



IB WORLD SCHOOL 1309 (ZSO13 Gdańsk)



Visual arts HL
syllabus & course of study
(based on Visual
arts guide, first exams 2016, HL 6h/week SL 4h/week.)

A. COURSE AIMS:

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.
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.

B. COURSE OBJECTIVES:

1. : Demonstrate knowledge and understanding of specified content
2. Demonstrate application and analysis of knowledge and understanding
3. Demonstrate synthesis and evaluation
4. Select, use and apply a variety of appropriate skills and techniques

C. COURSE OVERVIEW:

C1. Course Content:

C1.1 Prescribed themes:

1. Communicating visual arts. Through the communicating visual arts area, students will:

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

2. Visual arts in context. Through the visual arts in context area, students will:

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

3. Visual arts methods. Through the visual arts methods area, students will:

- understand and appreciate that a diverse range of media, processes, techniques and skills are required in the making of visual arts, and how and why these have evolved Syllabus outline Visual arts guide 19
- engage with the work of others in order to understand the complexities associated with different art-making methods and use this inquiry to inspire their own experimentation and art-making practice
- understand how a body of work can communicate meaning and purpose for different audiences.

C.1.2. Prescribed activities:

Theoretical practice: Taught activities for this area might include:

- an introduction to the use of the visual arts journal as a record of individual inquiry and investigation, with particular emphasis on how to appropriately cite sources
- demonstrations, discussions, oral and written presentations about how to begin critiquing artworks, with reference to various cultural contexts, differing art forms and artists
- lessons in art history—these might include an overview of developments and movements from earliest times to the present day, the provision of timelines for reference, with accompanying contextual background (such as historical and sociopolitical influences, cultural and technological achievements and events)
- identifying and engaging with available secondary sources (such as books and audio-visual materials) through the use of the art department library, school resource centre or appropriate art-specific internet sites
- identifying and discussing the formal qualities of particular works as a whole class

- providing an introduction to a range of models for analysing, critiquing, interpreting and deconstructing artworks, offering opportunities for students to engage with these and become familiar with them
- identifying and engaging with primary and secondary sources such as galleries, libraries and working artists
- learning models for engaging in arts based research
- learning how to engage in art criticism or responding to art
- learning specialist art vocabulary and terms through the use of a glossary.

Art-making practice: Taught activities for this area might include:

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

Curatorial practice: Taught activities for this area might include:

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

C.2. Textbook & reference books

IB Visual Arts Course Book: Oxford IB Diploma Programme

C.3 Other requirements

InThinking Visual arts account and access

Other issues are settled in relevant school documents- academic integrity, assessment, inclusion and language policies

D. COURSE OF STUDY:

Unit 1. Foundation skills	HL 30 hours SL 20 hours
Skills and Techniques and Concepts	Elements of drawing, learning the formal Elements of art, building the art vocabulary, compare and contrast images.
Big Ideas	Learning to recognize the formal elements of art. Understanding and applying this knowledge in own artwork. Developing visual literacy related to materials, techniques and subject specific terminology
ATL skills	Thinking Communication Self-management
Learning Processes used	Demonstration /technique Materials led investigation Small group/pair work PowerPoint/slideshow/video
Resources used	Drawing tools, ThinkIB website pages, textbook
ToK connections	Art and Values interpretive frameworks Art and Originality
How will the unit be assessed?	Formative assessing work in progress Summative – assessing final outcomes relevant to the 3 curriculum components, i.e PP, CS, Exhibition
Unit 2. Escaping realism	HL 30 hours SL 20 hours
Skills and Techniques and Concepts	Drawing, painting and observation skills, application of Elements and Principles of art, building the art vocabulary, introduction to art history and analyzing art
Big Ideas	Learn art history. Understanding and applying this knowledge in own artwork. Developing visual literacy related to materials, techniques and subject specific terminology
ATL skills	Thinking Communication Research
Learning Processes used	PowerPoint/slideshow/video

	Museum or gallery visit Curatorial Activity Demonstration /technique
Resources used	ThinkIB website pages, textbook, museum visit, websites,
ToK connections	Art and knowledge Art and meaning, Art and Originality. How to value art? Does an artwork have to say something to be meaningful?
How will the unit be assessed?	Formative assessing work in progress Summative – assessing final outcomes relevant to the 3 curriculum components, i.e PP, CS, Exhibition
Unit 3. Exploring place and culture	HL 30 hours SL 20 hours
Skills and Techniques and Concepts	Exploring techniques: drawing, photography, collage-assamblage, mapping. Learn new technical skills and understand of uses of media, develop independent and original thinking Encourage continuity and coherence of artworks, make connections with other artists/artworks, engage in reflection, reviewing and refining
Big Ideas	Develop meaningful artwork out of observation, experience, reflection. Discover how reaserch generates ideas and helps forge conceptual connections between works
ATL skills	Thinking, self- management, research
Learning Processes used	Demonstration /technique, materials led investigation, curatorial activity
Resources used	Texbook, Thinkib website, museum visit
ToK connections Links made to ToK such as Art and Knowledge Art and Meaning Art and Originality Art and Values	Art and meaning, Art and originality. Culture and geographical focus. Does art have a social function?
How will the unit be assessed?	Formative assessing work in progress Summative – assessing final outcomes relevant to the 3 curriculum components, i.e PP, CS, Exhibition
Unit 4. Dimention	HL 30 hours SL 24 hours

Skills and Techniques and Concepts	Exploring techniques: drawing, photography, sculpture, ceramic,. Learn new technical skills and understand of uses of media, develop independent and original thinking. Make connections with other artists/artworks, engage in reflection, reviewing and refining
Big Ideas	Develop artwork considering surrounding space and scale. Reflect on function and purpose of art in public space. Discover the difference between two and three dimensional art.
ATL skills	Thinking Communication Research
Learning Processes used	Demonstration /technique, materials led investigation
Resources used	Textbook, Thinkib website, museum visit, field trip
ToK connections	Art and Knowledge Art and Meaning Art and Originality How art perception depends of the viewer? What is necessity of art in everyday life?
How will the unit be assessed?	Formative assessing work in progress Summative – assessing final outcomes relevant to the 3 curriculum components, i.e PP, CS, Exhibition
Unit 5. Curatorial focus	HL 30 hours SL 24 hours
Skills and Techniques and Concepts	Gallery visit on curatorial practice Curating a group show (one piece each) Selecting coherent and relevant art works Making connections among work using both formal and conceptual links Experimenting with methods of display Designing an exhibition Titling work Documenting artwork properly Writing about art (curatorial rationale practice)
Big Ideas	Understanding the roles of the curator, the artist and the viewer at an exhibition Investigating methods of display and how display affects meaning in art Communicating and articulating artistic intentions verbally and in writing, recognizing influences and citing sources.
ATL skills	Thinking Social

	Communication
Learning Processes used	Museum or gallery visit Curatorial activity Individual presentations
Resources used	Museum visit Exhibition catalogues Artists
ToK connections	Art and Knowledge Art and Meaning What are the standards by which we judge art?
How will the unit be assessed?	Formative assessing work in progress Summative – assessing final outcomes relevant to the 3 curriculum components, i.e PP, CS, Exhibition
Unit 6. Appropriation as art strategy	HL 30 hours SL 24 hours
Skills and Techniques and Concepts	Experimenting with art techniques, appropriating art, revision of proper identifying and applying elements and principles of art, reflection on
Big Ideas	Understanding the difference between copying and appropriation Reflection on originality of art and culture appropriation Variability of function and purpose of art and perception of art throughout history
ATL skills	Thinking Communication Research
Learning Processes used	Demonstration /technique, materials led investigation, Curatorial activity, socratic seminar, small group/pair work, PowerPoint/ slideshow/ video, individual presentations
Resources used	Textbook, InThinking website, museum visit, art magazines
ToK connections	Art and Knowledge Art and Meaning Art and Originality Art and Values How to define the difference between stealing ideas and appropriating art? Is originality of work necessary in art?
How will the unit be assessed?	Formative assessing work in progress Summative – assessing final outcomes relevant to the 3 curriculum components, i.e PP, CS, Exhibition

Unit 7.Landscape and environment	HL 30 hours
Skills and Techniques and Concepts	Introducing to environmental art, experimenting with art techniques, observing local landscape as “art supply”, documenting art process, art vocabulary
Big Ideas	Understanding the genesis and evolution of landscape art Creating ephemeral art Culture versus nature in art history
ATL skills	Thinking Communication Self-management
Learning Processes used	Demonstration/technique Materials led investigation Curatorial activity Small group/pair work PowerPoint/ slideshow/ video
Resources used	Textbook, Thinkib websites, art magazines, art books
ToK connections	Art and Meaning Art and Values Why might we be more concerned with process rather than product?
How will the unit be assessed?	Formative assessing work in progress Summative – assessing final outcomes relevant to the 3 curriculum components, i.e PP, CS, Exhibition
Unit 8.Non – fiction – art as narrative and biographical statement.	HL 30 hours SL 24 hours
Skills and Techniques and Concepts	Learn how to select proper technique to express idea Select symbols, composition, mood of work to communicate with the audience. Identify meaningful and original concepts and ideas
Big Ideas	Learning to express and communicate ideas. Understanding relationship between an artist and the viewer. Developing visual literacy related to materials, techniques and subject specific terminology
ATL skills	Thinking Communication Self-management
Learning Processes used	Demonstration/technique Museum or gallery visit

	Materials led investigation Curatorial activities PowerPoint/ slideshow/ video
Resources used	Textbook, Thinkib websites, art magazines, art books, films
ToK connections	Art and Meaning Art and Values Art and Knowledge. To what extent is truth different in the arts, mathematics and ethics? Is artistic knowledge something that cannot be expressed in any other way?
How will the unit be assessed?	Formative assessing work in progress Summative – assessing final outcomes relevant to the 3 curriculum components, i.e PP, CS, Exhibition
Unit 9. Art as experience	HL 36 hours
Skills and Techniques and Concepts	Learning how to choose the technique and media to master own skills and achieve best results. Develop understanding of diversity in art world. Learning to accept and appreciate unpredictable process of art making without focusing on result.
Big Ideas	Learning to independently planning own work, the theme, purpose and function, technique Understanding how work of art can be perceived by the viewer. Developing visual literacy related to materials, techniques and subject specific terminology
ATL skills	Thinking Communication Self-management
Learning Processes used	Demonstration/technique Museum or gallery visit Materials led investigation Curatorial activity Socratic seminar Small group/pair work PowerPoint/ slideshow/ video
Resources used	Textbook, Thinkib websites, art magazines, art books, films, gallery visit
ToK connections	Art and Meaning Art and Values Art and Knowledge Why might we be more concerned with process rather than product in the search for knowledge?

How will the unit be assessed?	Formative assessing work in progress Summative – assessing final outcomes relevant to the 3 curriculum components, i.e PP, CS, Exhibition
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(More detailed content and specific skills, knowledge, concepts build and/or explored in unit planners. Particular units could be altered during the course.)

E. ASSESSMENT

E.1 Assessment outline:

Assessment component	Weighting
<p>External assessment Part 1: Comparative Study SL 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. • 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.</p> <p>Comparative Study HL: 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. • 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.</p>	<p>20%</p> <p>40%</p>
<p>External assessment Part 2: Process Portfolio SL Students at SL submit carefully selected materials which evidence their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the twoyear course. • 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.</p>	

<p>Process Portfolio HL: 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. 	
<p>Internal assessment</p> <p>Part 3: Exhibition SL</p> <p>Students at SL submit for assessment a selection of resolved artworks from their exhibition. The selected pieces should show evidence of their technical accomplishment during the visual arts course and an understanding of the use of materials, ideas and practices appropriate to visual communication.</p> <ul style="list-style-type: none"> • SL students submit a curatorial rationale that does not exceed 400 words. • SL students submit 4–7 artworks. • SL students submit exhibition text (stating the title, medium, size and intention) for each selected artwork. <p>SL students must submit two photographs of their overall exhibition. These exhibition photographs provide an understanding of the context of the exhibition and the size and scope of the works. While the photographs will not be used to assess individual artworks, they also give the moderator insight into how a candidate has considered the overall experience of the viewer in their exhibition.</p> <p>Exhibition HL</p> <p>Students at HL submit for assessment a selection of resolved artworks from their exhibition. The selected pieces should show evidence of their technical accomplishment during the visual arts course and an understanding of the use of materials, ideas and practices appropriate to visual communication.</p> <ul style="list-style-type: none"> • HL students submit a curatorial rationale that does not exceed 700 words. • HL students submit 8–11 artworks. 	<p>40%</p>

<p>HL students submit exhibition text (stating the title, medium, size and intention) for each selected artwork. HL students must submit two photographs of their overall exhibition. These exhibition photographs provide an understanding of the context of the exhibition and the size and scope of the works. While the photographs will not be used to assess individual artworks, they also give the moderator insight into how a candidate has considered the overall experience of the viewer in their exhibition.</p>	
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E.2 Assessment criteria

External assessment criteria—SL and HL

Part 1: Comparative study

Summary

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

Criteria

1. Identification and analysis of formal qualities

To what extent does the work demonstrate:

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

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

1. Analysis and understanding of function and purpose

To what extent does the work demonstrate:

- informed analysis and understanding of the function and purpose of the selected artworks, objects and artifacts within the cultural context in which they were created?
Candidates who do not examine and compare at least three artworks by at least two different artists from at least two contrasting cultural contexts will not be awarded a mark higher than 2 in this criterion.

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below
1–2	The work provides an outline of the function and purpose of the selected pieces, but this is limited, superficial or relies heavily on personal opinion.

3–4	The work provides a largely descriptive account of the function and purpose of the selected pieces from at least two contrasting cultural contexts. There is some evidence of informed analysis and understanding, but these are not fully developed.
5–6	The work provides a consistent, insightful and informed analysis and demonstrates thorough understanding of the function and purpose of the selected pieces from at least two contrasting cultural contexts.

1. Analysis and evaluation of cultural significance

To what extent does the work demonstrate:

- informed analysis and evaluation of the cultural significance of the selected artworks, objects and artifacts within the specific context in which they were created (such as the cultural, sociopolitical and historical significance of the works, with respect to the original audience and purpose, as well as to a contemporary audience)?
Candidates who do not examine and compare at least three artworks by at least two different artists from at least two contrasting cultural contexts will not be awarded a mark higher than 2 in this criterion.

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

1. Making comparisons and connections

To what extent does the work demonstrate:

- effective critical analysis and discussion of the connections, similarities and differences between the selected artworks, objects and artifacts?
Candidates who do not examine and compare at least three artworks by at least two different artists will not be awarded a mark higher than 3 in this criterion.

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below
1–2	The work outlines connections, similarities and differences between the selected pieces, with little analysis. These connections are largely superficial or inappropriate and demonstrate a basic understanding of how the pieces compare and contrast.
3–4	The work analyses and describes the connections, similarities and differences between the selected pieces, with some critical analysis. The connections are logical and coherent and demonstrate an adequate understanding of how the pieces compare and contrast.
5–6	The work critically analyses and discusses the connections, similarities and differences between the selected pieces. These connections are logical and coherent, showing a thorough understanding of how the pieces compare and contrast.

1. Presentation and subject-specific language

To what extent does the work:

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

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below
1–2	The work is limited or inconsistent in conveying information clearly or in a visually appropriate manner. The work contains some appropriate subject-specific language, but this is limited.

Mark	Descriptor
3–4	The work clearly and coherently conveys information, in a visually appropriate and legible manner, with some consistent use of appropriate subject-specific language.
5–6	The work clearly and coherently conveys information which results in a visually creative and legible study that enhances the impact of the work and the reader’s understanding. Subject-specific language is used accurately and appropriately throughout.

At HL only

1. Making connections to own art-making practice

To what extent does the work:

- analyse and evaluate the outcomes of the comparative study investigation and on how this has influenced the student’s own development as an artist, identifying connections between one or more of the selected works and the student’s own art-making processes and practices?

External assessment tasks—SL and HL

Part 2: Process portfolio

Part 2: Process portfolio		SL marks	SL total	HL marks	HL total
A	Skills, techniques and processes	12	34	12	34
B	Critical investigation	6		6	

C	Communication of ideas and intentions	6		6	
D	Reviewing, refining and reflecting	6		6	
E	Presentation and subject-specific language	4		4	

Criteria

1. Skills, techniques and processes

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

- the student's sustained experimentation and manipulation of a range of skills, techniques and processes, showing the ability to select and use materials appropriate to their intentions?
Candidates who do not submit portfolios reflecting the minimum required number of media and forms will not be awarded a mark higher than 3 in this criterion.

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

1. Critical investigation

To what extent does the portfolio demonstrate:

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

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

5–6	The portfolio shows in-depth critical investigation into other artist’s art-making practices, clearly communicating a secure and insightful awareness of how this investigation has impacted upon the student’s own developing practices and intentions.
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1. Communication of ideas and intentions (in both visual and written forms)

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

- the student’s ability to clearly articulate how their initial ideas and intentions have been formed and developed and how they have assimilated technical skills, chosen media and ideas to develop their work further?

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

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

To what extent does the portfolio demonstrate:

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

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

1. Presentation and subject-specific language

To what extent does the portfolio:

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

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

Internal assessment criteria—SL and HL

Part 3: Exhibition

Summary

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

Criteria

A. Coherent body of works

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

To what extent does the submitted work communicate:

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

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

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below.
1–3	The work shows little coherence through minimal communication of thematic or stylistic relationships across individual pieces. The selection and application of media, processes and techniques and the use of imagery show minimal consideration of intentions.
4–6	The work shows some coherence through adequate communication of thematic or stylistic relationships across individual pieces. Stated intentions are adequately fulfilled through the selection and application of media, processes and techniques and the considered use of imagery.
7–9	The work forms a coherent body of work through effective communication of thematic or stylistic relationships across individual pieces. Stated intentions are consistently and effectively fulfilled through the selection and application of media, processes and techniques and the considered use of imagery.

B. Technical competence

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

To what extent does the submitted work demonstrate:

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

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

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

C. Conceptual qualities

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

To what extent does the submitted work demonstrate:

- effective resolution of imagery, signs and symbols to realize the function, meaning and purpose of the art works, as appropriate to stated intentions?

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

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

D. Curatorial practice (SL only)

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

To what extent does the curatorial rationale justify:

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

Mark	Descriptor
0	The work does not reach a standard identified by the descriptors below.
1	The curatorial rationale partially justifies the selection and arrangement of the exhibited works as appropriate to the student's stated intentions, or the curatorial rationale may not be an accurate representation of the exhibition.
2	The curatorial rationale mostly justifies the selection and arrangement of the exhibited works, which are presented and arranged in line with the student's stated intentions in the space made available to the student.
3	The curatorial rationale fully justifies the selection and arrangement of the exhibited works, which are presented and arranged clearly, as appropriate to the student's stated intentions within the space made available to the student.

D. Curatorial practice (HL only)

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

To what extent does the curatorial rationale demonstrate:

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

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