the selection and application of media, process and techniques and the considered use of imagery.

B; Technical competence

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

To what extent does the submitted work demonstrate:

- Effective application and manipulation of media and materials?
- Effective application and manipulation of formal qualities?

Candidates who fail to submit the minimum number of art works cannot achieve higher than 6.

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below
1-3	The work demonstrates minimum applications and manipulation of media and materials to reach a minimum level of technical competence in the chosen forms and the minimum application and manipulation of the formal qualities.
4-6	The work demonstrates adequate applications and manipulations of media and materials to reach an acceptable level of technical competence in the chosen forms and the effective application and manipulation of the formal qualities.
7-9	The work demonstrates effective applications and manipulations 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/video

To what extent does the submitted work demonstrate:

- Effective resolutions of imagery, signs and symbols to realise the function, meaning and purpose of the art works, as appropriate to stated intention?

Candidates who fail to submit the minimum number of art works cannot achieve higher than 6.

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below
1-3	The work demonstrates minimum elaboration of ideas, themes or concepts and demonstrates minimum use of imagery, signs or symbols or the imagery signs and symbols used are obvious, contrived or superficial. There is minimum communication of artist's intentions.
4-6	The work visually elaborates ideas, themes or concepts to a point of adequate realization and demonstrates the use of imagery, signs and symbols that results in adequate communication of stated artistic intention.
7-9	The work visually elaborates ideas, themes or concepts to a point of effective realisation and demonstrates the subtle use of complex imagery, signs or symbols that result in an effective communication of stated artistic intention.

D; Curatorial practice SL

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

To what extent does the curatorial rationale justify:

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

Mark	Description
0	The work does not reach standard qualification by the descriptors below.
1	The curatorial rationale particularly justifies the selection and arrangement of the exhibited works or the curatorial rationale may not be an accurate representation of the exhibit.
2	The curatorial rationale mostly justifies the selection and arrangements of the exhibited works which are presented and arranged in the line which the student's stated intentions in the space made available to the student.
3	The curatorial rationale fully justifies the selection and arrangements of the exhibited works which are presented and arranged clearly as appropriately as the student's stated intentions in the space made available to the student.

D; Curatorial practice HL

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

To what extent does the curatorial rationale justify:

- The selection, arrangement and exhibition of a group of artworks within a designated space?
- Reflection on how the exhibit conveys an understanding of the relationship between the artworks and the viewer?

Mark	Description
0	The work does not reach standard qualification by the descriptors below.
1	The curatorial rationale particularly justifies the selection and arrangement of the exhibited works or the curatorial rationale may not be an accurate representation of the exhibit. The curatorial rationale conveys little justification for the relationships between the artworks and the viewer within the space provided.
2	The curatorial rationale mostly justifies the selection and arrangements of the exhibited works which are presented and arranged in the line which the student's stated intentions in the space made available to the student. The curatorial rationale mostly articulates the relationships between the works and the viewer in the space provided.
3	The curatorial rationale fully justifies the selection and arrangements of the exhibited works which are presented and arranged clearly as appropriately as the student's stated intentions in the space made available to the student. The curatorial rationale articulates the relationship between the artworks and the viewer in the space provided.

Notes: