

Visual arts guide

First assessment 2027

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Diploma Programme

Visual arts guide

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IB mission statement

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

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

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



IB learner profile

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

As IB learners we strive to be:

INQUIRERS

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

KNOWLEDGEABLE

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

THINKERS

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

COMMUNICATORS

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

PRINCIPLED

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

OPEN-MINDED

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

CARING

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

RISK-TAKERS

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

BALANCED

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

REFLECTIVE

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

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

Contents

Introduction	1
Purpose of this document	1
About the IB	2
The Diploma Programme	4
Nature of the subject	7
Visual arts and the DP core	9
Visual arts and international-mindedness	11
Visual arts and other IB programmes	12
Aims	13
Assessment objectives	14
Assessment objectives in practice	15
Syllabus	17
Syllabus overview	17
Syllabus outline	20
Syllabus content	22
Approaches to learning and approaches to teaching in visual arts	38
Spaces and structures for learning	47
Assessment	49
Assessment in the Diploma Programme and Career-related Programme	49
The role of the teacher	51
Ensuring academic integrity	53
Assessment model	55
Assessment outline—SL	56
Assessment outline—HL	58
External assessment	60
Internal assessment	80
Appendices	92
Glossary of command terms	92
Bibliography	93

Purpose of this document

This publication is intended to guide the learning, teaching and assessment of the International Baccalaureate (IB) Diploma Programme (DP) and Career-related Programme (CP) visual arts course. Teachers and students are the primary audience. The guide may also be used to inform prospective students and parents about the course.

This guide can be found on the subject page of the Programme Resource Centre at resources.ibo.org, a password-protected IB website designed to support IB teachers. It can also be purchased from the IB store at store.ibo.org.

Additional resources

Additional publications such as teacher support materials, subject reports and grade descriptors can be found on the Programme Resource Centre.

In this guide, text boxes with links to the *Visual arts teacher support material* and *Visual arts assessed student work* facilitate access to additional resources.

Teachers are also encouraged to consult official [IB online communities](#) and the [IB Exchange](#) site to find and share resources created by other teachers.

Acknowledgement

The IB wishes to thank the educators, alumni and schools who generously contributed time and resources to the production of this guide.

First assessment 2027

About the IB

The aims and design of an IB education

An IB education develops internationally minded people who recognize their common humanity and shared guardianship of the planet. The IB believes that we can create a better and more peaceful world through high-quality learning and teaching informed by passionate pedagogical leadership.

All IB courses are designed to be:

- **mission driven**—by working with committed educators and experts, the IB provides unique and educational experiences rooted in shared values and authentic learning that empower young people to engage with the world around them
- **transformative**—our courses help young people own and transfer their learning into the world—with resilience, autonomy, and curiosity—and forge meaningful relationships that enable them to flourish individually, with others, and with our shared planet
- **relevant and future focused**—we draw on data and insights across the IB ecosystem and beyond to ensure that our courses are informed by research and practice; our courses prepare students to live, lead and thrive in a rapidly changing world and workforce.

The IB consists of four programmes: the Primary Years Programme (PYP) for ages 3–11, the Middle Years Programme (MYP) for ages 11–16, the Diploma Programme (DP) and the Career-related Programme (CP), both for ages 16–19.

Any school wishing to offer the IB programmes must be authorized by the IB to do so.

The IB mission statement and the IB learner profile

The aims of the IB are expressed in the organization's mission statement and the learner profile. Learning and teaching in the DP represent the reality in daily practice of the organization's educational philosophy.

For more information, see the following resources.

- [The IB mission statement](#)
- [The IB learner profile](#)
- [What is an IB education?](#)

IB programme standards and practices

Programme standards and practices (PSP) is the foundational set of principles for schools and the IB to ensure quality and fidelity in the implementation of IB programmes. Learning and teaching are the most important markers of quality and effective practice in schools, thus the expectations teachers and learners share across all IB programmes can be found in the PSP.

The PSP has been designed as a framework to help teachers understand their rights and responsibilities in IB World Schools as they develop learning environments and experiences for their students. The IB recognizes that in order for effective teaching to take place, teachers must be supported in their understanding, well-being, environment and resources. Teachers in turn use core tenets of IB philosophy and pedagogy (such as approaches to learning and teaching, and the learner profile) to design learning experiences and prepare learners to fulfil the aims and objectives outlined in this guide.

To learn more about teachers' rights and responsibilities, see the Programme Resource Centre and [Programme standards and practices](#).

Learning diversity and learning support requirements

Schools must ensure that equal access arrangements and reasonable adjustments are provided to students with learning support requirements that are in line with the IB documents *Access and inclusion policy* and *Learning diversity and inclusion in IB programmes: Removing barriers to learning*.

The publications *Meeting student learning diversity in the classroom*, *The IB guide to inclusive education: a resource for whole school development* and *Using Universal Design for Learning (UDL) in the IB classroom* are available to support schools in the ongoing process of increasing access and engagement by removing barriers to learning.

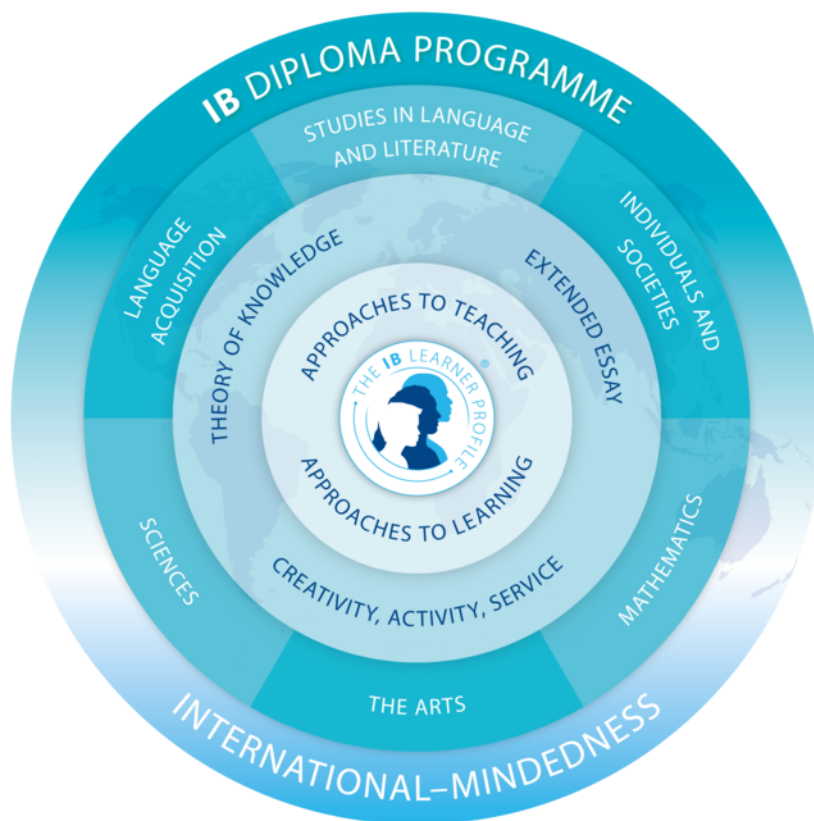
The Diploma Programme

The Diploma Programme (DP) is a rigorous pre-university course of study designed for students in the 16 to 19 age range. It is a broad-based, two-year course that aims to encourage students to be not only knowledgeable and inquiring, but also caring and compassionate. There is a strong emphasis on encouraging students to develop intercultural understanding, open-mindedness, and the attitudes necessary for them to respect and evaluate a range of points of view.

The Diploma Programme model

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

Figure 1
Diploma Programme model



Choosing the right combination

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

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

The core of the Diploma Programme model

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

The [theory of knowledge](#) (TOK) course engages students in reflection on the nature of knowledge and on how we know what we claim to know. It encourages students to become more aware of their own perspectives, and to reflect critically on their own beliefs and assumptions.

In TOK, students explore the means of producing knowledge within the core theme of “knowledge and the knower” as well as within various optional themes. The course also encourages students to make comparisons between different areas of knowledge and reflect on how knowledge is arrived at in the various disciplines, what the disciplines have in common, and the differences between them.

[Creativity, activity, service](#) (CAS) is at the heart of the DP. The emphasis in CAS is on helping students to develop their own identities, in accordance with the ethical principles embodied in the IB mission statement and the IB learner profile. It involves students in a range of activities alongside their academic studies throughout the DP. The three strands of CAS are creativity (arts, and other experiences that involve creative thinking), activity (physical exertion contributing to a healthy lifestyle) and service (an unpaid and voluntary exchange that has a learning benefit for the student).

The [extended essay](#) (EE), including the world studies EE, offers the opportunity for IB students to investigate a topic of special interest, in the form of a 4,000-word piece of independent research under the guidance of a supervisor. The area of research undertaken is chosen from one of the students' six DP subjects, or in the case of the interdisciplinary world studies essay, two subjects. This leads to a major piece of formally presented, structured writing, in which ideas and findings are communicated in a reasoned and coherent manner, appropriate to the subject or subjects chosen. An authentic learning experience, the EE is intended to promote high-level research and writing skills, intellectual discovery and creativity.

Approaches to learning and approaches to teaching

Approaches to learning and approaches to teaching across the DP refer to deliberate strategies, skills and attitudes that permeate the learning and teaching environment. These approaches and tools, intrinsically linked with the learner profile attributes, enhance student learning and assist student preparation for DP assessment and beyond. The aims of approaches to learning and teaching in the DP are to:

- empower teachers as teachers of learners as well as teachers of content
- empower teachers to create clearer strategies to engage students more meaningfully in inquiry and greater critical and creative thinking
- promote linking of previously isolated knowledge
- encourage students to develop an explicit variety of skills that will equip them to continue to be actively engaged in learning after they leave school, and to help them not only obtain university admission through better grades but also prepare for future success
- enhance further the coherence and relevance of the students' DP experience

- allow schools to identify the distinctive nature of a DP education.

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

Further details can be found in the DP [Approaches to teaching and learning](#) website on the Programme Resource Centre.

Academic integrity

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

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

For further information on academic integrity in the IB and the DP, please consult the IB publications [Academic integrity policy](#), [Effective citing and referencing](#), [Diploma Programme: From principles into practice](#), and section “B1 General regulations: Diploma Programme” in the [Diploma Programme Assessment procedures](#) (updated annually). Specific information regarding academic integrity as it pertains to the visual arts can be found in the [“Ensuring academic integrity”](#) section of this guide.

Nature of the subject

Visual arts

Visual arts are an integral part of our daily lives. They have social, political, ritual, spiritual, decorative and functional values. They can be persuasive and are sometimes subversive; they are always enlightening or thought-provoking. The theories and practices of visual arts are dynamic and ever-changing, connecting different areas of knowledge and human experience. Visual arts enable us to make sense of the world, to explore our place within it, and to transform our individual and collective ways of being in and with the world.

In this visual arts course students learn how to **create**, **communicate** and **connect** as artists.

Students engage in **creative practices** and **processes**, and learn **art-making as inquiry**. Teachers and students can adapt the curriculum to their unique **contexts**, interests and passions. Together, they transform the classroom into a contemporary visual arts **studio**. This becomes a collaborative, inclusive, creative and conceptually rich space where students develop their art through personal **lines of inquiry** that explore and solve open-ended challenges relevant to them.

As practising artists, students experiment with a variety of **art-making forms** and **creative strategies**, investigate and **connect** with past and contemporary artworks, and engage with the world and other people's diverse perspectives. By curating, sharing and **exhibiting** their artworks, students **communicate** with a variety of **audiences**. Inquiry and choice are at the heart of this course, allowing students to pursue their **artistic intentions** and to **create** with curiosity, empathy and resilience.

The course fosters creativity, communication, critical thinking and collaboration—skills essential in a variety of rapidly evolving fields and professions. Students learn that by making art they are empowered to **engage**, **transform** and **emerge**, both as individuals and as members of a community. These positive and creative approaches will stay with students after they complete the course, enriching any of their future pursuits.

Distinction between SL and HL

The SL course has a recommended 150 teaching hours over two years, compared to 240 hours for the HL course. The differentiation between SL and HL courses is in the greater breadth and depth of work required at HL. Schools are free to determine the distribution of teaching time for DP courses, but to support well-being, the timetabling and teaching of SL and HL courses should consider the course requirements at those different levels and aim at a balanced distribution of student workload across subjects.

All visual arts students, whether they choose the SL or HL course, engage in art-making as inquiry and the assessment objectives are the same. However, HL students are required to complete additional work that entails deeper and broader practical and theoretical tasks.

The different requirements of the visual arts course at SL and HL are presented in the "[Assessment model](#)" section of this guide.

Find guidance for teaching SL and HL mixed classrooms in the teacher support material (TSM).

Prior learning

This course is designed for all students interested in visual arts, and no specific prior knowledge is required. Teachers will provide support tailored to each student's creative abilities. The course begins with teaching of foundational skills, gradually transitioning to more independent learning while maintaining guidance

and support for each student. Even if not a requirement, prior visual arts practice or learning—for example in the MYP or in equivalent courses—provides a useful foundation for this course. Although language proficiency is not assessed, to access this course students need a sufficient level of competency in the language in which they are learning and should be given relevant support should their language skills be insufficient.

Resources

To succeed in this course, teachers and students need diverse materials and tools, as well as access to resources for research. They also need a safe art-making space as well as storage space for artworks, which may be large, fragile, still in development or completed. The school should provide resources and opportunities for students to display or exhibit their artworks. Internet connection, digital tools and software to reproduce and edit images and multimedia presentations are also a requirement. Lesson time should be allocated to facilitate sustained student engagement.

Health and safety

Schools are required to follow health and safety guidelines, observing regulations in the use of materials, in researching, creating and displaying artwork, as appropriate and relevant to their local circumstances. Each school offering visual arts has the responsibility to provide a safe and healthy working environment.

Visual arts and the DP core

Visual arts and theory of knowledge

The [theory of knowledge](#) (TOK) course engages students in reflection on the nature of knowledge and on how we know what we claim to know. It encourages students to become more aware of their own perspectives, and to reflect critically on their own beliefs and assumptions.

Visual arts experiences may prompt students to consider artistic practice as one of several possible ways of knowing and make them reflect on the importance of imagination in everyday life. Visual arts, with its embrace of fallibility, may also enhance discussions about how knowledge is built.

The TOK classroom offers opportunities for visual arts students to grapple with concepts at the heart of artistic practice. Both the visual arts and TOK courses encourage cultural awareness, critical reflection and an exploration of the role of visual communication in societies. Both courses invite students to investigate the dynamic relationships between artists, artworks, contexts and audiences, and to explore the generative and transformative power of the arts.

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

- How does the process of knowing in the visual arts differ from other disciplines?
- Does convention play a different role in visual arts compared to other disciplines or areas of knowledge?
- Is it possible for artworks to represent the world without transforming it?

Visual arts and the extended essay

An [extended essay](#) (EE) in visual arts (or in visual arts combined with another subject in the case of the interdisciplinary EE) provides students with an opportunity to independently engage with a topic of interest and to broaden their horizons in the arts through scholarly research. Engaging in the academic study of a visual arts topic, students develop skills such as the use of digital repositories of art images and academic databases, the ability to work with primary and secondary sources, as well as extensive writing skills. Students also deepen their understanding of academic integrity and the value of referencing the studies of others as part of their own research.

An EE in visual arts may include the study of theoretical, historical, social and cultural topics. In the arts, qualitative research methods are more likely to be used, even if quantitative data might also be considered. The description, analysis, evaluation and comparison of artefacts is often included and images illustrate and support arguments made in the study.

EE topics must reflect the student's personal interests. Students should carefully choose the title for their essay in conversation with their supervisor, and within a chosen topic an appropriately focused research question must be identified.

Students and supervisors must ensure that an EE does not duplicate other work submitted for the diploma.

Examples of possible prompts for initial broad areas of consideration that could help students identify an EE question include the following.

- How has gender inequality and colonialism impacted the history of visual arts?
- How have different aesthetic theories been applied in the study of visual arts?
- How has technological progress impacted the development of the visual arts and vice versa?

Detailed guidance on undertaking EE in general and a visual arts EE can be found in the [Extended essay guide](#).

Visual arts and creativity, activity, service

Creativity, activity, service (CAS) experiences can be associated with each of the subject groups of the DP. The practical and experiential nature of the visual arts course combines effectively with a range of CAS activities, and students can choose CAS experiences that align with their creative interests.

The challenge and enjoyment of CAS experiences can often have a profound effect on visual arts students, who might choose, for example, to engage with CAS in the following ways.

- Participation in a wide range of school-based arts activities and events involving different audiences—this might include art projects for school productions, designing publications and promotional materials, and planning interventions to improve school premises.
- Participation in a range of artistic activities and events, in collaboration with others outside the school context—this might include art projects with organizations in the local community or art interventions targeted at an audience with specific needs.

CAS experiences can be a single event or may be an extended series of events. However, CAS experiences must be distinct from, and may not be included or used in, the student's diploma course requirements.

Visual arts and international-mindedness

Visual arts students are invited to create as informed young artists and to situate their artwork in relation to the work of others and in the contemporary world with reflexivity. They develop a disposition for intercultural understanding and the awareness that through art-making they can connect, communicate and transform.

Students are introduced to “a lifelong pursuit which involves demonstrating a curiosity about other cultures, humility in suspending one’s judgement and in learning from others, as well as a sincerity in seeking to find ways to engage with others authentically”(Choo, 2020, p. 6).

This visual arts syllabus is designed so that it can be implemented and take shape according to the local circumstances of the schools and learning communities in which it is offered. At the same time, it invites students to make art for both local and global audiences—for example, their local communities or the examiners that will review their work—and it encourages students to engage with the self, the world and others, looking at artworks from a range of cultures and contexts. Visual arts students experience the dynamic interplay of local and global contexts in today’s world and have opportunities to discover and investigate a variety of art-making forms and diverse creative practices, learning to analyse the cultural significance of artefacts across time and place.

Students develop conceptual tools through their artistic practice, through research and collaborating with others. This learning process is based on inquiry and centres on students situating their own art and the works of others within context. It involves questioning unconscious biases and recognizing the influence of context as well as of power structures in the visual arts. Making art provides a unique opportunity for students to reinvent their means of communication and to widen their appreciation of other people’s perspectives.

Visual arts and other IB programmes

Visual arts and the Middle Years Programme

The IB [Middle Years Programme](#) (MYP) is designed for students aged 11 to 16 and, as an integral part of the IB continuum, it can directly lead into the DP. Although not a prerequisite, having completed the MYP arts or design courses provides a foundation for the DP visual arts course.

MYP arts give students the opportunity to develop as artists as well as to learn about the arts through conceptual understandings essential to the discipline. Throughout the MYP students explore the arts across time, cultures and contexts, to understand the relationship between art and its context, develop the skills necessary to create and express ideas creatively, and reflect on their own development as young artists.

The requirements for MYP students to work with MYP arts key concepts and to create an artwork are particularly significant in preparing students for the more extensive practical and theoretical engagement with creative practices and processes at the core of the DP visual arts course. MYP students completing the arts eAssessment also learn how to select visual and written materials to digitally evidence their best accomplishments and this is a skill they will find very useful should they progress to DP visual arts.

Visual arts and the Career-related Programme

The aim of the [Career-related Programme](#) (CP) is to provide a choice of different pathways for students aged 16 to 19, enabling them to become self-confident, skilled and career-ready learners.

Schools can create their own distinctive version of the CP according to the needs of their students while meeting local, regional or national education requirements, as well as addressing industry and government priorities. CP students undertake a minimum of two DP courses, a core of four components and a career-related study. As part of the programme, DP courses provide theoretical underpinning and academic rigour.

Taking the visual arts course will support the aims of the CP by developing creative practical and conceptual skills through engagement with a variety of art-making forms, creative strategies and contexts.

The visual arts course links naturally to the personal and professional skills (PPS) course. For example, it encourages students to express ideas creatively, and communicate intentions and meaning through art-making (links to the theme of effective communication), to develop as informed, perceptive and analytical practitioners (links to the themes of thinking skills and applied ethics), to explore visual arts within and across a variety of contexts, and to challenge their own cultural boundaries (links to the theme of intercultural understanding). The visual arts focus on students emerging as young artists supports and is supported by the theme of personal development in PPS.

Visual arts students explore artworks within and across a variety of contexts and become critically informed creators and consumers of visual arts, able to situate their own artwork in their context and in relation to the work of other artists. This supports their ability to consider different perspectives in their analysis of an ethical dilemma in the CP reflective project.

The visual arts course empowers students to creatively engage with the self, others and the world through art-making. This supports students in creatively sharing and reflecting on their community engagement learning experiences. Students can apply the skills and understandings developed in the visual arts course to address authentic needs—for example, engagement with local youth centres, organizing exhibitions or performances in community centres.

The visual arts course may be chosen by CP students with an interest in the arts (as expressed by their choice of career-related study as well) or it may be chosen to provide a different focus. DP visual arts offers a valuable course by developing creative practice, developing inquiry approaches and refining communication as well as critical thinking and collaboration.

Aims

The arts aims

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

1. explore the diversity of the arts across time, cultures and contexts
2. develop as imaginative and skilled creators and collaborators
3. express ideas creatively and with competence
4. critically reflect on the process of creating and experiencing the arts
5. develop as informed, perceptive and analytical practitioners
6. enjoy lifelong engagement with the arts.

Visual arts aims

The visual arts course empowers students to become creative and critical. It encourages them to engage with the world through individual and shared experiences, imagination and action.

In addition, the visual arts course aims to enable students to:

1. appreciate that art-making enhances knowledge, develops understanding and transforms ways of being
2. employ curiosity, creativity and dialogue to more openly engage with the self, the world and others
3. draw on art-making and artworks for their own, and their communities', well-being and flourishing.

Assessment objectives

Assessment objectives provide measurable indicators of success and help to shape learning and teaching. The visual arts objectives are embedded in the creative process to support authentic learning. At the end of this course, students are expected to provide evidence of how they learned to create, connect and communicate as visual arts practitioners.

Students are expected to evidence how, as part of their art-making, they:

- **curate** visual and written materials, including both developing and resolved artworks, to communicate artistic intentions and present their art-making practice
- **investigate** art-making forms and creative strategies, as well as meaning and cultural significance of artworks within and across contexts
- **generate** intentions and artworks through inquiry and the application of creative strategies
- **refine** artistic intentions and their own art-making through investigation, dialogue and critical reflection as part of inquiry
- **resolve** artworks to fulfil artistic intentions and convey meaning
- **situate** their own artworks and art-making, as well as those of other artists, in relation to context(s), audience(s) and communities of artistic practice
- **synthesize** concept and form through creative and curatorial practices to create artworks, communicate artistic intentions and connect with audience(s).

Assessment objectives in practice

In the visual arts course, the assessment objectives are an instrument to guide both teachers and students through the course from beginning to end. They are embedded in the creative process to support authentic learning experiences.

Figure 2 provides an overview of:

- how assessment objectives are linked to the **learning and teaching** of the syllabus
- which objectives are addressed in each of the summative end-of-course **assessment tasks at SL**
- which objectives are addressed in each of the summative end-of-course **assessment tasks at HL**.

Figure 2
Assessment objectives in practice

Learning and teaching						
Syllabus content: Art-making as inquiry						
Core areas of the syllabus: create, connect, communicate						
Assessment objectives: flexibly and iteratively embedded in the creative process						
						
Curate	Investigate	Generate	Refine	Resolve	Situate	Synthesize

Summative end-of-course assessment—SL							
Assessment task	Objectives assessed						
Art-making inquiries portfolio	Evidencing the student's art-making as inquiry through curated, selected materials						
	Curate	Investigate	Generate	Refine	Resolve	Situate	Synthesize
Both SL and HL	✓	✓	✓	✓			
Connections study	Evidencing research, critical analysis and investigation of significant connections with at least two artworks by different artists to situate one of the student's submitted, resolved artworks						
	Curate	Investigate	Generate	Refine	Resolve	Situate	Synthesize
SL only	✓	✓				✓	
Resolved artworks	Evidencing synthesis and resolution through a body of five of the student's artworks and a rationale						
	Curate	Investigate	Generate	Refine	Resolve	Situate	Synthesize
SL only	✓				✓		✓

Summative end-of-course assessment—HL							
Assessment task	Objectives assessed						
Art-making inquiries portfolio	Evidencing the student's art-making as inquiry through curated, selected materials						
	Curate	Investigate	Generate	Refine	Resolve	Situate	Synthesize
Both SL and HL	✓	✓	✓	✓			
Artist project	Evidencing research, critical analysis and the investigation of significant connections with at least two artworks by different artists to situate a stand-alone student artwork realized in context						
	Curate	Investigate	Generate	Refine	Resolve	Situate	Synthesize
HL only	✓	✓		✓		✓	✓
Selected resolved artworks	Evidencing synthesis, resolution and critical analysis through the curation of a body of five artworks selected from the student's wider production, a rationale and artwork texts						
	Curate	Investigate	Generate	Refine	Resolve	Situate	Synthesize
HL only	✓				✓	✓	✓

Syllabus overview

A practice-based syllabus

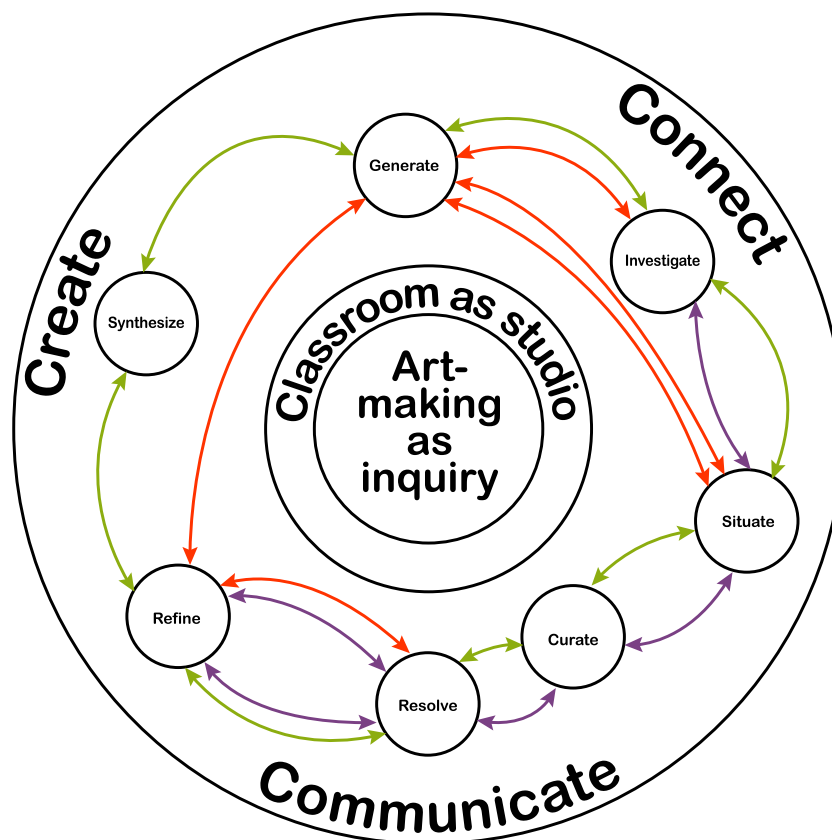
The visual arts course is a creative, practice-based course. Students work in the classroom as they would in an art studio and are encouraged to engage, transform and emerge as young artists. Learning and teaching experiences are shaped by inquiry and focused on authentic engagement in art-making.

During the two years of the course, students are supported and guided by their teachers to deepen their understanding of the visual arts and become increasingly more independent in their art-making practice.

As illustrated in figure 3, **art-making as inquiry** is at the centre of the syllabus. Learning through three core areas—**create**, **connect** and **communicate**—in the **classroom as studio** allows students to fulfil the **seven assessment objectives** for the course while engaging with the creative process as they choose. Figure 3 illustrates some possible ways to do this, but there is no prescribed path and not all objectives need to be fulfilled in every inquiry the student undertakes.

Figure 3

Overview of the course with the core areas and assessment objectives

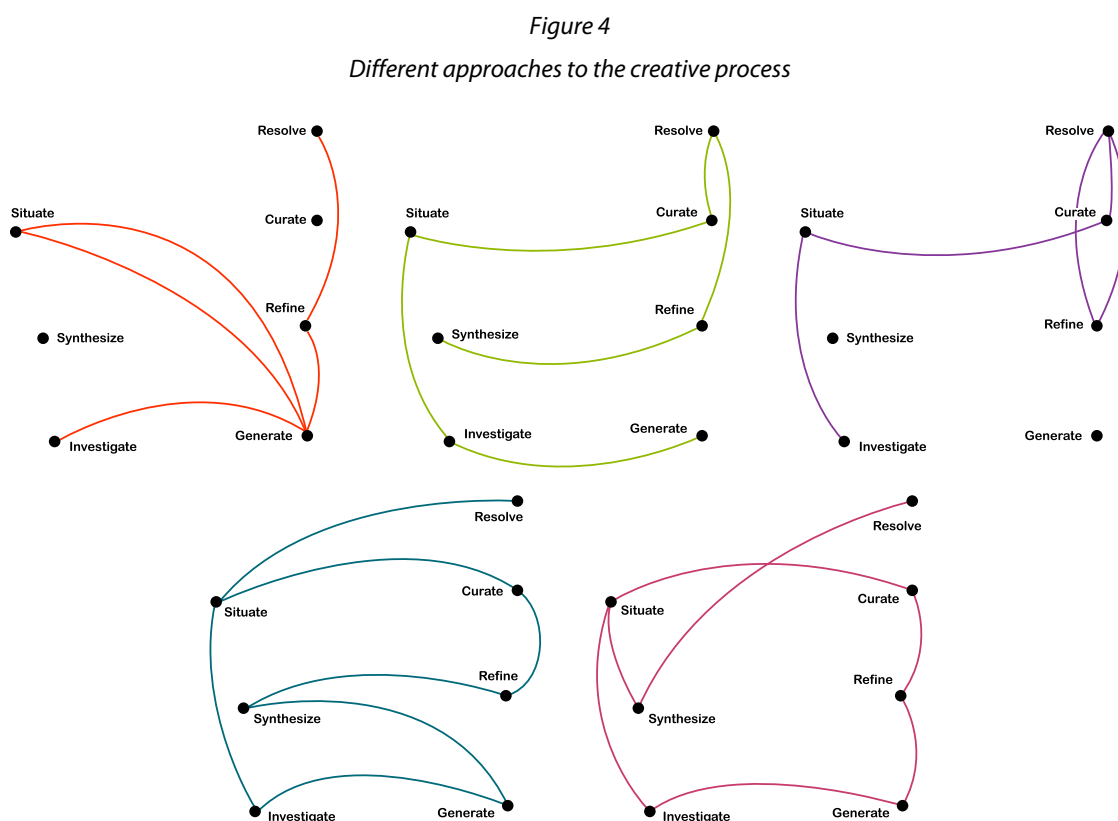


The creative process: Flexible and iterative

This course does not prescribe any specific approach to the creative process. Students should be offered the opportunity to engage with art-making as inquiry in a variety of ways and to learn across the three core areas of the syllabus, following flexible and iterative creative processes.

Inquiry enables visual arts students to engage with “an interdisciplinary mix of artistic, cultural, scholarly and industrial concerns where the studio becomes an experimental arena for creative interactions, a space for critical analysis and renewal that enables a deeper understanding of artists’ work” (Stewart, 2006, p. 1).

Making art as inquiry means that students engage in lines of inquiry that are their personal trails as they engage in the creative process. Figure 4 illustrates how each student is free to follow one of the many possible paths to approach, articulate and progress their art-making, and how while doing so they will also address the assessment objectives of this course.



It is expected that taught activities and practical studio experiences may in some cases only touch on specific objectives. Each student should feel progressively empowered to determine the starting point and end point of the processes that are best suited to their personal artistic intentions and practices. These processes are flexible and iterative—like cycles of inquiry—and always open to the unexpected.

During the two years of the course, each student will become increasingly able to critically reflect on their personal creative processes and identify the lines of inquiry they generated and followed. They will also become more conscious of which assessment objectives they have been working towards, and this will help them when preparing for assessment at the end of the course.

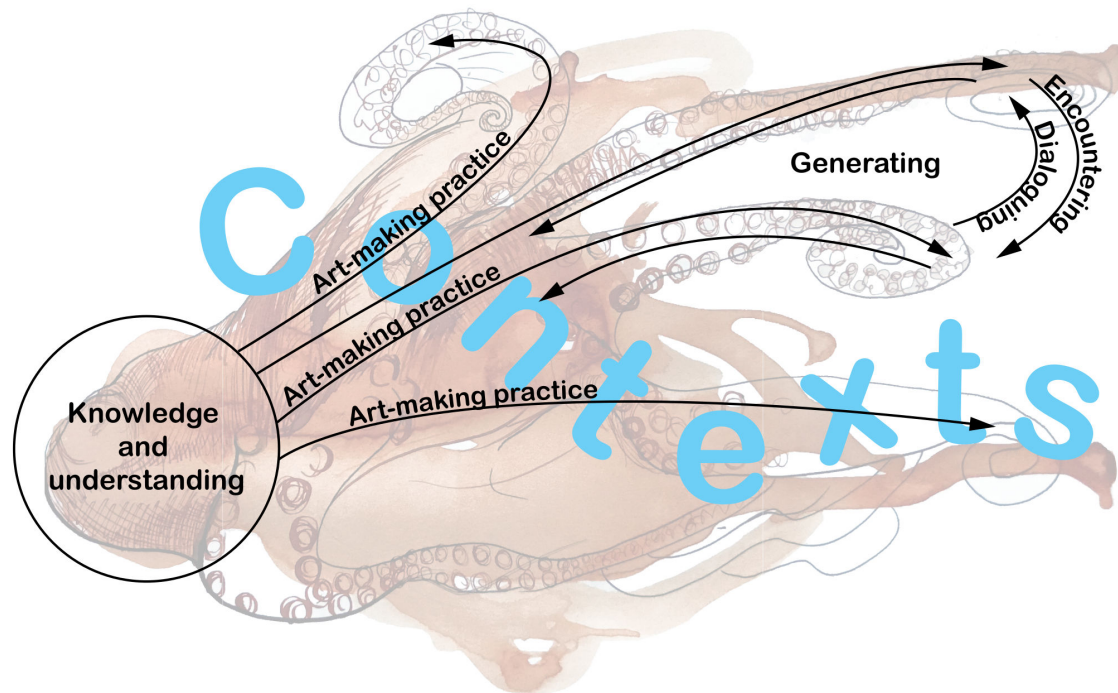
Visual arts practice: Generative and interactive

The visual arts course encourages students to engage in art-making as an interactive and generative activity and to work in the multifaceted way in which visual artists work.

Figure 5 proposes a visual metaphor to support students' and teachers' conversations about the nature of working and learning in the visual arts. It introduces the idea of the multiple, non-linear approaches that the course is designed to promote.

Figure 5

Visual metaphor to illustrate the nature of learning in the visual arts



The diagram is designed in the shape of an octopus, a creature whose tentacles can independently taste, touch and undertake basic movements without input from the central brain. This visual metaphor is inspired by the work of theorist Donna Haraway and curator Chus Martinez. A key idea from Haraway is that "Tentacularity is about life lived along lines—and such a wealth of lines—not at points, not in spheres" (2016). Meanwhile, Martinez likens art-making to the complex and decentralized process of how an octopus functions (2014).

This image invites students to think about each of the many artistic practices they engage with during the visual arts course as one of the octopus' tentacles. The analogy may support them in appreciating how diverse work and feedback can continuously inform their evolving knowledge and understanding of the visual arts. It may also help them realize how art practice is always immersed in context(s), and how their own practice will always be situated in the contexts they experience on a personal, local and global level as they navigate the world around them.

The figure illustrates how the variety of experiences students engage with in their artistic practice may intersect and connect through spontaneous, formal, accidental or planned encounters and dialogues. These continuous and ongoing encounters and dialogues between performed practices and other practices are the nutrients necessary to feed knowledge and understanding, and to further artistic practice. Exploration generates further exploration, moving the students' work in directions that are repurposed, and to destinations they may have not previously considered.

The encounters occur across a student's own work or with the work of others. In the same way that the octopus' tentacles encounter each other and/or come into contact with other elements as the creature moves in its environment, students learn through their encounters and the ensuing dialogues. This adds breadth and depth to their knowledge and understanding, and generates new possibilities.

Syllabus outline

Syllabus area	Teaching hours	
	SL	HL
Create Teachers introduce a variety of art-making forms and creative strategies. Students learn how to generate ideas from investigation and observation, and engage with experimentation or in resolving artworks. They learn how to follow lines of inquiry from conception to realization and to develop a visual language.	20	30
Connect Teachers introduce ways to investigate artworks from different times and contexts. Students consider the relationships between artwork, artist and audience. They learn how to situate their art-making in relation to context and to consider cultural significance.	20	30
Communicate Teachers introduce methods of visual and written presentation, and create opportunities for dialogue and critique. Students learn how to curate, share and situate their artwork. Teachers introduce methods to digitally document and curate artwork.	20	30
Integration of create, connect, communicate The majority of teaching hours in visual arts are devoted to making art as inquiry. Students integrate the core areas of create, connect and communicate through the pursuit of personal lines of inquiry and while developing a coherent body of resolved artworks. They learn to: • develop their artistic intentions and creative processes • connect their art-making with the work of others • create their artworks in context • communicate with audiences. Teachers plan time and set reasonable deadlines for students to prepare the three summative assessment tasks.	90	150
Total teaching hours	150	240

The recommended teaching time is 240 hours to complete the HL course and 150 hours to complete the SL course as stated in section "B1 General regulations: Diploma Programme" of the publication *Diploma Programme Assessment procedures* (updated annually).

The first three rows of the table outline the core areas as discrete aspects of the course. However, in practice, this division will only occasionally predominate. Learning art-making as inquiry will mostly integrate **create**, **connect** and **communicate** as shown in the fourth row. This is to allow students to embrace the holistic nature of visual arts practice. However, teachers will at times need to make explicit the division of content and focus on just one of the core areas, to ensure that students have sufficient understanding, skills and methods to develop their artistic intentions and their artwork. This will happen mainly in the early stages of the course, even if some specific aspects of each of the core areas will need to be revisited as each student develops their own lines of inquiry or finalizes their work.

The distribution of teaching hours is not prescriptive; it is an indicative suggestion to support teachers in allowing for a balance between teacher-guided activities and student-led work. It is also a reminder that time must be allocated to teach how to digitally curate artwork and prepare the end-of-course assessment tasks.

To broaden the range of learning experiences across the three core areas, visits to museums, art exhibitions, and encounters with practitioners are recommended where feasible. Opportunities for students to share and exhibit their artwork must also be carefully planned to allow authentic learning in the visual arts.

Find guidance about planning the course and examples of planners in the TSM.
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Syllabus content

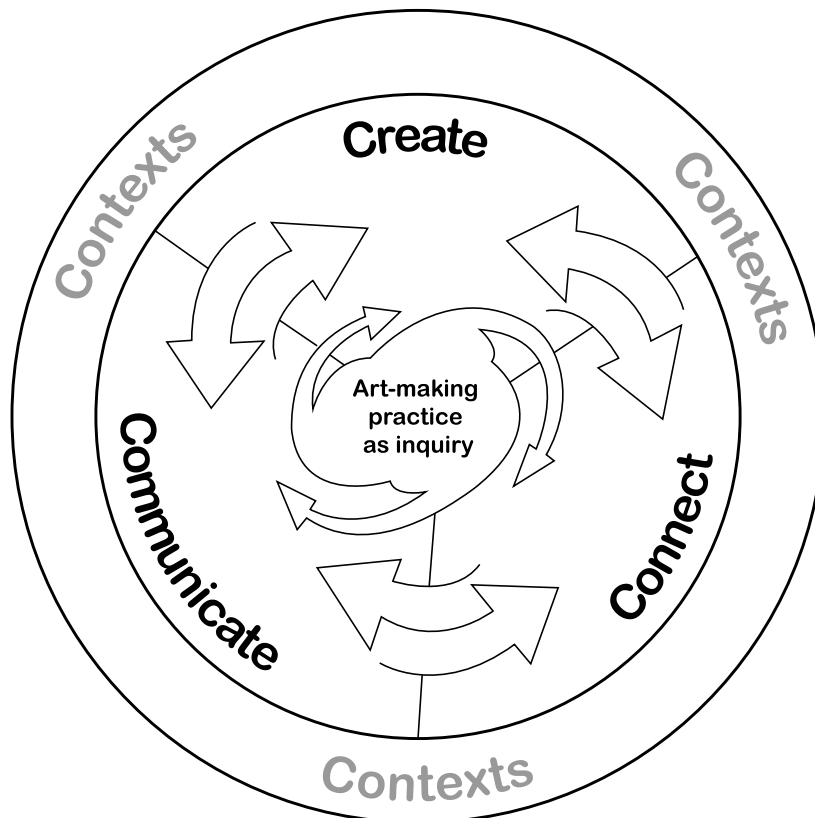
The three core areas

This section defines the learning and teaching to be covered in each of the three core areas. As shown in figure 6, **create**, **connect** and **communicate** are integrated when students engage in art-making as inquiry, interacting as artists with the work of others and with the contemporary world.

The definitions of the **key terms** used to discuss art-making as inquiry in this syllabus are also provided below.

Figure 6

Three core areas with art-making as inquiry at the centre



Teachers have plenty of freedom in structuring the course. But there is an expectation that, working within and across the three core areas, all students will be exposed to the learning and teaching suggested in this guide, progressively being encouraged to become more independent in their artistic practice.

Towards the end of the first year of the course, and throughout the second year, most of the time will be dedicated to independent work in the classroom as studio. Only on the basis of acquired foundational skills will the teacher be able to motivate and support each student's further learning.

Create

This core area requires learning and teaching about:

- nurturing art-making practice and developing a personal visual language
- engaging with concepts, experiences, and the world, through art-making
- developing observation skills
- completing investigations with and about a variety of creative strategies and art-making forms
- understanding different media, materials, techniques and conventions
- selecting and organizing resources and materials appropriate to artistic intentions
- synthesizing concepts and form to communicate meaning
- reviewing, evaluating, refining and documenting the development of art-making
- participating in, and responding to, dialogue and critique
- persisting when encountering difficulties, but also pausing, reflecting, restarting and repurposing
- pursuing artworks to a point of resolution.

To create requires the development of both technical and conceptual skills. Teachers support students in learning how to imagine, conceptualize and realize their intentions. To build students' practical skills and to engender a creative disposition, teachers introduce a variety of art-making forms and creative strategies, broadening students' approaches to art-making and deepening their understanding of what it is to work as an artist.

In the classroom as studio, students play with both concepts and materials to generate new forms. They learn how to research as an artist, record their observations, engage with the creative process from conception to realization and sustain a line of inquiry. They are encouraged to consider the inter-relationship between concepts and realization as they acquire the skills to manipulate media and express ideas. Teachers facilitate the development of in-depth skills and guide students in the organization and planning of their art-making. They allow time for each student's creative practice to emerge and for individual development beyond predictable imagery and symbolism.

Through the pursuit of personal investigations, students develop an authentic art-making practice and a personal visual language. To create as an artist requires the ability to rethink, to repurpose and to restart, as well as to respond to critique and to persist through the evolution of a concept. Acquiring these dispositions enables students to create a coherent body of resolved artworks that effectively communicates meaning and realizes their artistic intentions.

Connect

This core area requires learning and teaching about:

- situating art-making in personal, local and global contexts
- making links between one's own creative processes and the work of other artists
- investigating visual artworks from different contexts to support one's own art-making
- developing intercultural understanding, critical reflexivity and self-reflexivity
- identifying and analysing how formal qualities and creative strategies convey meaning
- researching the function and meaning of art and artworks
- considering the cultural significance of artworks, both in their original context and across time and place
- participating in dialogue and critique
- considering connections between one's own art-making and real or potential audiences.

Teachers introduce a variety of investigative strategies and students learn how to conduct effective research and practical investigations to support their creative practice. Teachers offer guidance on how to select sources and introduce strategies to develop artistic intentions, connecting with the work of other artists, with context and with studies in other disciplines. Teachers equip their students to make reasoned and evidenced evaluations of the relationships between artist, artwork, audience and the context(s) of each.

Through guided investigations, students learn how to situate themselves and their art-making, considering connections. They are invited to consider how the personal relates to both local and global contexts, and are guided in building an understanding of how function and meaning are fluid across time and place. Students develop their knowledge and understanding as they are introduced to artworks from different contexts. They learn to analyse how formal and material qualities contribute to meaning in a work of art. Teachers foster intercultural understanding and both critical reflexivity and self-reflexivity. Students are taught to conduct critical analysis and to evaluate the cultural significance of both their own and other artists' artworks, interrogating their own perspectives and positionality.

Teachers organize opportunities for students to discover, engage with and respond to the work of other artists, as well as to dialogue and critique. Through experiences of sharing their work and exhibiting, but also visiting museums, galleries and art websites, students learn to connect with different communities of practice and with audiences.

Communicate

This core area requires learning and teaching about:

- sharing art-making with others
- acquiring a subject-specific language to articulate artistic intentions
- articulating critical analysis and one's own artistic and curatorial choices
- curating artworks coherently to enhance meaning
- exploring strategies for selecting and organizing visual materials
- organizing and presenting lines of inquiry to document the development of personal artwork
- engaging in dialogue and critique with other artists and with an audience
- exploring the potential of different forms of display and exhibition to showcase artworks to an audience.

Teachers guide students in developing the skills of selection and organization so that they learn to curate and showcase their work effectively to communicate their artistic intentions. Teachers introduce a subject-specific language to develop precision both in oral and written presentations. They provide opportunities for dialogue through sharing activities such as class presentations, critique, online forums and exhibitions.

Students are encouraged to develop a questioning and interactive disposition, enabling them to both receive and provide supportive critique and to elaborate on their intentions. They learn to consider the nature of different audiences in relation to their artwork, evaluating feedback and responding to advice. They experiment with different strategies for the presentation of their artworks. They experience the enriching power of sharing their creations with diverse audiences, cultivating the ability to articulate artistic intentions, and curate and share artwork in different modalities.

Integrating the core areas: Art-making as inquiry

One of the three core areas will be the focus of some teacher-guided activities, thereby introducing or reinforcing foundational skills. However, it is important to acknowledge that when each student develops their practice of art-making, they learn within each area, but also across the three areas as these interconnect and overlap. As they engage in creative processes, pursuing lines of inquiry guided by their interests and artistic intentions, students **create, connect** and **communicate** through a holistic approach to art-making, allowing them to engage with their practice as they develop it through inquiry.

Given the multiple non-linear nature of the work of visual artists engaging in "art practice as research" (Sullivan, 2005), students iteratively and flexibly work in all three core areas, combining them as required through the creative processes they engage with.

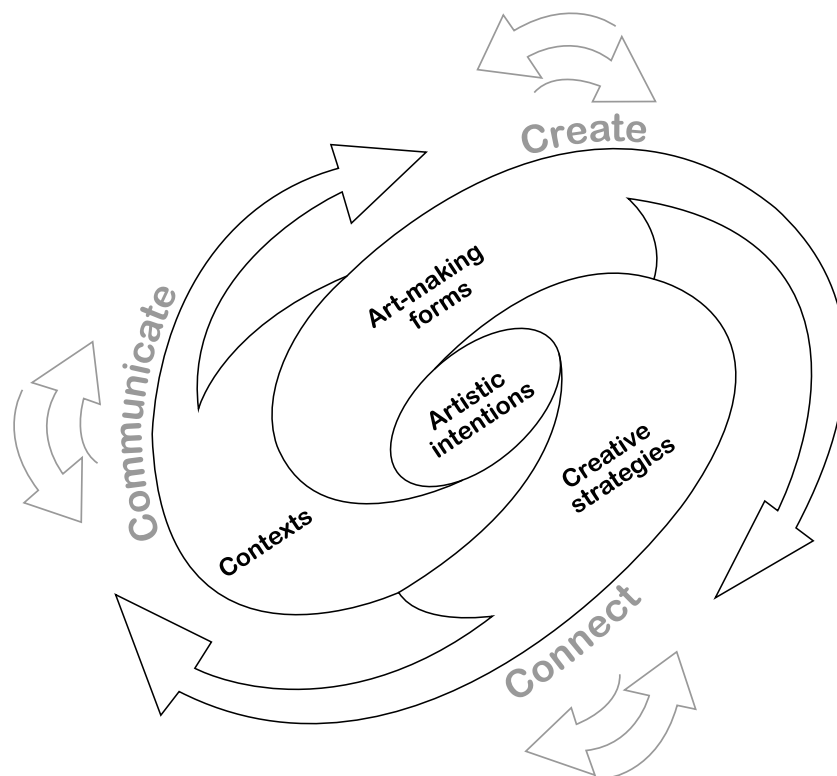
The assessment objectives in this course are embedded in the creative process so that students' achievements can be demonstrated through a variety of authentic pieces of evidence. While each of the core areas might appear to be directly connected with just one or two assessment objectives, students and teachers must reflect on how each of the three core areas is in fact linked to all objectives. They should

consider how the creative process in the visual arts is flexible and iterative, and understand that art-making involves multiple and non-linear approaches.

Art-making as inquiry: Key terms

When working across the three core areas, students learn that art-making as inquiry can be described as the continuous and ever-evolving interplay among **artistic intentions**, **creative strategies**, **art-making-forms** and **contexts**. These key terms are defined as follows and illustrated in figure 7.

Figure 7
Art-making as inquiry



Artistic intentions

Intentions include the ideas, emotions and experiences that motivate, inform and shape art-making. Intentions are meanings to be embodied in the creation of an artwork and the ideas/anticipations of what the artwork should do. Intentions are useful to set a direction for investigation and may evolve through the creative process.

Artists develop and refine intentions in many ways, including searching, gathering and interpreting as well as finding, connecting and synthesizing inspirations and influences from the world around them. They explore and deepen understanding of concepts through working with materials, forms and artistic conventions to develop their intentions. Investigations into the work of other artists and engagement with other disciplines, along with engagement with their selves and the world, help to develop and refine an artist's intentions. Artists realize intentions as they synthesize concept and form in their artwork.

By defining their intentions, artists become purposeful, but as Elliot Eisner states, "when the arts are well taught, flexible purposing is encouraged" (2002, p. 79).

In developing their intentions, artists shape what they **communicate** to audiences: the meaning of their artworks.

Students learn to create with intention, developing ways to explore, investigate and work with both concept and form through their creative processes. They also learn to articulate what their artwork intends to communicate and how they realized it.

Creative strategies

Creative strategies are methods and approaches that artists use to manipulate ideas and imagery to generate new possibilities in their art-making. Artists explore and question reality, pay attention to new understandings and remain open to discoveries.

Artists experiment with strategies as they develop and refine their personal visual language. Experimenting with creative strategies can be playful as well as purposeful. Experimenting with creative strategies often exposes and opens artists to the unexpected as they **create** artworks.

Investigating and being able to situate and interpret how others employ creative strategies generates powerful **connections** within the broader community of artists.

Creative strategies inform how artists **communicate** and impact an audience.

Students must learn to work with a **variety of creative strategies** during the two years of the course.

Suggested creative strategies, and possible examples to introduce these, can be found in the TSM.

Art-making forms

Art-making forms are broad categories of creative endeavour, such as painting, sculpture, ceramics, performance, installation, intervention, video art, digital art, photography, drawing and printmaking.

Artists **create** artworks and fulfil their intentions through a personal approach to art-making forms that includes their use of materials, media and practices. Artists develop and refine their technical competencies and generative practices through active, sustained and creative work with different art-making forms.

Investigating and understanding how art-making forms have been used by others allows artists to make **connections** across time, place and contexts. Art-making forms also inform how artists **communicate** and impact an audience.

Students must learn to work in a **variety of art-making forms** during the course.

Suggested art-making forms can be found in the TSM.

A variety of art-making forms and creative strategies

It is a requirement that students work in a **variety** of art-making forms and with a **variety** of creative strategies during the course.

Variety implies more than one. It is deliberately non-specific. For example, two students could equally show that they have produced work reflecting the needs of their inquiry and time available for the course—one by exploring fewer forms and strategies in greater depth, the other by exploring more broadly but with less depth.

Experimenting and creating with a variety of creative strategies and art-making forms encourages student agency and supports:

- a playful approach to art-making
- an expansive choice of tools and technologies
- an open-ended integration of the students' ideas, personal emotions and experiences
- a space where casual discoveries as well as perceived failures are always valued
- a deliberate, self-directed and creative use of techniques, materials, conventions and styles
- a positive exchange of ideas and experiences between students
- an engaged and resilient attitude
- a responsible approach to the use of art-making materials, tools and studio spaces.

Contexts and cultural significance

Through the visual arts course, students learn that artworks exist in a status of flux and are continuously redefined through the interactions of artist, audience and context.

Figure 8

Willats' socially interactive model of practice (© Stephen Willats 1970: reproduced with permission)

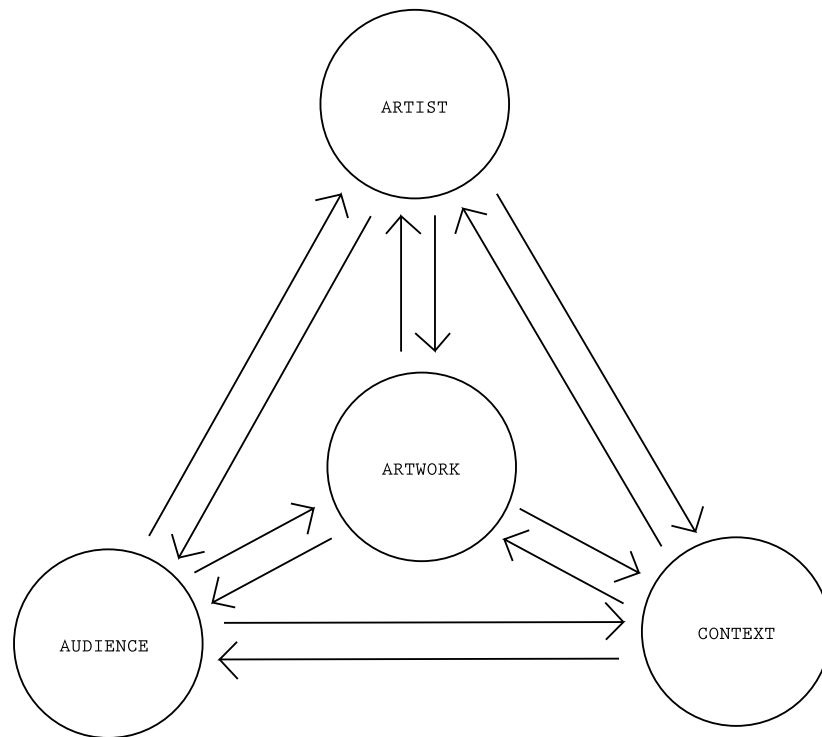


Figure 8 reproduces a diagram designed in the early 1970s by artist Stephen Willats (2012, 13C). It is a useful tool to explore the complex and multiple relationships in what he defines as “art as social process”. This “socially interactive model of practice” shows the multiple possible interconnections between an artwork, the artist, the context and the audience, acknowledging art practice as an open system of exchanges. Teachers and students are encouraged to actively use this diagram to better understand artworks and art practices.

Contexts embrace the times and spaces in which artworks are produced and experienced. Contexts are also dynamic: they change over time. The cultural significance of contexts is multifaceted and includes the “aesthetic, historic, scientific, social or spiritual value for past, present or future generations” (Australia International Council on Monuments and Sites, 2013). In the visual arts classroom, students consider cultural significance by situating both their own art-making and the artworks of others in context.

Investigating and situating contexts enables students to **connect** their own art-making meaningfully to other artworks. An inquiry into the cultural significance of art empowers students to **communicate** better through their art-making. They gain an understanding of the contexts in which they **create** and how to connect with other contexts. They learn how to curate their own artworks for different audiences, such as their peers, their school and local communities, and the wider world. For example, in practical terms, when submitting work for external assessment or university entrance, or when sharing their artwork on social media, students must realize that they are interacting with audiences through global platforms and reflect on what that might mean.

The following lenses suggest some of the ways students might determine the cultural significance of their own and other artworks.

Aesthetic cultural significance

Aesthetic cultural significance relates to how we experience artworks. For example, the sensory experiences of spaces, forms and colours, and how we respond to them. Aesthetic context is communicated through formal qualities, through allegory, metaphor, sign and symbolism. It embraces the cultural significance of heritage, narrative, myth and folklore. The values we give these are personal, learned and culturally determined, so they change for different audiences. Artists create in the context of these received aesthetic and cultural conventions; sometimes they also challenge these contexts.

Scientific cultural significance

Scientific cultural significance relates to material and technical contexts. For example, technical innovation in the production of art, such as new materials and forms, and the ways these are applied to art-making. Scientific achievement has changed artists' perceptions of the contexts of the lived-in environment and of humankind in the world. Technology impacts both the production and the dissemination of artforms to new contexts, through differing means of communication and reproduction to reach different audiences.

Historical cultural significance

Historical cultural significance relates to the time at which art was created and the differing times in which it is viewed. For example, the changing ways that audiences past and present interpret or use an artwork. This involves understanding that the significance of sign and symbol are mutable, and that there are dangers of cultural bias through imposing modern ideas on works of the past (presentism). The influences of ideology and political context on the production and function of art to persuade, subvert, create a political effect or propagandize also come into play. Then there are the implications and constraints imposed on the production and circulation of artworks through laws and forms of governance. The economic contexts associated with the production, circulation or consumption of art through differing media are also a factor, as are the consequences of sources of wealth, trade and methods of commerce.

Spatial cultural significance

Spatial cultural significance relates to where works are produced and where they are viewed. Space can be understood as both the physical and virtual placement of a work of art, and how it is situated in relation to the near and the far—to the local and the global. For example, it considers the importance of location to an exhibition, the site-specific aspects of an installation or the spatial specifics of a performance and its audiences. How these might change for a global audience that experiences the work electronically in a different time and place also comes into play. Similarly, how museums and galleries where art is exhibited transform meanings from those of original contexts, such as the artist's studio, a civic space or a religious place. The role of the built environment and the impact of architecture—whether designed or arbitrary—is also relevant. As is the importance of the natural environment or of an urban environment mediated by humans—such as a city, settlement or sculpture park.

Social cultural significance

Social cultural significance relates to shared experiences, communities, societies and nations. This considers contexts of art to establish identities, connect peoples, support status, influence, confirm or subvert hierarchies, and embody power. The social issues represented by art, as well as the impact these may have in its creation, reception and interpretation, also come into play. The differing values audiences bring to judgements over time, and the developing meaning for these audiences—such as changing ethical or moral frameworks—are also relevant. As is the role of institutions in the production or reception of art, whether religious, state based or educational. The impact and influence that patronage may have on art-making, whether by individuals or organizations (such as museums), is another factor.

Spiritual cultural significance

Spiritual cultural significance relates to the role of ritual, belief and religion. Many artworks are made within the context of religious celebration and enlightenment, as signifiers of rites of passage or worship as well as a response to the human condition. The cultural significance of these contexts is often intangible. Understanding their value requires research into their original functions and audiences, and critical reflexivity to consider how diverse audiences across time and place may understand such works differently.

In the visual arts course, students investigate and research varied contexts of visual culture and art. Art explored within context can also be considered on personal, local and global levels. However, what may appear to be a global aspect of visual culture or art-making may include many local or personal components and implications. Similarly, what matters on a personal level may very often be connected to something of global relevance.

This interplay of contexts is a significant aspect of living in the contemporary world, where the local is very often global. To understand what might be referred to as personal, local and global contexts—and the overlaps between these—the following definitions may be useful.

- **Personal contexts** refer to the individual aspects of a person's experiences, including individual emotions, memories, beliefs and unique life story. Artists often draw inspiration from their own life, feelings and unique perspectives to create art that reflects their personal world through introspection, evoking emotions and empathy.
- **Local contexts** consider the geographical and cultural environment in which an individual lives and refer to immediate surroundings, community and local cultures. Artists' creative practices are inevitably inspired and impacted by their local context, which at the same time they may influence and transform through their art. Local landscapes, traditions, histories of local environment and communities provide art with a sense of place and identity.
- **Global contexts** extend beyond the individual and local boundaries to the broader international and worldwide influences that may impact personal or local contexts. Global issues, trends and art movements establish effect and impact, which may be immediately obvious, subtle or somewhere in between. Art engaging with global contexts connects shared human experiences that mostly take place in personal and local contexts, and allows artists to address and propose new perspectives on concerns on a global scale.

Further guidance on teaching about context(s) can be found in the TSM.

Line(s) of inquiry

Art practice research generally follows a loosely defined path that starts with a question, continues with gathering ideas and information, leads to an idea or hunch, wends through creative processing of play, experimentation and construction, and culminates with a product that leads to another venture down a new path.

(Marshall, 2014, p. 14)

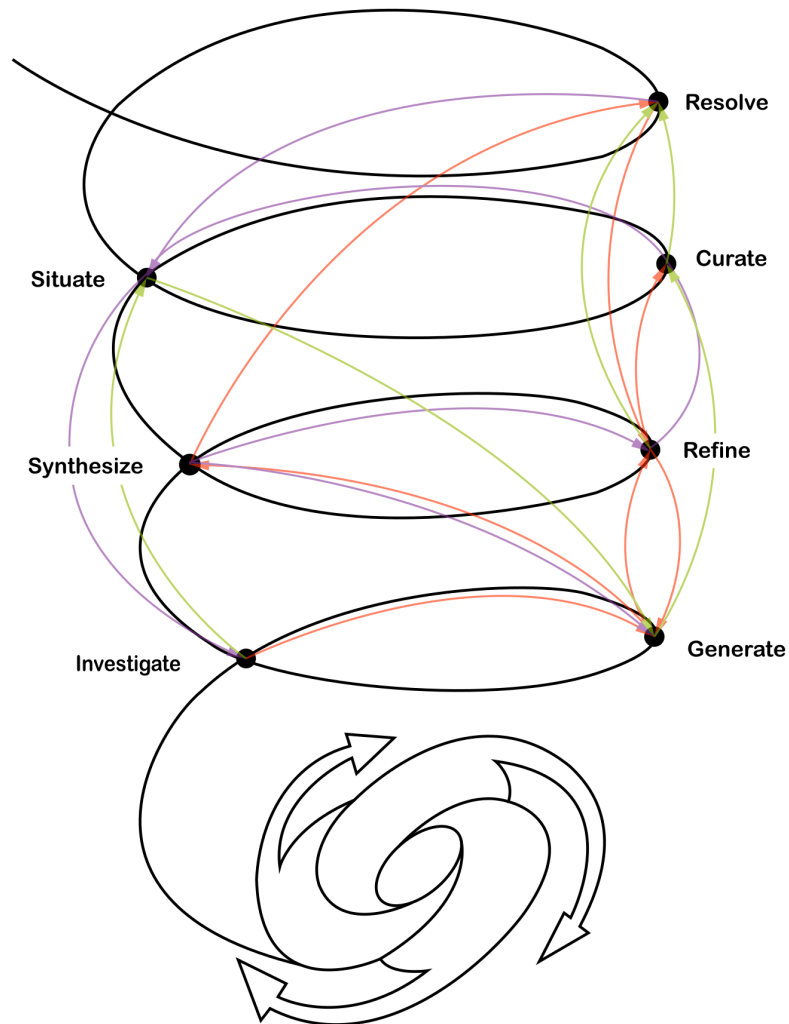
A line of inquiry is the thread that a student explores through their creative processes, framed as inquiry. These are propelled by one or more inquiry questions or generative statements—initiated by the student's interests, their ongoing practice, or any encounter that fosters specific curiosity.

In art-making as inquiry, students form inquiry questions and generative statements throughout the creative process. These may bring opportunities to refine and resolve artwork, progressing the development of lines of inquiry and of art-making. Whatever shape their inquiry takes, students can meet the assessment objectives of the course following personal paths while engaging with a variety of art-making forms and creative strategies.

A line of inquiry can take a simple linear journey or follow a more complex trail. It can even move along a series of paths that grow out of each other or intersect like a web, the branches of a tree or a root system.

Figure 9

The art-making creative process developed through lines of inquiry



Each student follows one or more lines of inquiry to learn what matters to their art-making. Often, through processes of connecting and creating, they go beyond what they had initially planned. In the classroom as studio many different lines of inquiry are developed. As shown in figure 9, these develop as part of creative processes that are flexible and iterative.

Find out more about guiding students to follow their lines of inquiry in the TSM.

Visual language

A visual language enables artists to communicate meaning to audiences through their art-making in a way that is effective, meaningful and personal.

Students develop a personal visual language working and experimenting with a variety of art-making forms and creative strategies. Through playful and analytical engagement with art-making, students become progressively more deliberate and fluent. Their personal visual language emerges as they develop the ability to consider and control how meaning is constructed and conveyed in the artform(s) they chose.

Students develop their visual language by learning:

- the characteristics and behaviours of different media
- the expressive potential of different techniques
- the characteristics of different materials
- how and why conventions were established and how and why they might be challenged.

Critical analysis

Critical analysis is the process of examining and interpreting the formal and conceptual qualities and imagery of an artwork, examining how the artist's intentions are realized and communicated to the audience(s). It is conducted to gain a deeper understanding of an artwork's meaning and cultural significance, and enhances the experience of engaging with the work.

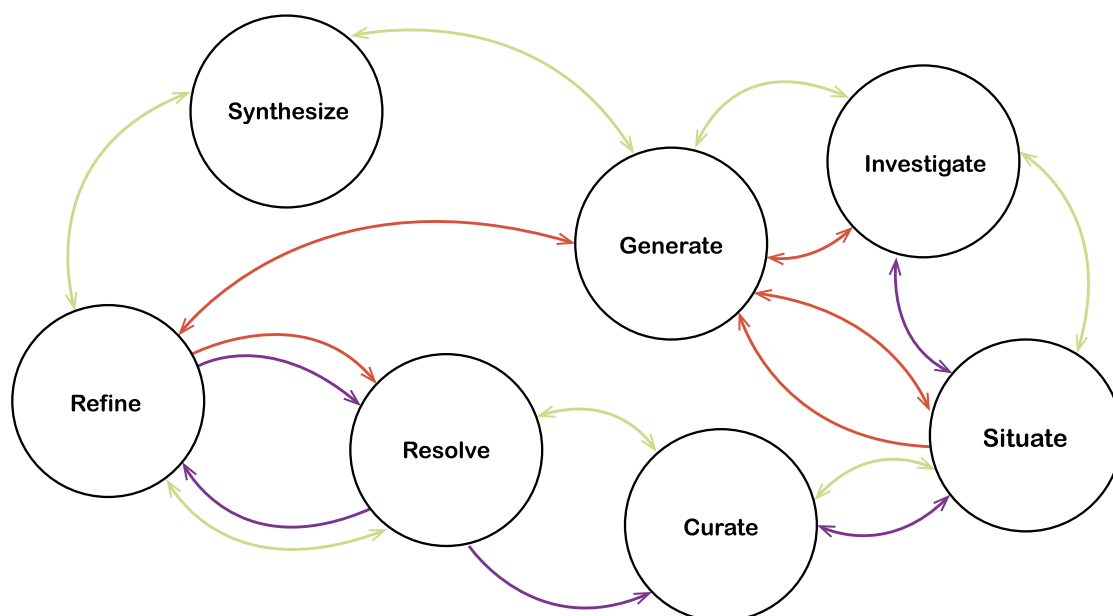
There is no requirement to use a specific critical methodology, but students must be guided in developing the tools to understand how to analyse an artwork, recognizing the different qualities that contribute to it as a whole.

Teachers model how they critically approach and talk about artworks, and introduce students to different approaches. Students examine and compare the work of artists from different times, places and cultures, developing the ability to notice details, analyse form and concept, and appreciate cultural significance. They learn to use subject-specific language to better articulate what they experience in an artwork. They also learn to express what artistic intentions have guided their own work, and what connections have inspired and shaped their practice.

Assessment objectives as a framework

Figure 10

Assessment objectives with examples of different creative pathways



The assessment objectives are embedded in the creative process and designed as a flexible framework for teachers and students. They have been designed so that students can achieve them through authentic art practices and effective engagement in creative processes.

Understanding what each objective is about, how it is integrated in the creative process and how it connects to each of the three core areas of the syllabus, will help students progress in their learning. It will

also support them in preparing for summative assessment and understanding the requirements for the assessment tasks.

Continuous reflection and documentation of the creative process as it unfolds and touches the different assessment objectives are crucial to support the development of each student's personal creative practice. This also helps to ensure that students have enough evidence to select from to curate the assessment tasks.

The "**Assessment**" section of this guide details which objectives are assessed in each task and each criterion, and what evidence might be submitted to match the requirements.

The following definitions of each assessment objective are intended to support the learning and teaching of art-making as inquiry. Some example guiding questions for each of the objectives are provided after the definition.

Find out more about the assessment objectives as a framework for planning the course in the TSM.

Curate

Word cloud: arrange, articulate, choose, collate, compile, explain, organize, present, select, set up

To curate is to prepare visual (and written) materials to **communicate** meaning for an audience.

Curation is an ongoing activity that artists conduct to build **connections**, organize materials and be able to choose how to communicate meaning to different audiences.

The use of a subject-specific vocabulary is important to support curatorial practice and to justify curatorial choices effectively.

Students curate every time they select and organize their artwork. This may be assembling imagery and resources at the beginning of the creative process, or making choices to combine and reconfigure elements of their artwork to develop a personal visual language.

Students curate when they consider how an overall meaning and coherence can be achieved through grouping and arranging artworks, and how connections and meaning can be enhanced through effective presentation of visual and written materials. Curation is needed when students exhibit their resolved artworks in the studio and outside the classroom, and/or when they share their work in peer-to-peer reviews and class critiques.

At the end of the course, students are required to curate and digitally submit evidence of their art-making for the purpose of summative assessment. Reproducing, selecting and compiling materials, and annotating and presenting critically on-screen, are also part of curating. The curatorial skills of digitally presenting visual and written materials for assessment will help to evidence the student's achievement against all other objectives.

Suggested guiding questions

- Can you explain the overall meaning of your art-making?
- What are the links that connect across your art-making and ideas?
- How might you organize your artworks to best communicate your artistic intentions?
- Can you suggest alternative curatorial choices to change the audience experience of your artwork?
- Are the links between your artworks coherent?
- Can you use subject-specific vocabulary to present your artwork?

Find guidance on how to support students to digitally curate for assessment in the TSM.

Investigate

Word cloud: delve into, discover, examine, experiment, explore, inquire, look, observe, question, research, study

To investigate is to research, but also to explore and experiment, consider and envisage new solutions, and to expand understanding.

Artists investigate art-making forms, techniques and creative strategies, as well as the work of other artists, to create a personal visual language. They also explore concepts and engage with interdisciplinary investigations. Art-making may be supported by systematic research; though in art, practical and intuitive investigation is equally valid. Investigation fosters the ability to **connect** and **create**.

In their art-making practice, students ask questions, investigate answers and explore solutions. An art investigation is an independently motivated journey of discovery. During the course, students will be accompanied and supported by the teacher in pursuing their interests and artistic intentions through inquiry with a curious and open disposition.

The study of the work of other artists may involve practical investigation as a way to better understand creative practices. When students investigate artworks and make connections between their own art-making and that of other artists, they may conduct explorative, analytical, critical, practical investigations. Alternatively, they may employ taught skills of research methods to conduct contextual and critical analysis, exploring both the original contexts of artworks and their impact on different audiences.

Investigation could focus on material and technical elements, looking at how other artists exploit the properties of art-making forms and media, and how systems of representation, styles and techniques may vary. It could equally focus on conceptual practice, examining how artists develop and communicate ideas, and how they employ creative strategies and processes. Artists also investigate context and may conduct field research. They dig deep into the ideas and concepts they want to work with. They might also explore how to use imagery, symbols and signs. Investigations can also delve into other disciplines to support informed art-making.

Suggested guiding questions

- What are you interested in when making art? What ideas are important to you?
- How do you investigate ideas to develop your artistic intentions?
- What questions guided the development of your art inquiries?
- Which other artists and artworks can you connect with and explore to support your art-making?
- How have you investigated your context and other contexts in your creative practice?
- How do you experiment and what strategies do you use to explore different possibilities?

Generate

Word cloud: bring about, engender, envision, evolve, initiate, make, nurture, play, produce, prompt, propel
To generate is to **create** new possibilities.

Art is not created in a vacuum but is generated through exposure to diverse sources of knowledge and experience. Artists generate as they **connect** concept and form in new ways to **create** art.

As part of their art-making, students pose or face questions and proceed through lines of inquiry. New questions and generative statements emerge from reflecting and further expanding on experiences and memories, both personal and shared. Discoveries or encounters generate new possibilities and approaches that may transform and develop in many different ways—for example, through using a variety of creative strategies and art-making forms, experimentation and playing with media, scale and techniques, free association and the unconscious and/or through observation and exploration.

Students develop a creative disposition as they learn to accept mistakes, to not see them as failures but as a source for the generation of new directions. They welcome the unexpected and see the creative potential of environments, both familiar and unknown.

Suggested guiding questions

- What inspires you?
- How might you change and evolve the ways you make art?
- What do you do to surprise yourself in your art-making?
- In what ways have you changed and played with creative strategies to generate new ideas?
- What questions have you used to generate new ideas for your line(s) of inquiry?

- What propelled your work? What took you to the artistic choices you have made?
- In what ways have your experiences generated ideas for your art-making?

Situate

Word cloud: compare, connect, contextualize, link, locate, orientate, place, position, relate

To situate is to consider an idea or form in relation to time and place.

Artists are inspired and empowered by **connections** and they situate themselves through their artwork.

"Situatedness" is defined by Oxford Reference (n.d.) as "the dependence of meaning (and/or identity) on the specifics of particular sociohistorical, geographical, and cultural contexts, social and power relations, and philosophical and ideological frameworks, within which the multiple perspectives of social actors are dynamically constructed, negotiated, and contested".

There are three aspects to "situate". To situate artworks, students need to consider:

- the context in which the artwork was created
- the connections with the work of other artists
- the diverse contexts in which the artwork is experienced by audiences.

Each of these three aspects requires an appraisal of the relationships between artist, artwork and audience.

Students reflect on how their unique place in the world contributes to their creative practice. As they discover what matters to them, they also learn to consider the impact on their art-making of when and where they are situated in and with the world. This situation might include consideration of their immediate context and their environment, both social and geographical—for example, identity, friends, family, home, school, region. But they may also embrace expansion to a national and/or global context. Contemporary communications bring together the global and the local. Digital practices challenge the traditional relations with audiences and redefine the constraints of time and place.

Developing an artistic practice in connection with others is at the core of arts learning. Students place themselves as artists in relation to communities of practice, recognizing that they learn and create through common concerns and sharing knowledge. They learn to communicate with local and global audiences, and they appreciate the role they might play as artists who are in dialogue with the world.

Students also situate their art-making through analysing their connections with other artworks. They consider how these have impacted and informed their own art-making, both conceptually and practically. Through research into the cultural significance of other artworks, and when, where and why they were made, they learn how an artwork is a product of time and place. They learn how other artists' work is also situated in context, with its meaning and significance subject to change over time and across different audiences.

Suggested guiding questions

- In what ways is your art-making influenced by your situation, context(s) and personal experiences?
- How has sharing ideas with others influenced and supported you as an artist?
- How have the artworks and artists you have researched been situated in time and space, and how has their cultural significance changed over time?
- What is the relationship between personal, local and global situations that you experience in your and other artists' artworks?
- Which artworks have influenced your own art-making? Why these? How is this evident?
- How has your understanding of other artists' work helped you to situate your own work?

See guidance on how to teach "situate" in the TSM.
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Refine

Word cloud: edit, enhance, extend, fine-tune, hone, improve, intensify, remake, repurpose, review, revisit, perfect, strengthen

To refine is to make changes and to adapt ideas, strategies, forms, techniques and media, or any aspect of visual language, to better fulfil artistic intentions.

Refining is an aspect of how artists **create**. Refinement requires intentionality, but in art this is not always a linear process. Instead, it more often requires “flexible purposing” (Eisner, 2002, p. 79) and the ability to analyse and evaluate one’s own choices.

Students review and improve their artwork through reflection, dialogue and critique, working with but also beyond what they had envisaged. While they pursue lines of inquiry, and as they resolve their artworks, students engage in iterative cycles of refinement.

Students also learn that mistakes, wrong turns and the unexpected can lead to better informed choices and generate further developments. A reflective disposition and a willingness to adapt in response to new knowledge and understanding enhance students’ creative processes. Feedback and peer-to-peer discussion and collaboration help students develop the critical approaches required to conduct ongoing reviews of their own art-making.

The use of subject-specific language is an essential tool that students need to acquire during their studies. This will help them to articulate their decisions and reflections effectively, both in dialogues and when recording and articulating their processes of refinement.

Suggested guiding questions

- In what ways have you refined your skills and your artworks?
- In what ways have you reviewed and revisited ideas to refine them across different versions of your work/different pieces you have created?
- How have you improved on your original intentions?
- What strategies have you developed to refine your art-making and artworks?
- Can you explain your artistic choices and justify your technical, stylistic and conceptual solutions?
- How did you respond to feedback? Can you evidence in which way feedback was useful or not to the development of your artworks?

Resolve

Word cloud: conclude, decide, fulfil, realize, settle, solve, work out

To resolve is to work through ideas to a point of completion.

In visual art, “resolve” is a fluid process. Sometimes artists would say that an artwork is concluded or resolved even if it might look unfinished, or an artwork at an advanced formal state of completion might still be somehow unresolved. Artworks are resolved by the artist through cycles of refinement or in some cases only when shared and activated by audience interaction.

Students **create** via the inquiry cycle towards a resolution of their artistic intentions to **communicate** with an audience.

At the end of the course, students are required to present resolved artworks for summative assessment. Students need to develop the ability to evaluate when an artwork is resolved, ready to exhibit and communicates artistic intentions.

It is an artist’s choice when to say “It’s done”, a judgement that can be made in the absence of rules. Yet opportunities for students to present their artworks to an audience—large or small (such as in a school exhibition or class critique)—provide them with helpful moments to evaluate whether they have reached a significant resolution. Peer discussion and teacher feedback are helpful too; while reflecting on an audience’s experience of a resolved artwork can also be a stepping stone to new departures.

Although to resolve implies an end point, intermediate conclusions throughout the learning process are equally important. Artworks often diverge from initial intentions to unexpectedly resolve what was not planned, thanks to new ideas and possibilities generated during the art-making process.

“Resolve” is also evident in the small events that happen daily in the studio, in journals, in photo recording and in media experiments as a student deploys different strategies to answer aspects of their inquiry—for

example, when completing an observational study to record a visual effect, successfully mastering a print technique or resolving a research question.

“Resolve” also relates to the coherence of a body of artworks. Hence, displaying and sharing artworks by each student or group of students may also prompt an appraisal of connections, when groups of artworks are presented to communicate an overall meaning.

Suggested guiding questions

- Can you identify a moment in your work in which something was resolved?
- In what ways have your outcomes realized your intentions?
- Does an artwork need to be “finished” to resolve intentions?
- In what ways have your outcomes been successful in communicating ideas?
- Are there aspects of your artwork that can be taken further?

Synthesize

Word cloud: amalgamate, blend, combine, connect, find meaning, fuse, harmonize, incorporate, integrate, make sense of, unify

To synthesize is to bring together disparate elements in meaningful combination.

Artists synthesize materials, processes and ideas to **create** new artworks to **communicate** their artistic intentions. They synthesize concept and form in their realized artworks to communicate with audiences.

Synthesis is evident in the fluency of effectively applied knowledge and in the assurance with which media are deployed to express intentions. Synthesis is seen in the acquisition of skills, the effective expression of ideas, and the intuitive moment when form and concept coalesce into solutions. Synthesis might happen at the end point of an investigation—for example, when intention and experimentation are successfully resolved in an artwork presented as an outcome to an audience.

The inquiry cycle students engage with is an ongoing process of synthesis. Connections are made, and combinations are formed through play and experimentation during the creation of artworks. Making art might be seen both as the synthesis of different elements brought together and as a synthesis of means and intention.

Students synthesize their conceptual and material inquiries when they create artworks to communicate artistic intentions. As students pose questions and pursue lines of inquiry, they manipulate materials, explore art-making forms and techniques, and deploy a variety of creative strategies to synthesize form with concept.

Assimilating influences—such as the techniques, creative processes and ideas of other artists—to develop lines of inquiry and to create new artwork is another aspect of synthesis. The nature of art-making often involves bringing together the unexpected to create something new. Hence, synthesis may also be an intuitive or unconscious act, such as when images and metaphors are used to express intangible ideas or feelings.

Synthesis could also be achieved across a group of artworks—when intentions that seemed disparate and unconnected in individual artworks gain meaning when curated as a coherent set of interlinked images or as an installation. Hence, experimenting with trial exhibitions and with different forms of presentation can be productive ways of understanding how coherence can be achieved across a body of artworks to synthesize meaning.

Suggested guiding questions

- In what ways have you transformed an idea to make something new?
- How have you combined images or forms to create new compositions?
- How have you integrated and synthesized artist influences within your own art-making?
- In what ways have you synthesized concept and form in your artworks?
- How have you curated your artworks to achieve coherence and synthesize intentions?

See examples of how the assessment objectives can be met in the samples of student work.

Approaches to learning and approaches to teaching in visual arts

Engaging, transforming and emerging as artists

Approaches to learning and approaches to teaching in the visual arts course are hands-on, inquiry based, conceptually focused, contextualized, collaborative and inclusive.

Students learn to think and make like artists as they engage, transform and emerge. Teachers are invited to support their students in developing their art-making practices using these approaches. When employed across the three core areas of the course, these approaches offer unique lenses for a broad appreciation of what it means to be an arts practitioner in the contemporary world.

To **engage** in the visual arts course means:

- cultivating art-making practices
- encountering others in a dialogue about making
- entering into conversation with contemporary issues.

Engagement is the state of involvement in one's own art-making. It is about being within the process and making on-the-spot, considered decisions about what happens next. During an engaged practice the student is involved in creative and critical thinking that inform the art-making. To engage is also to enter into a critical discourse with others about art-making, whereby the student is open to and offers constructive critical feedback. It is also entering into a larger conversation about contemporary issues. The contemporary artist understands that art-making is always happening within, and informed by, context.

To **transform** in the visual arts course means:

- manipulating matter to create art
- personal change through art-making
- providing alternative ways of looking and perceiving the world—art-making as an agent for change in the world.

Transformation is an unavoidable stage in any art-making practice. To make something is to transform ideas into concrete form, matter from one state to another. When manipulating and transforming materials, the artist is also engaged in a process of self-transformation. To practise art-making is to be in a state of change, whereby discovery and innovation transform one's perceptions, ideas and intentions. When entering into the world, art has the potential to effect change. Art that challenges established beliefs can transform social conditions by instigating change.

To **emerge** in the visual arts course means:

- exploring innovative trends in art-making
- forming creative habits for lifelong learning
- becoming an arts practitioner.

The process of emergence—to emerge—is an essential concept in the visual arts, encompassing the constant search for the new and the reinvention of art practices. In contemporary art, the word emergent is used to denote innovative practices and theories that expand and challenge notions of what art is. The term emerging artist is used to describe artists as they enter into the art world. Artists at this stage of their career are in the process of becoming. Likewise, students in the visual arts course emerge through their art-making, becoming confident and critical creative makers.

Approaches to learning in visual arts

The approaches to learning provide a common framework for students to reflect on, and articulate, how they are learning. They prepare students for success in their studies and life beyond school.

Approaches to learning can be taught, improved with practice and developed incrementally, through implementing a number of approaches to teaching.

Through the approaches to learning in visual arts, students develop skills that are transferable and help them to learn how to learn. Along with skills, visual arts students acquire attitudes and form a deeper personal understanding of the value of engaging with the self, the world and others through the arts. This empowers them to enhance and transform their understanding as well as ways of seeing and being, while finding opportunities for personal and collective flourishing.

Thinking skills

Developing thinking skills is a key feature of the constructivist approach to learning that influences all IB programmes. The teacher in the IB classroom is the facilitator who provides or shapes learning opportunities that encourage deliberate student engagement and thinking, and fosters skills of metacognition and transfer.

Visual arts students learn through inquiry and develop thinking skills through practical tasks. Creative and generative thinking feature strongly in the artistic competencies developed throughout the course, as does embodied cognition, which encourages students' thinking through the act of making.

Observation, sketching and drawing are recommended practices to support generative thinking and creative work. Recording ideas, discoveries and experiences is a habit that visual arts students are encouraged to develop, and the synthesis of material and conceptual practices is at the core of thinking as an artist. Curiosity, imagination, intuition, playfulness and the ability to embrace the unexpected are all part of thinking creatively in the visual arts classroom. Students learn not to be afraid to make mistakes and know that it is possible to repurpose what was planned and transform what was initially considered.

The development of metacognitive skills supports visual arts students in assessing and refining their own work, but also makes them increasingly independent in their creative practice. Students reflect on their art-making processes and learn to demonstrate awareness about their artistic choices. Working as visual artists, students also learn that it is not always "a case of thought coming to think art but of art forcing thought to think" (Atkinson, 2018, p. 31) as they learn to embrace generative thinking.

Communication skills

One of the core areas of the visual arts course is **communicate**. Developing a visual language, experimenting with creative strategies and implementing choices about art-making forms, students learn how they can engage with an audience and communicate through their artworks. Students learn to hone and expand their artistic practice in dialogue with other artists, with the world around them and with their audiences.

Curating their own artwork to show to an audience, and displaying and sharing it both live and digitally, are fundamental communication skills that visual arts students develop during the course. As young artists, students learn to express themselves visually, but they also learn to write with competence about their artistic intentions, and to articulate their critical analyses of their own work and the work of other artists.

Social skills

Social skills are closely connected to communication skills because they relate to the development of the learner as a whole, and both skill sets foreground the value of a community for learning.

A starting point for developing students' social skills is to acknowledge that people differ greatly in terms of their degree of introversion or extroversion, and that these differences should be respected. Similarly, different cultures have different expectations regarding appropriate behaviours in social situations. To be able to understand the perspectives of others, form good relationships and gain an awareness of how

words and actions have an impact on other people, are at the heart of many of the IB learner profile attributes and the aspiration to develop internationally minded students.

In visual arts, sensitive, interactive and collaborative engagement with a wide variety of artworks, and with the art-making of peers and of more established artists, allows students to consider and develop their own social skills. Students need to learn to allow space for multiple interpretations, opinions and even ambiguity, and accept that there is not just one possible interpretation of an artwork.

Self-management skills

IB students learn to persevere and be resilient as individuals. Learning to manage themselves is important for students in any academic programme and is a crucial skill for competency in later life.

Learning in the visual arts fosters the development of independent learning and of self-management skills such as time management and planning. It also helps to develop affective skills such as managing state of mind, motivation and resilience. These are particularly relevant when it comes to students developing their own lines of inquiry as part of their creative processes and art-making practices.

Art-making requires time, perseverance and risk-taking. Self-management is a crucial part of learning in an arts subject and a vital skill to support personal well-being. Visual arts students develop the skills to manage their time and their work along with the ability to adjust, repurpose and be resourceful. They also learn to learn from false starts, from what they might at times perceive as mistakes, and from the unexpected. Students who exhibit strong ownership of their learning also know to seek help when they are struggling with a task. Seeking help can introduce students to new learning strategies and avoid frustration and stress.

Research skills

The availability of a wide variety of digital resources, the vast amount of information easily accessible to students on the internet, and recent advances in artificial intelligence (AI) all make the development of research skills a particularly pertinent element of an IB education. Learning to put research skills into practice, and to find, select and use resources in an academically integrated way, is an important aspect of learning in all IB programmes.

Fundamental research skills such as formulating relevant and effective inquiry questions, appraising sources, and recording, evaluating and synthesizing information, are critical skills in the visual arts. Students learn to undertake research to inform the development of their own artworks, going beyond a basic internet search. They develop subject-specific skills that deepen the appreciation of the contexts and work of other artists. They also understand that engaging in research as an artist evolves through practical investigations, and that art-making can enhance, develop and transform knowledge and understanding.

Approaches to teaching in visual arts

To be able to think about teaching as an artful undertaking, to conceive of learning as having aesthetic features, to regard the design of an educational environment as an artistic task—these ways of thinking about some of the commonplaces of education could have profound consequences for redesigning the practices of teaching and reconceiving the context in which teaching occurs.

(Eisner, 2002, p. xii)

Within the coexistent, contiguous, anomalous relationships of teaching and artmaking, experiencing problems as moments of crisis and resisting their suppression with solutions that have been previously established constitutes curriculum-in the making, ethics-in-the-making, and teaching as art-in-the-making.

(Garoian, 2014, p. 394)

The visual arts syllabus has been designed to reflect the creative and iterative nature of art-making as inquiry. A prominent feature is the freedom teachers have to choose how to comply with the requirements. The syllabus is not prescriptive and is intended to offer plenty of opportunities for implementation in the particular contexts of different IB schools, engaging diverse cohorts of students.

The teacher's role is to create learning opportunities and the right conditions to allow students to explore, discover, expand and transform their understanding of the self, others and the world, using a variety of

theoretical and technical tools. Negotiations about what is relevant to each student, and how learning and teaching happen in the classroom as studio will require a speculative disposition and a culture of care.

Teachers must always support their students in ensuring they understand and match the assessment objectives and requirements of the assessment tasks. They must simultaneously find ways to protect the singularity, diversity and authenticity of the learning experience of each student, as this is at the core of the visual arts syllabus.

Encouraging curiosity, dialogue and collaboration is also how visual arts teachers partner with their students, empowering each and all of them to accomplish the aims of this course. Throughout, students embrace the creativity of the full learning experience, responding with responsibility and deepening their understanding of the transformative power of the visual arts.

Teaching based on inquiry

One of the pedagogical principles that underpins all IB programmes is that of teaching based on inquiry. Being inquirers is one of the attributes of the IB learner profile, where the process of inquiry is seen as involving the development of students' natural curiosity, together with the skills needed to enable them to become autonomous, lifelong learners. The most significant aspect of inquiry-based teaching is that students are actively engaged in their own learning.

Teaching in visual arts is about engaging with the students' creative work—guiding, facilitating and supporting the development of their practice. As such, art-making as inquiry is at the core of the syllabus and is the basis for both the design and implementation of teaching practices. In the visual arts, knowledge is never fixed and learning is iterative and dynamic—an adventure that students and teachers share.

The course is also designed to invite teachers to expand their understanding and their artistic practices. How teachers choose to structure the course is left to their discretion, bearing in mind the fundamental practice-centred approach. They should be open to accepting and responding to what students bring to the classroom, being attentive to integrating students' interests and choices, and allowing these to drive the progress of learning. Teachers support and guide authentic learning, which in the visual arts needs to be very specific to each individual student—their practice, their ways of being and their emotional involvement with their artwork.

Teachers are encouraged to empower students to be independent, curious, informed and imaginative artists. Students will benefit from being stimulated and motivated to push their boundaries, take risks and enjoy the discovery of new possibilities through their creative processes. Teaching that takes care of students' interests, and facilitates meaningful encounters and personal discoveries through inquiry, will bring them satisfaction and greater motivation. This will take them further in engaging, transforming and emerging as young artists, compared to following a route involving prescribed pathways.

Teachers should not just allow students to learn specific practices and work with concepts they are familiar with and/or knowledgeable about. They should also encourage students to be risk-takers and to foster truly collaborative and transformative learning experiences, with inquiry at the core. This may sometimes be challenging, so the teacher and the student might have to find possible ways forward, negotiating and agreeing the best ways to progress learning effectively.

Find further guidance in the TSM.

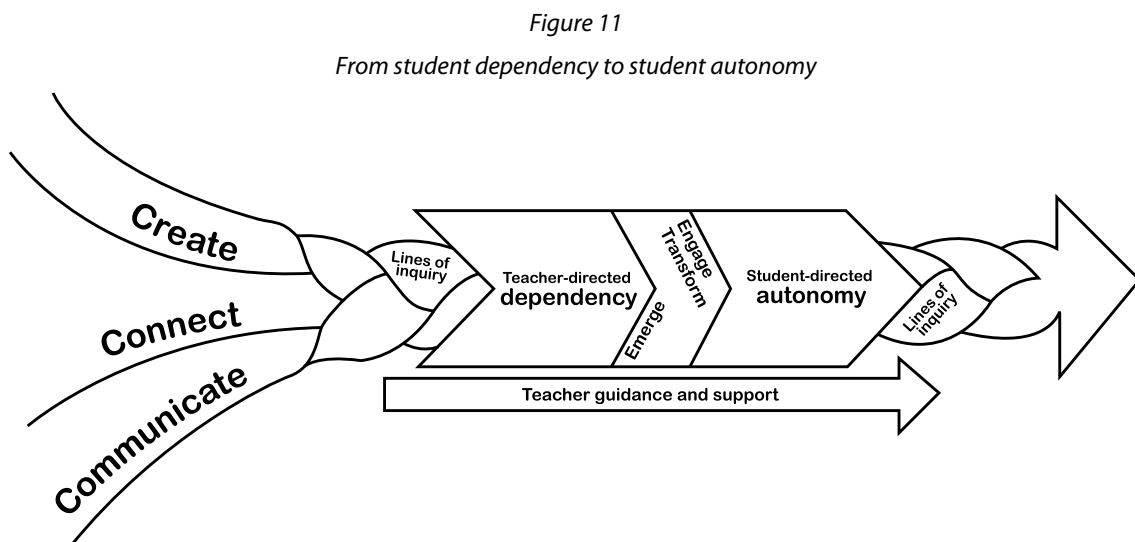
Approaches to inquiry

Guided activities are a crucial part of the first year of the visual arts course. However, it is also expected that throughout the course students will be supported in progressively developing a more autonomous approach to their art-making as inquiry. Teachers should plan and implement strategies to support each student in becoming increasingly in control of their progress and their creative work.

Student choice is at the core of this course. Teachers are encouraged to support the emergence of the student as an artist by instructing, demonstrating and guiding. But visual arts teachers are also invited to observe, question, listen, discuss, facilitate and find the time to personalize their instruction.

Teachers are not necessarily experts in every aspect of the visual arts, but they can suggest different modalities for students to explore and experiment with as part of their inquiries, and support learning encounters that matter for individual learners.

Figure 11 illustrates how, throughout the two years of the course, transitioning from teacher-directed activities to teacher-guided activities, and finally to free, open, student-directed activities, can support the development of the student's lines of inquiry and learning art-making as inquiry. This aligns with the course requirements across the three core areas.



Teaching focused on conceptual understanding

Teaching for conceptual understanding is important because it allows students to move from concrete to abstract thinking, and facilitates transfer of learning to new contexts.

Concepts are fundamental, abstract ideas (often encapsulated in one word) that support the development of conceptual understanding. They can vary in terms of their level of abstraction and/or universality, they can be used at different levels of generality and complexity, and they serve different purposes in the learning environment.

Teaching for conceptual understanding is supported by all the approaches to teaching. In particular, collaboration and inquiry activities support the development of a student's conceptual understanding, and in turn, teaching for conceptual understanding enhances the process(es) and outcome(s) of inquiry.

Conceptual understanding in the visual arts course is about recognizing the layered complexity of contemporary art-making. When engaging in art-making, an artist is both producing material and conceptual content inherent to the artwork, and, at the same time, inescapably entering into an ongoing dialogue with ideas and concepts about the nature of visual arts and its language.

Teachers support students in developing their work to greater depth by engaging with relevant concepts that inform their art-making. It is through exploring, identifying and investigating, as well as working with concepts in their creative processes, that students understand the complexity of communicating in the visual arts. Interdisciplinarity can also enhance the understanding of a concept as represented in diverse forms and contexts.

As part of the creative process, students engage with conceptual understanding by:

- exploring concepts through materials, forms and conventions, to develop intentions
- investigating concepts by connecting to the works of others and experimenting with possibilities for communicating ideas
- understanding concepts by transforming them into material art-making

- realizing a synthesis of concept and form to emerge with their own personal visual language.

Teachers encourage students to consider and reflect on the ways in which they communicate meaning through the use of visual language and its conventions. They guide students in considering the choices they make in relation to concepts such as aesthetics, representation and transformation—just some of the overarching concepts they might want to introduce.

Teachers encourage students to situate their art-making within a larger artistic conversation, and support them in understanding that certain concepts are recurrent in art. Students learn that to make artwork while exploring these concepts is to connect and open dialogue with the artistic community across time and place.

Conceptual understanding enables learners to be critically aware and to develop the ability to apply skills, knowledge and understandings to new and/or different contexts in generative, autonomous, creative ways.

Teaching developed in local and global contexts

Teachers are encouraged to interpret the visual arts syllabus according to the local circumstances and context of their school: “developing ways of living attentively with learners” (Atkinson, 2018, p. 61).

DP learning and teaching is shaped by personal and local conditions, but takes place within a global community. Visual arts students make sense of the world through their life experiences and their interactions with the people and environments around them, but they also participate, learn and are assessed within a broader, global context. Visual arts teachers have a role in encouraging students to expand their intercultural understanding, and develop both critical and self-reflexivity while engaging in art-making and emerging as young artists.

One of the three core areas of the syllabus focuses on **connections**. Teachers invite students to engage with a variety of contexts and develop the tools to be able to situate their art-making in relation to the work of other artists across time and place, as well as within the contemporary contexts to which they belong. New ways of knowing, seeing, making and being can be established through new connections. Students should be encouraged to follow their interests but also to discover artworks and practices they do not yet know through research and practical investigation.

Teachers guide students in learning how to curate their artwork for different audiences. Students learn that when presenting their artwork in their school or community, they communicate with local audiences with a shared context. Meanwhile, when they submit work for external assessment or university entrance, they communicate on global platforms, where their audiences may be very diverse.

Teaching focused on effective teamwork and collaboration

The traditional view of the solitary artist in the studio emphasizes the individual achievements of the art-maker. Likewise, the individual assessment of student work in the visual arts might suggest the importance of, and focus on, individual achievement. However, each visual arts classroom exists in a unique time and space where the coming together of teacher and students, and the ongoing interaction, sharing of knowledge and gleaning that takes place, is essential to learning.

Collaboration is an essential skill in contemporary art-making, where artists often work in a range of disciplines and rely on the expertise of expanded teams. Collaboration between students, but also between students and teachers, is a key element of learning as a social, shared, situated phenomenon in the DP.

Creating opportunities for collaboration in the visual arts classroom supports the development of students’ approaches to learning, and creates an environment where all students can thrive and support each other in individually achieving their very best. As the artist group Raqs Media Collective states, there is a continuous, connective thread that links conversations inherent to artwork, so that everyone involved “contributes to production and circulation of ideas and knowledge” (2012).

Collaboration in the visual arts classroom is about building a greater sense of a shared journey—facilitating the exchange of students’ personal discoveries, perceived difficulties and successes. In this way, they understand that they are all on the same path while learning art-making. Collaboration is also about students giving feedback and being involved in decisions about the planning of the course, so that a shared sense of responsibility and compassion is developed in the classroom as studio.

Examples of ways in which collaboration can be fostered without imposing time-consuming projects include:

- designing the classroom or setting up online platforms so that students can interact while making art and see each other's work
- offering physical or virtual shared spaces in which students can make evident their inspirations, influences, studies and preparatory research, and share this with their peers
- providing opportunities for peer feedback through informal conversations and formal critiques
- providing opportunities for students as a group to have a greater say in relation to syllabus content, learning activities or assessment, within the boundaries set by the syllabus
- providing opportunities for students to attend or carry out group exhibitions or activities that call for an awareness of, and engagement with, audiences.

Teaching designed to remove barriers to learning

IB programmes promote equal access to the curriculum for all learners. Visual arts teachers observe and intervene, creating affirmative and responsive environments. For more information, see the publication [*Meeting student learning diversity in the classroom*](#).

Affirming students' identities and valuing their prior knowledge, as well as their developing interests, are important aspects of treating students as unique individuals and helping them to develop holistically as young artists. In the visual arts course, diversity is valued, and recognition and validation of culture and identity are essential. Teachers are invited to design the course to foster inclusion and to build self-esteem and respect.

An inclusive approach must guide the planning of the course so that every student can learn how to fulfil their artistic intentions, extend their learning, and flourish with others and the world through art-making. While not every student will attain the top grade, any student who wishes to engage with visual arts must be supported to do so with the correct approaches to teaching. Teachers are expected to consider the full range of technological and non-technological solutions to allow all students to express themselves through visual arts, while addressing the assessment objectives.

Differentiation entails using a range of teaching approaches and introducing students to a variety of formats and modes of exploring knowledge and understanding. In visual arts this includes the teacher modelling varied approaches to art-making. For example, they will propose activities that cater for different learning preferences and respond to different interests and levels of competence. Decisions about the organization of the classroom space can greatly reduce perceived barriers to creative collaboration. Allowing different lengths of time for the completion of work, and scaffolding tasks according to individual needs, may also be beneficial to all students' progress.

The teacher acknowledging and appreciating difference allows students to develop awareness of the varied possibilities they have in their creative practice. This in turn gives students confidence in questioning their own approaches and talking about what they find challenging. False starts and mistakes are an integral part of the creative process and should never be treated as failure or perceived as a barrier. Visual arts students are progressively encouraged to develop ownership over their learning and always reminded to seek help when they are struggling with a task. Seeking help can introduce students to new learning strategies and avoid unnecessary frustration and stress.

In the context of an IB education, special consideration often needs to be given to students' language backgrounds. Despite the course being focused on art-making, dedicated resources and time might be required to remove barriers for those learning in a language that is not their first or best (or preferred) language. The assessment of this course does not consider the accuracy of language, but does require use of subject-specific vocabulary.

Teaching informed by assessment

Assessment plays a crucial role in both supporting and measuring learning. While formal, criterion-referenced summative assessment is used in the DP to assess overall learning, other assessments—both

formative and summative—are used by teachers to determine levels of learning at different points of the course and to inform and adapt teaching.

Assessment will often be teacher-guided. However, instances of self-assessment and peer-assessment during the course should provide students with opportunities to reflect on their own and each other's learning and art-making.

Assessment entails a shared understanding of a set of assessment objectives and of the criteria used to determine the level of each student's achievement. In the arts, where judgements can be subjective, it is especially important that teachers and students work with the syllabus and fully understand how art-making is assessed in the context of the DP. It is also important that students understand that the assessment model for this course is only one of many possible tools with which to judge artwork.

To be successful, students must be made fully aware of what is expected of them. Studies in visual arts require a high level of student agency, both in the development of individual practice and in the compiling of the assessment tasks at the end of the course. From the very beginning, and throughout the course, students should be given full access to information and be supported in developing a clear understanding of how they will be assessed. The course aims, assessment objectives, assessment task requirements and assessment criteria must be shared with students.

Formative assessment and feedback

Teachers and students are partners in shaping the visual arts course, and open, continuous interactions—such as one-to-one consultations, formal meetings and informal dialogues—are core in supporting learning.

A dialogic approach to formative feedback in the visual arts classroom empowers students to take ownership of their own learning and provides them with the tools to flourish as young artists. For more information, see the publication *Formative feedback in DP visual arts: A case study*. Personal, cultural, political and spiritual values are continually exposed in the visual arts classroom, therefore an open-minded and respectful learning and teaching environment must be established.

Visual arts teachers should discuss with students their ideas and work in progress but never prescribe solutions. They can use questioning to encourage students to develop their artistic intentions and to check what is feasible. They might suggest directions but must not provide answers. Instead, they should support their students in the process of inquiry, generative thinking and critical reflection. Along with questioning, the ability of teachers to observe their students and let them progress through iterative and flexible creative processes—learning from their experience as well as from their peers—plays a key role. Teachers must never impose decisions or amend the work of their students.

Teachers monitor learning, verify the authenticity of the coursework being created and check the completion of the digital assessment tasks towards the end of the course. Throughout the course, they facilitate the development of progressively independent and personal creative practices.

Teachers should encourage dialogue as well as self-reflection. To deepen students' engagement with the self, the world and others, critiques and exhibiting are very important structures for learning that provide rich formative feedback to students.

Summative assessment

Intermediate summative assessment tasks should be used to support learning during the course.

Using the syllabus assessment model or some of the course assessment criteria for interim summative assessment fosters students' understanding of what evidence of their art-making meets the assessment objectives and course requirements. Asking students to engage with digital submissions of their work in ways similar to those required by the end-of-course assessment tasks helps them to become familiar with the format and modes of assessment in the course.

Students must learn to select what work they want to share and will benefit from being assessed only on artwork they have curated. It is also important that students feel respected in their decisions about which materials they share and which remain personal resources.

Teachers should make sure that the outcomes of summative assessment and their feedback on students' work are understood. Further clarification or assigned activities might help students in better understanding the level descriptors and in acting more effectively for improvement.

Establishing clear deadlines and managing expectations in a fair and purposeful manner helps students to increase their autonomy and responsibility over the organization of their own work, and develops their awareness of the challenges that deadlines pose for them individually.

The key to summative assessment is that the data is used to inform both learning and teaching. The assessment and feedback are as important to the teacher as they are to the student.

Engaging with sensitive topics

As part of the collective consideration of the school, visual arts students must be supported in maintaining an ethical perspective during their course. "The school is a moral ecosystem with each person accountable to and responsible for another's flourishing" (Choo, 2020, p. 15).

Care and respect for others as well as for our planet is a matter that students and teachers as practising artists consider and act on together, implementing behaviours that are ethical and sustainable. Teachers should encourage their students to be principled and always:

- show respect and compassion for other people
- protect the environment and act sustainably
- consider with respect and care any space they engage with while creating and displaying their artworks.

Artworks must not:

- cause harm to people and the planet
- glamorize the taking of drugs
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence or reference to harmful behaviours
- represent explicit sexual activity.

Personal, cultural, political and spiritual values are continually exposed in the classroom. At times, such topics and issues may be sensitive and personally challenging for some students. The school and teachers have a responsibility to provide guidance and support to students in handling sensitive topics, ensuring that artworks align with the school's context, students' ages and personal values. Particular attention needs to be paid to issues of race, gender and identity. In studying and representing the human body, it is essential to follow legal and ethical guidelines, especially concerning minors. Online interactions should adhere to school policies.

Spaces and structures for learning

The classroom as studio

The overarching learning structure that this course adopts is defining the classroom as an art studio, inviting teachers and students to identify and live it as the site for their creative activity.

It is important that students are provided with physical space to experiment and work with a variety of materials, and surround themselves with ongoing work and inspiration. They need space where they can safely display and store their completed outcomes. Equally important is that students are provided with mental space to develop ideas and intentions of their own and research the work of others, and social space in which they can receive feedback from the teacher and engage in productive dialogue with their classmates.

The DP visual arts classroom offers a unique opportunity for the teacher to consider how—in the available physical or virtual space—they can promote the conceptual and formal development of their students, helping them to engage, transform and emerge as young artists.

In practical terms, how the space of the classroom is organized depends on the school circumstances, the individual and collective traits of the students, and the context of the larger community they are part of. As far as possible, the visual arts classroom should be transformed into an art studio suited to support the types of research and creative activities the teacher and students want to be involved in.

The definition of the studio space leads to and informs its unique culture. The culture of the studio relies on careful planning and observation by the teacher. Some aspects will remain consistent from year to year, while others will change with the dynamics of each student group.

Both as a condition and a space in which students work, the studio requires structures and dispositions specific to the artist. The structures for learning provide students with the framework within which to navigate the wide-open field of contemporary visual arts making and visual culture, skill-based techniques and processes, and the works and influence of other artists.

The visual arts course invites teachers to adopt the following structures.

- Demonstrating art-making
- Students-at-work
- Dialogues and critiques
- Research
- Exhibits and displays
- Presenting digitally
- Communities of learning

These structures acknowledge and adapt the work of Lois Hetland, Ellen Winner, Shirley Veenema and Kimberly Sheridan (2013). Their work conducted in The Studio Thinking Project, part of Harvard University's Project Zero, remain the fundamental points of reference on the range of structures and dispositions specific to the visual arts classroom, and the habits that are nurtured within such spaces.

Find out more about spaces and structures for learning in the TSM.

Visual arts journals

From the beginning of the course, students plan and develop work in a variety of diverse ways and collect materials produced through their creative processes. Supporting students in exploring different ways of

working is important, as this can remove barriers to learning and encourage diverse processes, spontaneity and discoveries.

Recognizing the many possibilities offered by a wide-ranging definition of “journals” is essential and enriches the learning experience, allowing students to overcome the limitations of a single sketchbook.

It might be useful to introduce students to the notion that, in this course, the term “journal” extends beyond the boundaries of a conventional sketchbook. Consequently, this guide does not refer to one visual arts “journal” but to the student’s “journals”. While sketchbooks have their value, it is essential to appreciate the diversity of methods available to support the creative process and the different approaches each student might want to adopt.

It is important that students develop a routine whereby it becomes regular practice for them to develop their ideas, work and reflections through observation, experimentation and investigation, and to do so in their journals. But it is equally important that they find personal ways of progressing their creative process—allowing for generative, multilinear and non-linear interactive approaches.

Visual arts journals may be in a variety of formats, including the following.

- **Sketchbooks:** Traditional sketchbooks remain a fundamental tool. These are ideal for sketches, the development of initial concepts, and for ongoing experiments, explorations and note-taking. There is no requirement for fully curated sketchbooks, therefore students should be encouraged to use the sketchbook freely—as a personal tool for their inquiries—without any worry about embellishing or fully designing its pages.
- **Notebooks and annotations:** Additional notebooks can be used for research notes, reflections and annotations. These allow for deeper exploration of ideas and critical reflection, providing a more organized platform for written documentation.
- **Exploratory studies:** Working on exploratory studies—possibly using different sizes of paper or other materials—can offer fresh perspectives. These studies help students break free from the constraints of a single sketchbook.
- **Digital journals:** Software tools can also be used—for example, to document three-dimensional modelling processes, for mood boards, and to curate digital files of investigative photography. It is important that students document the development of their digital creative processes and that they store evidence of exploration and experimentation through screenshots or different versions of their digital artwork.

Journals and assessment

Journals are the main source from which to select evidence when preparing each of the assessment tasks. Asking students to share materials regularly from their journals on a physical or digital wall can encourage collaboration and exchange of ideas among students, as well as boost self-motivation.

Using software tools enables easy storage, sharing and curation of visual and written materials. Curation of evidence of student work is required for end-of-course assessment tasks, so ongoing digital documentation helps prepare students for this.

Journals are not assessed in the course. Therefore, teachers are encouraged to offer feedback on the ongoing work of their students as it is developed, but to refrain from requesting students to submit their sketchbooks/journals for assessment. Instead, they should invite students to extract and curate evidence of their art-making through mock mini/partial digital assessment tasks for interim assessment.

This approach will encourage students to continuously document their work digitally and practise how to curate evidence of their work in preparation for the end-of-course digital submissions. It will also give them the freedom to use their journals without fear of teacher evaluation, thereby maintaining authenticity in their personal work.

Find out more and see examples of journals in the TSM.

Assessment in the Diploma Programme and Career-related Programme

General

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

There are two main types of assessment identified by the IB.

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

A comprehensive assessment plan is viewed as being integral with learning, teaching and course organization. For further information, see the IB *Programme standards and practices*.

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

To support teachers in the planning, delivery and assessment of DP or CP courses, a variety of resources can be found on the Programme Resource Centre or purchased from the IB store (store.ibo.org). Additional teacher support materials, subject reports and grade descriptors can also be found on the Programme Resource Centre.

Methods of assessment

The IB uses several methods to assess work produced by students. To assess the DP visual arts course the IB uses **assessment criteria**.

Assessment criteria

Assessment criteria are used when the assessment task is open-ended. Each criterion concentrates on a particular skill that students are expected to demonstrate. An assessment objective describes what students should be able to do, and assessment criteria describe how well they should be able to do it. Using assessment criteria allows discrimination between different answers and encourages a variety of responses. Each criterion comprises a set of hierarchically ordered level descriptors. Each level descriptor is worth one or more marks. Each criterion is applied independently using a best-fit model. The maximum marks for each criterion may differ according to the criterion's importance. The marks awarded for each criterion are added together to give the total mark for the piece of work.

Inclusive access arrangements

Inclusive access arrangements are available for students with access requirements, to enable them to demonstrate their ability while completing assessment tasks in ways that are as fair as possible.

The IB publication *Access and inclusion policy* provides details on all the inclusive access arrangements available to students. The IB document *Learning diversity and inclusion in IB programmes: Removing barriers to learning* outlines the position of the IB with regard to students with diverse learning needs in the IB programmes. For students affected by adverse circumstances, section “B1 General regulations: Diploma Programme” of the *Diploma Programme Assessment procedures* (updated annually) provides details on access consideration.

The school is required to ensure that equal access arrangements and reasonable adjustments are provided to students with learning support requirements, in line with the *Access and inclusion policy* and *Learning diversity and inclusion in IB programmes: Removing barriers to learning*.

Visual arts is assessed digitally

At the end of the course, students submit three digital assessment tasks to evidence their learning. They curate materials as required by the task to evidence their achievements in their learning. Digital assessment supports reliability in the assessment of the visual arts, reducing the risk of bias while maintaining validity. The skills required to curate and present visual arts materials digitally are developed through the learning and teaching in the course and are highly relevant for contemporary young artists.

Screen and word limits

There are screen limits and word limits for each of the visual arts assessment tasks.

A **screen** is a “digital page”. In visual arts, the requirements for the digitally submitted assessment tasks refer to screens instead of pages, to emphasize the importance of visual materials and visual presentation of students’ work in the course.

It is recommended that screens are designed for viewing in a horizontal on-screen format. A resolution of 200 dpi is recommended. Students must also ensure that the file size matches the requirements indicated in the publication *Diploma Programme Assessment procedures* (updated annually).

Where submitted materials exceed the screen and/or word limits, examiners are instructed to base their assessment solely on the materials that appear within the screen and/or word limits.

When scanning materials from their journals, students must crop images containing text or blur or cover text that they do not want to be considered part of the word count.

Included in the word count	Not included in word count
Any text on screen, whether typed or handwritten, even if it is included in scanned materials, is included in the word count. Text the student would like to be considered for assessment, and is therefore included in the word count, must be legible on screen without the need to zoom in. Text the student does not want to be included in the word count must be illegible: blurred or covered.	- Title pages—these are not required in the submissions and should not be included - Details describing the artwork and image labels—e.g. author name, title of the work, medium of the work, size measurements, location of the work - Words that are an integral part of artworks - Citations and references

Group work

Students are individually assessed in the visual arts course. All materials selected and submitted for assessment must have a clearly identified individual author. While collaborative projects might be carried out during the course and could support the development of the student’s art-making, artworks created in collaboration must not be selected for summative assessment. When students appropriate the ideas or work of others through collaborative work, this needs to be clearly acknowledged.

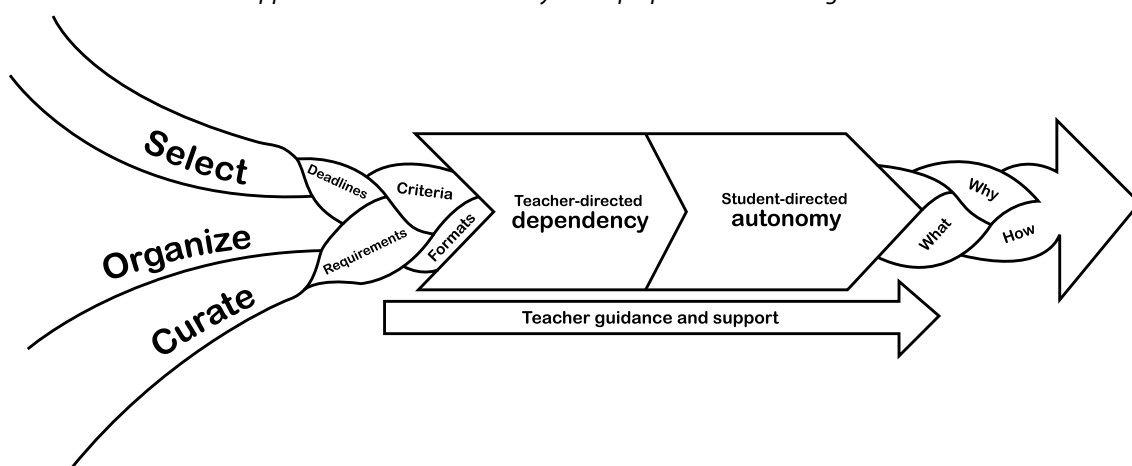
The role of the teacher

Teachers must make students fully aware of the course requirements, including the assessment task formats, and the assessment objectives and criteria against which visual arts works are judged. As illustrated in figure 12, teachers must facilitate a punctual completion of the assessment tasks, while also supporting student autonomy in their preparation.

While the time to curate and compile the three tasks is flexible, it is recommended that teachers set aside time towards the end of the course for students to focus on what visual and written materials they want to select. They need to be given enough time to organize their materials through critical reflection, finding the best ways to curate their digital submission by the prescribed deadlines.

Figure 12

Teacher support and student autonomy in the preparation of the digital submissions



As part of the learning process, teachers review and give feedback to students and offer general advice on the quality and appropriateness of work. However, the actual completion of the assessment task must not be teacher-guided. Teachers should give regular feedback on students' work, but they must not directly edit or correct it.

As the end of the course nears, teachers are permitted to give advice to students on a first complete draft of each assessment task, suggesting ways in which the work could be improved. This could be done by annotating the draft with comments. For example, the teacher might ask questions or give prompts for further reflection and improvement.

Under no circumstances is a teacher permitted to complete work for a student, amend their artwork, or edit and intervene directly on the drafted screens. The next version handed to the teacher after the first draft must be the final one.

While students are working on tasks both for internal and external assessment, teachers must:

- make sure that the students fully understand the requirements of each task
- share with students the assessment criteria and discuss with them what is the best evidence to match each criterion within the different tasks
- explain the importance of selecting, organizing and curating evidence to compile the digital submissions

- provide structured deadlines for elements of each assessment task (where feasible) to support in scaffolding the assessment process
- ensure that students know how to acknowledge all sources used, referencing them appropriately and including them in the submitted list of sources
- address any academic integrity issue arising before the assessment tasks are submitted.

Ensuring academic integrity

Academic integrity resources

- *Academic integrity policy*
- *Effective citing and referencing*
- *Diploma Programme: From principles into practice*
- Section “B1 General regulations: Diploma Programme” in the *Diploma Programme Assessment procedures* (updated annually)
- *Key points to explain the use of Artificial Intelligence (AI) tools*

Acknowledging the ideas or work of another person

Students and teachers must carry out their work respecting the IB *Academic integrity policy*. Teachers are required to verify the integrity and authenticate all of their students’ work submitted for assessment. It is the responsibility of the teacher to ensure that all students’ work is prepared according to IB requirements, and that all students understand the basic meaning and significance of academic integrity: especially authenticity and intellectual property. This is particularly relevant in the arts where the creative process is the result of many stimuli, influences and sources of inspiration.

When using the words of others, including materials generated using AI tools, students are required to use both in-text citations and clear referencing. When writing text, students must clearly distinguish between their words and ideas and those of others by the use of quotation marks (or another method, such as indentation) followed by an appropriate citation that denotes an entry in the list of sources.

The IB does not prescribe which style(s) of referencing or in-text citation should be used. Teachers are free to choose a style that is appropriate for the subject and the language in which work is produced, instructing students to use a standard style of referencing in a consistent manner.

Artwork is created in a variety of media; the assessment task submissions must include both visual and written materials, and sound is also permitted as part of resolved artworks. Students must clearly distinguish not only between their words and ideas and those of others but also acknowledge any use of the work of other artists. They can do so in different ways. For example, they can reference another artwork in the title of their own work or make explicit reference to the work of others within the text(s) included in their submissions.

Visual arts students must be particularly careful when incorporating imagery and ideas taken from other artists in their work, especially when replicating the work of others in any of their work submitted for assessment. To avoid the risk of plagiarism whenever using creative strategies that imply incorporating the work of others, students must explicitly refer to their sources of inspiration and reference them clearly. For example, if an artwork is part homage or appropriation, students must explicitly acknowledge the source(s) they used. Soundtracks used as part of an artwork must also be clearly referenced. Students should be made aware of the implications of using copyrighted materials, as explained in the *Visual arts teacher support material*.

It is a requirement for academic integrity that all images of artworks included in the assessment tasks are accompanied by details of the artwork reproduced: the title, the author’s name, the medium, the size, and the artwork’s location or owner, if possible. In the case of any artwork by the student, to maintain anonymity, in the place of the artist’s name, the work must be labelled as “Student’s work”, “My work” or

similar, without referring to the student's name, session number, or location of the artwork. In the list of sources, students should also reference the sources of the images of other artists' works they have used.

Students are not expected to show faultless expertise in referencing, but are expected to demonstrate that all sources have been acknowledged, even those paraphrased or summarized. A student's failure to acknowledge sources will be investigated by the IB as a potential breach of regulations, and may result in a penalty imposed by the IB Final Award Committee.

Find more guidance and examples of academic integrity in the visual arts in the TSM.

Authenticity of coursework

Teachers are responsible for certifying the origin and authenticity of coursework. All work submitted for assessment must be the student's own. Submitted images of the student's art-making must authentically represent what they created during the course.

Authenticity is primarily verified by the teacher interacting regularly with each student in the classroom as studio. It is supported by the teacher regularly discussing with each student the progress of their art-making, and by observing students at work. Looking at developmental work or comparing the style of work presented with that known to be the student's are other useful approaches to verify authenticity.

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

Teachers must support students in accurately documenting and submitting evidence of their art-making. For the purpose of authentication, teachers are responsible for verifying that the materials and details provided in each task submission are truthful and accurate.

Note that even if a wide range of art-making forms is accepted, artworks submitted for assessment must include visual elements.

Teachers must verify and authenticate that:

- the visual materials that the student submits are accurate representations of the work they completed during the two years of the course
- the correct information about the student artwork is submitted in the task submission and in the accompanying details.

Artwork included in the assessment submissions must entirely be the result of the student's own work.

Teachers and students are also reminded that while work related to the creation of the same artwork(s) can be submitted to meet the requirements of more than one component, **the curation and compilation of all the materials presented** cannot be the same for more than one component. Duplication of submitted material is not permitted across different assessment tasks within one DP course, nor across DP subjects.

The authentication form

Teachers must submit a completed coursework authentication form (6/VACAF) for each student, uploading it with one of the assessment tasks as prescribed. Please note that this form is for authentication purposes only: it is not considered for the awarding of marks but fulfils academic integrity requirements.

Access the 6/VACAF form in the appropriate version of the *Diploma Programme Assessment procedures*.

Assessment model

The visual arts assessment model requires each student to submit **three** digital assessment tasks, both at SL and HL.

Task 1 is common to SL and HL. All students complete the **art-making inquiries portfolio** following the same requirements to meet the assessment objectives and assessment criteria.

Task 2 is designed differently for SL and HL, to fully reflect the different allocation of teaching time at each level. SL students complete **the connections study** and HL students complete **the artist project**. The tasks have different requirements but a shared focus on the assessment objectives “investigate” and “situate”. The HL task has additional assessment objectives, and the assessment criteria are different for SL and HL.

Task 3 is the internal assessment (IA), differentiated between SL and HL. The IA is focused on the student’s ability to create a **coherent body of work**. Both SL and HL students submit **five resolved artworks**, but some of the requirements of the task are different for each level. The HL task has **one** additional assessment objective, and the assessment criteria are partially different for SL and HL. At SL, the task is about **resolved artworks** and at HL it is about **selected resolved artworks**. HL students must select their body of five resolved artworks from a wider production of eight or more artworks, and be able to justify their selection with reference to three non-selected artworks.

In summary, **two of the three assessment tasks are differentiated between SL and HL, while one task is common to both**. In the two tasks where HL has additional requirements—the artist project and the selected resolved artworks—HL students are required to complete work that demonstrates deeper and broader engagement, both in the practical and theoretical aspects of visual arts learning.

Assessment outline—SL

First assessment 2027

Assessment task	Weighting
External assessment	60%
Art-making inquiries portfolio (32 marks) This is an SL and HL task focused on the student's art-making as inquiry. The student selects and organizes visual evidence of their personal investigations, discoveries and creations, supported by critical reflections, all in a portfolio. They provide curated evidence of their art-making as inquiry in a variety of art-making forms and creative strategies. The portfolio demonstrates how the student developed and refined their visual language through one or more lines of inquiry and must explicitly include the inquiry questions or generative statements they worked with. SL students submit two mandatory files. • One PDF file of up to 15 screens including visual evidence accompanied by written materials. The total word count must not exceed 3,000 words. • One separate text file listing the sources.	40%
Connections study (24 marks) This is an SL-only task focused on the student situating in context one of their resolved artworks, chosen from the five they submit for IA. The study presents curated visual and written evidence to demonstrate the connections between the student's chosen resolved artwork and their own context(s), and between the chosen artwork and at least two artworks by different artists. The connections must be informed by research, and the study must demonstrate understanding of the cultural significance of the two artworks by different artists. SL students submit two mandatory files. • One PDF file of up to 10 screens including visual evidence and supporting written materials. The total word count must not exceed 2,500 words. • One separate text file listing the sources.	20%
Internal assessment This component is internally assessed by the teacher and externally moderated by the IB at the end of the course. Resolved artworks (32 marks) This is an SL-only task focused on the student's ability to create a coherent body of work. Each student submits five resolved artworks to demonstrate their best achievements in communicating their artistic intentions coherently. The student provides evidence of synthesis of concept and form, and of their competence in resolving artworks. They also write a rationale to articulate their	40%

Assessment task	Weighting
artistic intentions and the choices that informed the making of their coherent body of artworks. SL students submit six mandatory files. • Five image or video files (each up to three minutes long) of artworks—each accompanied by a title and details on medium and size. Two optional supporting image files per artwork can be submitted to show details or additional views. • One PDF file of up to two screens for the rationale (which must not exceed 700 words).	

Assessment outline—HL

First assessment 2027

Assessment task	Weighting
External assessment	60%
Art-making inquiries portfolio (32 marks) This is an SL and HL task focused on the student's art-making as inquiry. The student selects and organizes visual evidence of their personal investigations, discoveries and creations, supported by critical reflections, all in a portfolio. They provide curated evidence of their art-making as inquiry in a variety of art-making forms and creative strategies. The portfolio demonstrates how the student developed and refined their visual language through one or more lines of inquiry and must explicitly include the inquiry questions or generative statements they worked with. HL students submit two mandatory files. • One PDF file of up to 15 screens including visual evidence accompanied by written materials. The total word count must not exceed 3,000 words. • One separate text file listing the sources.	30%
Artist project (40 marks) This is a stand-alone, HL-only task focused on the student creating and situating in context an artwork that they ideate and realize as part of a project of their choice. The artist project demonstrates through curated evidence how the student work was informed by investigations of context, by connections with at least two artworks by different artists, and by dialogues. A short video curated by the student shows where and how the project artwork was realized to communicate with the audience in the chosen context. HL students submit three mandatory files. • One PDF file of up to 12 screens including visual evidence and supporting written materials. The total word count must not exceed 2,500 words and the student must comply with the exact word counts set for each section. • One video file up to three minutes long presenting the project artwork realized in the chosen context. The video is submitted accompanied by the artwork details and a short text with the finalized artistic intentions (100 words maximum). • One separate text file listing the sources.	30%
Internal assessment This component is internally assessed by the teacher and externally moderated by the IB at the end of the course. Selected resolved artworks (40 marks) This is an HL-only task focused on the student's ability to create a coherent body of work selected from their wider production. Each student submits five selected	40%

Assessment task	Weighting
resolved artworks to demonstrate their best achievements in communicating their artistic intentions coherently. The student provides evidence of synthesis of concept and form, and of their competence in resolving artworks. They also write a rationale to articulate how they realized their artistic intentions through a selection process for the five resolved artworks, from at least eight of their works. Five artwork texts situate through critical analysis each of the selected resolved artworks in a wider artistic context and in relation to the student's practice. HL students submit six mandatory files. • Five image or video files (each up to three minutes long) of artworks—each accompanied by a title and details on medium and size. Two optional supporting image files per artwork can be submitted to show details or additional views. • One PDF file of up to eight screens including the rationale (which must not exceed 700 words) and five artwork texts (with a total word count not exceeding 1,000 words).	

External assessment

The work of visual arts students is externally marked using **assessment criteria**.

The assessment criteria for each of the assessment tasks are published in this guide. The criteria are related to the assessment objectives established for the visual arts course and the grade descriptors for the arts group of subjects.

Examples of student work for each of the assessment tasks can be found on the PRC.

External assessment task 1—SL and HL

Art-making inquiries portfolio

Weighting: SL 40%, HL 30%

This task is common to SL and HL and focuses on the student's art-making as inquiry.

In their art-making inquiries portfolio, students critically select and organize visual evidence of their personal investigations, discoveries, creations and critical reflections. They show how they worked with a variety of art-making forms and creative strategies to develop and refine their own visual language, guided by artistic intentions.

There is no prescribed creative process in the visual arts course. Each student must be free to present their art-making as they developed it through multiple non-linear approaches, generative practices and flexible creative processes. Students curate evidence of investigation, experimentation, generative exploration and development of their work, as well as of iterative refinement, to illustrate how, through lines of inquiry, they developed their art-making and a visual language.

As stated in the "[Syllabus content](#)" section, "line(s) of inquiry" is used to describe the threads that students explore through their art-making framed as inquiry. The portfolio is curated by each student to demonstrate how they generated or progressed art-making in response to the inquiry question(s) or generative statement(s) they worked with to realize their artistic intentions. Students evidence their creative and critical approaches, and how they explored and considered the potentiality of a variety of different art-making forms and creative strategies to fulfil their artistic intentions.

In the portfolio, each student presents their art-making practices and processes, but also demonstrates their understanding of art-making as inquiry.

Formal requirements and structure

SL and HL students submit **two** mandatory files:

- **one** PDF file with **up to 15 screens** with curated visual evidence accompanied by written materials. The total word count must not exceed **3,000 words**. Each student must state the exact total word count in their work.
- **one** separate text file with the list of sources.

The PDF file must include evidence of the student's work with a **variety of art-making forms** and a **variety of creative strategies**, and should aim to demonstrate both breadth and depth in the development of the inquiries.

Each student must explicitly include in the portfolio the **inquiry questions or generative statements** they worked with. They must use these to curate and organize their portfolio through one or more **lines of**

inquiry, to demonstrate how they engaged in the creative process with an inquisitive and creative disposition, reflecting and refining their art-making.

The limit of 3,000 words indicates that **visual materials must be predominant** in this task.

The **use of subject-specific vocabulary** is an overarching requirement and a factor taken into account to determine the level of the submitted work across all the assessment criteria in this task. Subject-specific vocabulary is crucial to provide clarity and accuracy to the student's work.

Assessment focus and alignment

The visual and written materials included in the submitted portfolio must provide evidence aligned with the task's assessment objectives. Students should be encouraged to work towards the requirements of the assessment criteria at the highest possible level.

Investigate

In the art-making inquiries portfolio, students evidence how, guided by intentions, they **investigate** by experimenting with a variety of art-making forms and creative strategies, and through practical investigation of the work and ideas of other artists.

Examples of materials students might select to match this objective could include evidence of:

- experimentation with a variety of art-making forms, media, techniques, conventions and ways of visually communicating, possibly also informed by investigations of how other artists work
- experimentation with a variety of creative strategies, possibly also informed by investigations of how other artists use creative strategies
- investigations to respond to discoveries or questions posed by their own art-making as it develops
- exploration of connections between conceptual and material practices
- analysis of the world by means such as sketching, photographing, filming, sculpting and modelling
- investigation of the work and ideas of others to inform their own art-making
- manipulation of imagery, visual signs, symbols, motifs and codes, and investigation of the use of these by other artists.

Generate

In the art-making inquiries portfolio, students submit evidence of how they **generate** ideas as well as evidence of art-making. They both document how they initiate their work, and demonstrate how further possibilities are generated and developed through art-making as inquiry.

Students use inquiry questions or generative statements in connection with their experiences, contexts, encounters and dialogues to structure their portfolios. They include selected evidence of generative strategies and processes they worked with, guided by their interests and artistic intentions.

Examples of materials students might select to match this objective could include:

- examples of ideation and concept planning in the generative processes—such as mind-mapping, thought boxes, brainstorming and flow charts
- evidence of developing lines of inquiry through posing inquiry questions or generative statements to guide their explorations through art-making
- ideas or solutions generated through playful or serious experimentation with a variety of creative strategies
- evidence of engagement with a range of possible approaches and solutions generated through creative strategies
- examples of the use of diverse source imagery to support their generative processes
- evidence of false starts or perceived failures used as opportunities to generate new approaches, ideas and/or solutions
- evidence of how progress is generated across different stages of the creative process.

Refine

In their art-making inquiries portfolio, students provide evidence of **refinement** as a deliberate part of the creative process that is informed by reflection, self-evaluation and dialogues. Each student selects evidence from their visual arts journals as well as documentation of how they brought artwork to a point of resolution. Reflections support selected visual evidence and provide a rationale for the refinement processes of both material and conceptual practices.

Examples of materials students might select to match this objective could include:

- sequencing as well as juxtaposing images that evidence review processes, supported by reflective evaluations, critical annotations and justification of interventions
- examples of practical interventions for refinement, repurposing or improvement of their own art-making
- examples of how lines of inquiry may be refined working across a variety of art-making forms, media and techniques, and by exploring a variety of creative strategies
- documentation of how feedback and critiques were considered
- documentation of the processes involved in problem-solving and resolution.

Curate

The **curatorial** skills of selecting, organizing and presenting visual and written materials are instrumental to address all the assessment objectives for this task. To achieve the top levels of the assessment criteria students will demonstrate that they have:

- effectively curated evidence to support the collation of their portfolio digital submission, mindful of the course requirements and assessment demands
- used subject-specific language correctly and effectively.

How to compile the art-making inquiries portfolio

The art-making inquiries portfolio is curated by each student in the second year of the course, when they have enough work to effectively evidence their art-making practice as inquiry. A coherent portfolio consists of curated visual materials and supporting texts to evidence one or more personal lines of inquiry the student pursued during the visual arts course.

Each student selects, organizes and compiles visual evidence of their art-making inquiries both from their visual arts journals and from the development of the entire body of resolved and unresolved artworks they created during the course.

They explicitly state the inquiry question(s) or generative statement(s) they formulated for themselves to initiate and progress their own art-making. They also organize the portfolio to clearly demonstrate how they developed their art-making through one or more line(s) of inquiry. By sequencing, juxtaposing, comparing and contrasting images of their work, students show how they developed their practice and a visual language through investigation, generative and critical thinking, and ongoing refinement. They support this by providing short texts articulating their artistic intentions, critical reflection and choices.

Each student individually compiles their art-making inquiries portfolio to address the task requirements and match the assessment criteria following the recommendations regarding:

- how to use the visual arts journals for this task
- how to compile an art-making inquiries portfolio screen
- academic integrity and the art-making inquiries portfolio.

How to use the visual arts journals for the art-making inquiries portfolio

Students are encouraged to use their visual arts journals as a tool to develop their art-making inquiries. When compiling their portfolios, they can select visual materials such as sketches, studies, maquettes, drawings, digital drawings, contact sheets and screenshots to evidence their art-making as it developed and unfolded following lines of inquiry.

Students must evidence their focus on inquiry by sourcing materials from their visual arts journals. When reviewing materials in their journals, it is possible that students identify lines of inquiry they did not fully plan for that were generated across their artistic practices and emerged through their creative processes. Written investigations, reflections or annotations that students recorded in their journals might be integrated in the texts used to accompany and support the visual evidence included in the portfolio.

The art-making inquiries portfolio screens

The portfolio is submitted digitally as a PDF file with a maximum of 15 screens (for both SL and HL). Screens are designed by each student as they engage in curating their own portfolio and may be:

- direct scans of visual arts journals' pages with little or no digital post-production
- digital compilations of scanned visual and written materials
- scanned materials accompanied by typed texts.

To ensure that the visual evidence is predominant all through the portfolio, it is recommended that text does not exceed 250 words per screen. Students must be encouraged to use short annotations, bullet points and focused paragraphs, avoiding long narrative texts.

The task is assessed on-screen by the examiner. Therefore, it is crucial that students ensure that every digital page is clear and legible. Overcrowded or illegible submissions will limit the ability of examiners to interpret and evaluate the work. All texts, whether typed or handwritten (if reproduced directly from the visual arts journals), must be fully and clearly legible.

It is recommended that screens are designed for viewing in a horizontal on-screen format. A resolution of 200 dpi is recommended.

Academic integrity and the art-making inquiries portfolio

To ensure that the task is completed in line with IB academic integrity requirements, please refer to the [“Ensuring academic integrity”](#) section.

Submitting the art-making inquiries portfolio

The procedure for submitting the assessment tasks, and information about the accepted file types and sizes can be found in the publication *Diploma Programme Assessment procedures* (updated annually).

External assessment task 1—SL and HL criteria

Art-making inquiries portfolio

Weighting: SL 40% HL 30%

Summary

Criterion	To what level do the submitted visual and written materials evidence:	Marks	Objective (Curatorial skills [objective: curate] are instrumental to all other objectives.)
A: Exploration and experimentation	• exploration and experimentation with a variety of art-making forms and creative strategies to develop a visual language	8	Investigate
B: Practical investigation	• practical investigation of the work of other artists to inform the student's art-making	8	Investigate

Criterion	To what level do the submitted visual and written materials evidence:	Marks	Objective (Curatorial skills [objective: curate] are instrumental to all other objectives.)
C: Lines of inquiry	- the student's use of inquiry questions or generative statements - development of the student's art-making through visually articulated line(s) of inquiry	8	Generate
D: Critical review	- critical reflection - refinement to enhance material and conceptual practices.	8	Refine
Total		32	

Criterion A: Exploration and experimentation (8 marks)**Evidence:** Curated visual materials accompanied by supporting texts**Assessment objective:** Investigate

To what level do the submitted visual and written materials evidence:

- exploration and experimentation with a variety of art-making forms and creative strategies to develop a visual language?

Mark	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	Explorations and experimentations are limited or ineffective and do not contribute to the development of a visual language. There is superficial exploration and experimentation with art-making forms and creative strategies.
3–4	Explorations and experimentations are partially effective in developing a visual language. The purpose of the exploration and experimentation with a variety of art-making forms and creative strategies is not always clear.
5–6	Explorations and experimentations are mostly effective in developing a visual language. The exploration and experimentation with a variety of art-making forms and creative strategies show purpose that is mostly accomplished.
7–8	Explorations and experimentations are effective in developing a visual language. The exploration and experimentation with a variety of art-making forms and creative strategies show purpose that is meaningfully accomplished.

Criterion B: Practical investigation (8 marks)**Evidence:** Curated visual evidence accompanied by supporting texts**Assessment objective:** Investigate

To what level do the submitted visual and written materials evidence:

- practical investigation of the work of other artists to inform the student's art-making?

Mark	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is minimal, irrelevant or superficial practical investigation, with minimal evidence of investigation of the work of other artists that informs the student's art-making.
3–4	There is partially relevant or partially effective practical investigation to inform the student's work, with evidence that in their own art-making, they make literal or obvious use of the investigation of other artists' work.
5–6	There is mostly effective practical investigation to inform the student's work, with evidence that in their art-making the student applies and mostly integrates the outcomes of the investigation of other artists' work.
7–8	There is effective practical investigation to meaningfully inform the student's work, with evidence that in their art-making the student effectively synthesizes the outcomes of the investigation of other artists' work.

Criterion C: Lines of inquiry (8 marks)

Evidence: Curated visual evidence accompanied by supporting texts

Assessment objective: Generate

To what level do the submitted visual and written materials evidence:

- the student's use of inquiry questions or generative statements?
- development of the student's art-making through visually articulated line(s) of inquiry?

Mark	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is limited evidence of the student using inquiry questions or generative statements to progress their work, and the development of their visual language is minimal. The submitted materials evidence art-making that is scarcely or superficially developed to fulfil artistic intentions: there is minimal visual articulation of a line or lines of inquiry.
3–4	The student generates and progresses their artwork through vague or partially relevant inquiry questions or generative statements. The submitted materials evidence art-making that is partially developed to fulfil artistic intentions: there is partially clear visual articulation of a line or lines of inquiry.
5–6	The student generates and progresses their artwork through mostly relevant and purposeful inquiry questions or generative statements. The submitted materials evidence art-making that is mostly developed to fulfil artistic intentions: there is mostly clear visual articulation of a line or lines of inquiry.
7–8	The student generates and progresses their artwork through relevant and effective inquiry questions or generative statements. The submitted materials evidence art-making that is developed to fulfil artistic intentions: there is clear and meaningful visual articulation of a line or lines of inquiry.

Criterion D: Critical review (8 marks)

Evidence: Curated visual evidence accompanied by supporting texts

Assessment objective: Refine

To what level do the submitted visual and written materials evidence:

- critical reflection?
- refinement to enhance material and conceptual practices?

Mark	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is limited evidence of student decision-making and practical interventions to enhance their material or conceptual practices. The student outlines their processes of refinement.
3–4	There is evidence of partial or partially effective student decision-making and practical interventions to enhance their material and conceptual practices. The student describes their processes of refinement.
5–6	There is evidence of student decision-making and practical interventions that are mostly effective in enhancing their material and conceptual practices. The student analyses their processes of refinement.
7–8	There is evidence of student decision-making and practical interventions that are effective in enhancing their material and conceptual practices to meaningfully fulfil intentions. The student justifies their processes of refinement.

External assessment task 2—SL

Connections study

Weighting: SL 20%

This is an SL-only task focused on the student situating **one** of their own resolved artworks and investigating significant connections for this chosen piece. For their study, students investigate and reflect on the links between artist, artwork and audiences, and the context(s) of each.

The student first considers how their artwork connects with and communicates their own context(s). They then situate their chosen artwork in relation to at least **two** artworks by two or more different artists—**at least one artwork by one artist, and one artwork by another artist**—and evidence the connections with these pieces.

The study must demonstrate that the established connections are informed not only by practical investigation but also by investigation and understanding of the cultural significance of the two selected artworks in their original context as well as across time and place.

Formal requirements and structure

Students submit **two** mandatory files.

- **One** PDF file of **up to 10 screens** including visual evidence and supporting written materials. The total word count must not exceed **2,500 words** and must be stated in the work.
- **One** separate text file listing the sources.

The PDF file is structured in discrete sections. Each student is free to decide how many screens they devote to each part of the task, but all of the following must be covered.

- **Connections with context(s):** The connections between one of the student's resolved artworks and the student's own context(s) are evidenced by visuals accompanied by supporting texts. The student demonstrates and reflects on how their chosen resolved artwork communicates these connections and is situated in relation to context(s).

- **Connections with artworks:** The connections between the student's chosen resolved artwork and at least two artworks by different artists are evidenced by visuals accompanied by supporting texts. The student provides visual evidence and reflects on how their chosen resolved artwork connects with at least two artworks by different artists, and how it is situated in relation to these. The connections might be technical, conceptual or stylistic.
- **Investigation of cultural significance:** The student evidences their research and understanding of the cultural significance of at least two artworks by different artists they selected as the connections for their chosen artwork. They consider the cultural significance of the artworks by different artists in their original context, and across time and place, for different audiences.

The **use of subject-specific vocabulary** is an overarching requirement and a factor taken into account to determine the level of the submitted work across all the assessment criteria in this task. Subject-specific vocabulary is crucial to provide clarity and accuracy to the student's work.

Assessment focus and alignment

The visual and written evidence included in the submitted connections study must provide evidence aligned with the task's assessment objectives. Students should be encouraged to work towards the requirements of the assessment criteria at the highest possible level.

Situate

In the connections study, students provide evidence of how they **situate** their art-making, focusing on one artwork chosen from the body of five resolved artworks that they submit for assessment as part of the resolved artworks task.

Examples of materials students might select to match this objective could include:

- visual evidence and written supporting texts to present the connections between their own chosen resolved artwork and at least two artworks by different artists
- evidence of research about the cultural significance of at least two artworks by different artists
- use of and reference to relevant and reliable sources to support the study
- juxtaposition of relevant visual evidence to situate their chosen resolved artwork in relation to their own context or in connection with the two selected artworks by different artists.

Investigate

In the connections study, students provide evidence of how they **investigate** and develop knowledge and understanding of their own context, and of the cultural significance of two artworks by different artists in their original contexts, and also across time and place.

Examples of materials students might select to match this objective could include evidence of:

- investigating their own context(s) relevant to the chosen resolved artwork—for example, through research, observation, fieldwork
- discoveries about the artworks by the two different artists they have chosen to make a connection with, gained through a range of experiences such as direct observation, research and practical investigation
- investigation of the contexts and cultural significance of the two artworks by the other artists
- discussion informed by research about the cultural significance of technical, stylistic or conceptual choices made by artists, including themselves, to communicate with their audience
- reflection on how artworks might be perceived differently in different contexts
- use of and reference to relevant and reliable sources to support the study
- direct engagement with the artworks they connected with or with their authors.

Curate

In the connections study, students provide evidence of how they **curate** visual and written evidence. They select, discard, collate, organize and comment on visual evidence of their art-making, both from their visual

arts journals and the development of the entire body of resolved and unresolved artworks that they have worked on during the course. They also curate visual and written content to evidence their research work and their understanding of meaning and cultural significance.

The curatorial skills of selecting, organizing and presenting visual and written materials are instrumental to address all the assessment objectives for this task. To achieve the top levels of the assessment criteria students will demonstrate that they have:

- effectively curated evidence to support the collation of their connections study digital submission, mindful of the course requirements and assessment demands
- used subject-specific language correctly and effectively.

How to compile the connections study

The connections study includes visual and written evidence. It is compiled by the student in the second year of the course, when they have completed enough artwork and focused research to be able to fulfil the task requirements. When compiling the study, students must be aware that the task requires evidence of research skills, critical analysis and reflection.

Each student sources evidence from their visual arts journals and from other research they have conducted. The study must include visual documentation about the student's chosen resolved artwork and the two selected artworks by different artists, but may also include evidence related to other artworks, including unresolved or resolved artworks created by the student during the course.

By juxtaposing, contrasting and comparing images of their work, and images they retrieved during their investigations, students situate their chosen artwork through visual connections with their own context and with the two selected artworks by different artists.

Students must include good quality reproductions of their own artwork and of the two selected artworks. They must support their study with references to reliable sources, for example demonstrating that they have consulted books, websites, videos or journals. They may also reference what they have discovered through observation, fieldwork, lectures or workshops, visits to museums and exhibitions, and dialogues with experts or artists.

The limit of 2,500 words for this task invites students to aim at a balance between visuals and text. Visual evidence selected from the student's art-making and practical investigations is just as important as the written content in this task. Visuals should not only support but also substantiate the study.

Each student must address the task requirements and match the assessment criteria following the recommendations provided regarding:

- how to use the visual arts journals for this task
- how to compose a digital screen for this task
- academic integrity and referencing for this task.

How to use the visual arts journals for the connections study

Visual evidence of the chosen resolved artwork is at the core of this task. Documentation about this artwork and its creation during the two years of the course must be selected for the study, so it is recommended that students review their visual arts journals when preparing this task.

Students will also be able to retrieve from their journals most of their research outcomes and the discoveries they made while viewing, reading about, discussing and making art. For example, in their visual arts journals they:

- will have tracked the unfolding connections between other artworks and their art-making
- should have referenced a variety of sources and be able to retrieve quotations and materials they have used
- may have taken notes and made sketches about visits to museums or art galleries
- will have records of work and documentation connected to their own context.

All of the above are materials that are sources of evidence and can be integrated with further investigations while completing the study.

The connections study screens

The connections study is submitted digitally as a PDF file with a maximum of 10 screens. Screens are designed by each student as they engage in curating their study.

Each student selects, organizes and compiles a range of varied visual evidence that is digitally assembled and accompanied by text. Screens may comprise direct scans of student work with little or no digital post-production, or varied evidence digitally assembled.

The task is assessed on-screen by the examiner. Therefore, it is crucial that students ensure that every digital page is clear and legible. Overcrowded or illegible submissions will limit the ability of examiners to interpret and evaluate the work. All texts, whether typed or handwritten (if reproduced directly from the visual arts journals), must be fully and clearly legible.

It is recommended that screens are designed for viewing in a horizontal on-screen format. A resolution of 200 dpi is recommended.

Academic integrity and the connections study

To ensure that the task is completed in line with IB academic integrity requirements, please refer to the [“Ensuring academic integrity”](#) section.

Submitting the connections study

The procedure for submitting the assessment tasks and information about the accepted file types and sizes can be found in the publication *Diploma Programme Assessment procedures* (updated annually).

External assessment task 2—SL criteria

Connections study

Weighting: SL 20%

Summary

Criterion	To what level do the submitted visual and written materials evidence:	Marks	Objective (Curatorial skills [objective: curate] are instrumental to all other objectives.)
A: Connections with context(s)	how the student’s chosen resolved artwork connects to their own context(s)	8	Situate
B: Connections with artworks	the connections between the student’s chosen resolved artwork and at least two artworks by different artists	8	Situate
C: Investigation of cultural significance	understanding of the cultural significance of the two artworks by different artists, selected in connection with the student’s own chosen resolved artwork.	8	Investigate
Total		24	

Criterion A: Connections with context(s) (8 marks)

Evidence: Curated visual and written materials across the whole study

Assessment objective: Situate

To what level do the submitted visual and written materials evidence:

- how the student's chosen resolved artwork connects to their own context(s)?

Mark	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The connections with the student's context(s) are minimal or superficial, with irrelevant or ineffective visual evidence. The study outlines how the student's chosen resolved artwork communicates the connections.
3–4	The connections with the student's context(s) are partially justified by visual evidence. The study describes how the student's chosen resolved artwork communicates the connections.
5–6	The connections with the student's context(s) are mostly justified by visual evidence. The study explains how the student's chosen resolved artwork communicates the connections.
7–8	The connections with the student's context(s) are justified by visual evidence. The study evaluates how the student's chosen resolved artwork communicates the connections.

Criterion B: Connections with artworks (8 marks)

Evidence: Curated written and visual materials across the whole study

Assessment objective: Situate

To what level do the submitted visual and written materials evidence:

- the connections between the student's chosen resolved artwork and at least two artworks by different artists?

Mark	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	Limited, ineffective or irrelevant visual evidence demonstrates minimal connections with at least two artworks by different artists. The study outlines how the chosen resolved artwork connects with and is situated in relation to at least two artworks by different artists.
3–4	Partially relevant visual evidence demonstrates initial or partial connections with at least two artworks by different artists. The study describes how the chosen resolved artwork connects with and is situated in relation to at least two artworks by different artists.
5–6	Relevant visual evidence demonstrates the connections with at least two artworks by different artists. The study analyses how the chosen resolved artwork connects with and is situated in relation to at least two artworks by different artists.
7–8	Relevant and meaningful visual evidence demonstrates and justifies the connections with at least two artworks by different artists. The study analyses and justifies how the chosen resolved artwork connects with and is situated in relation to at least two artworks by different artists.

Criterion C: Investigation of cultural significance (8 marks)

Evidence: Curated visual and written materials across the whole study

Assessment objective: Investigate

To what level do the submitted visual and written materials evidence:

- understanding of the cultural significance of the two artworks by different artists, selected in connection with the student's own chosen resolved artwork?

Mark	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is limited understanding of the cultural significance of the two selected artworks in their original context or for different audiences. The investigation is superficial or scarcely connected to the chosen resolved artwork with minimal evidence of research.
3–4	There is some understanding of the cultural significance of the two selected artworks in their original context or for different audiences, but at times this remains vague. The investigation is partially connected to the chosen resolved artwork with partial evidence of relevant research.
5–6	There is analysis and understanding of the cultural significance of the two selected artworks both in their original context and for different audiences. The investigation is clearly connected to the chosen resolved artwork with evidence of relevant research.
7–8	There is analysis, evaluation and clear understanding of the cultural significance of the two selected artworks both in their original context and for different audiences. The investigation is effectively connected to the chosen resolved artwork with evidence of relevant and meaningfully used research.

External assessment task 2—HL

Artist project

Weighting: HL 30%

This is a stand-alone, HL-only task focused on creating and situating in context an artwork that the student ideates and realizes as a project of their choice.

In the second year of the course, HL students are encouraged to work independently and **create, connect** and **communicate** as emerging artists. In this task, students realize a project that allows them freedom to focus on what interests them most.

This task allows students to follow their interests without the constraints of responding to the requirement of producing work that is coherent with other artworks they have produced. The artist project offers students the opportunity to expand on previous work, embrace personal interests, and most importantly, focus on work they are excited about and fully engaged with. It allows them to be free to even create art that may be connected with what they see as the next step in their career, whether or not this might be in the arts.

Each student submits for assessment curated evidence of how they developed their project, and a short video documenting how and where the resolved artwork they created as their project was realized and made available to an audience.

As part of the artist project, students must undertake investigations and make intentional choices to create an artwork that engages with context(s), connects with the work of other artists and communicates with audiences. Throughout the project, students must consider how to situate their work and how to communicate artistic intentions to real or potential audience(s).

Each student must start their project writing a proposal—in which they present initial ideas and how they engaged with and researched the context of their work, justifying their initial plans and artistic intentions

for the project. As the work progresses, students connect with the work of other artists and engage in contextual research about at least two artworks by different artists, to inform their own project and demonstrate understanding of cultural significance.

Students are also asked to provide evidence of the ways in which, through dialogue, they refined their intentions and their work. In response to feedback, critiques, or following further investigation, they refine how to realize their project and present it to engage an audience. Students must keep records of their dialogues; for assessment purposes they will have to show how they responded to feedback and dialogue, refining their work if and as necessary to situate it in the chosen context to best communicate their intentions.

The realization of the project, and how the curated resolved project artwork functions when it is presented to an audience in the chosen context, is documented in a short video. This is submitted for assessment, accompanied by a short text with the student's finalized intentions.

To foster an understanding of the cyclical nature of the creative practice, at the end of this task students are asked to reflect on and evaluate the outcome of their project, as realized in context. They also explore possible further developments of their creative practice informed by their evaluation.

Further guidance about how to plan the work is provided in the TSM. A scaffolded structure has been defined for the artist project to support both students and teachers in managing the completion of the task.

Formal requirements and structure

Students submit **three** mandatory files.

- **One** PDF file of **up to 12 screens** including visual evidence and supporting written materials. The total word count must not exceed **2,500 words** and the student must comply with the exact word counts set for each section.
- **One** video file **up to three minutes long** presenting the project artwork realized in the chosen context. The video is submitted accompanied by the artwork details and a short text with the finalized artistic intentions (**100 words maximum**).
- **One** separate text file listing the sources.

The PDF file must include evidence of multiple parts of the project work and must be structured in discrete and clearly identified sections as follows. Students must state the word count for each section.

- **Project proposal:** up to three screens and a maximum of 500 words
- **Connections:** up to four screens and a maximum of 1,000 words
- **Dialogues:** up to two screens and a maximum of 500 words
- **Project evaluation:** up to two screens and a maximum of 300 words
- **Ideas for further development:** up to one screen and a maximum of 200 words

The **use of subject-specific vocabulary** is an overarching requirement and a factor taken into account to determine the level of the submitted work across all the assessment criteria in this task. Subject-specific vocabulary is crucial to provide clarity and accuracy in the student's work.

The **video file** documents the project artwork as it was realized in the chosen context and is submitted with an accompanying short text—not exceeding 100 words—to present the finalized artistic intention(s) for the artwork as these were formed during the project. The video must document and clearly show how and where the student situated their resolved artwork to communicate their finalized artistic intentions to real or potential audience(s).

Assessment focus and alignment

The visual and written evidence included in the submitted project must provide evidence aligned with the task's assessment objectives. Students should be encouraged to work towards the requirements of the assessment criteria at the highest possible level.

Situate

To match this objective, students provide evidence of how they **situated**, in a specific context of their choice, the resolved artwork they created for this artist project. They provide visual and written evidence of how they worked from ideation to realization, engaging their real or potential audience(s). They also evidence how they planned and refined ideas for their realized project so that it functions in the chosen context.

A video made by the student is the main evidence of how the resolved project artwork is displayed and situated in context.

Examples of materials students might select to match this objective could include evidence of:

- informed considerations about the chosen context to support the development of the project from ideation to realization
- studying the context(s) and cultural significance of the two artworks by other artists that their work connects to
- reflections about the relevance of these connections, and an awareness of how the project is situated in a wider artistic context and within their own practice
- direct engagement with peer artists, teachers and audience(s) through dialogues about how to situate the project
- reflection and evaluation about the outcome of the project in relation to context and audience(s).

Investigate

As part of the artist project, students evidence how they **investigate** and deepen their knowledge and understanding of the context they have chosen, and of the cultural significance of at least two artworks by different artists they connected with. Students must show evidence of connections and meaningful discoveries.

Examples of materials students might select to match this objective could include evidence of:

- investigating their own context(s) relevant to the chosen resolved artwork—for example, through research, observation, fieldwork
- art-based research across other disciplines to support the realization of the project
- how they connected with the two artworks from different artists—for example, through direct observation, research, practical investigation, critical analysis
- investigation of the contexts of the two artworks by different artists that their project connects with
- analysis informed by research of the technical, stylistic and/or conceptual elements of their own and other artists' artworks, to deepen understanding of cultural significance
- critical reflections about the interactions between artist, artwork, context and audience
- use of and reference to relevant and reliable sources to support the project.

Synthesize

In the artist project, students provide evidence of how they **synthesize** material and conceptual practices to communicate meaning to an audience.

Examples of materials students might select to match this objective could include evidence of:

- strategies used to develop and refine the ways in which artistic intentions are communicated
- artistic and curatorial choices in the realization of the artwork in the chosen context
- how the resolved artwork functions in context as it is presented to engage audience(s).

Refine

In the artist project, students provide evidence of how they **refine** to arrive at the realization of their resolved project artwork, after intentionally reviewing the ways in which their artwork communicates with real or potential audience(s) as it is situated in context.

Examples of materials students might select to match this objective could include evidence of:

- how at different stages during the project they reviewed their artistic and curatorial choices to situate their work in context
- critical reflection following dialogues with peers, audiences and teachers
- decisions made in response to dialogue and critique
- implementation of practical interventions.

Curate

As part of the artist project, students **curate** visual and written materials about the realization of their resolved project artwork in the chosen context. This includes the curation of a short video to evidence how the outcome of the project was presented to engage real or potential audiences.

The curatorial skills of selecting, organizing and presenting visual and written materials are instrumental to address all the assessment objectives for this task. Students select, discard, collate, organize and comment on visual materials documenting their project work. In this task, students also evidence their curatorial choices in the realization of the project to communicate their artistic intentions to their audience(s) in the chosen context. To achieve the top levels of the assessment criteria students will demonstrate that they have:

- effectively curated the realization of their project
- effectively curated evidence to document their artist project work and outcomes in the digital submission, mindful of the course requirements and assessment demands
- used subject-specific language correctly and effectively.

How to compile the artist project

The artist project consists of visual evidence accompanied by supporting written texts and is completed by students in the second year of the course as a stand-alone task. Students must compile their submission selecting only evidence from work created for this task or directly connected with it.

A scaffolded structure has been defined for this task to support students compiling the required evidence to achieve against each of the assessment criteria and to match the relevant assessment objectives.

The curatorial aspect of compiling this task is crucial. Students must curate the project task in distinct sections as required, and it is important that they remember to evidence throughout how they worked towards situating their artwork.

An overall maximum of 2,500 words, and set word limits for each section, indicate what should be the balance between visual and written evidence across this task. Students must declare the word count for each section of the submitted PDF. See [“Formal requirements and structure”](#) for details.

The artist project screens

The project is submitted digitally as a PDF file with a maximum of 12 screens. Screens are designed by each student to evidence their project work.

Each student selects, organizes and compiles a range of varied visual evidence that is digitally assembled and accompanied by text. Screens may comprise direct scans of student work with little or no digital post-production, or varied evidence digitally assembled.

The task is assessed on-screen by the examiner. Therefore, it is crucial that students ensure that every digital page is clear and legible. Overcrowded or illegible submissions will limit the ability of examiners to interpret and evaluate the work.

The word limits for each section encourage students to focus on visual evidence, and a maximum word count of 250 words is recommended for each screen. All texts, whether typed or handwritten (if reproduced directly from the visual arts journals), must be fully and clearly legible.

It is recommended that screens are designed for viewing in a horizontal on-screen format. A resolution of 200 dpi is recommended.

The artist project video

Students submit a short video to digitally document the realization of their artist project in context. To ensure that the examiner can understand how the realized artwork was situated in the chosen context, the video may need to include long/wide shot views along with more close-up documentation. In the case of digital artworks, the video must still be used to capture how the artist presented the artwork in relation to context and to engage audience(s).

The submitted file can be a filmed video, or a sequence of still images saved as a video file: this is to accommodate a broad range of artwork. The video can only include sound if this is part of the original project artwork itself, as it was presented. This means that any audio heard in the video must be an integral part of the artwork itself, and not an additional accompaniment to the video, embellishing the submission. Soundtracks must be referenced.

The maximum length of the video is **three minutes** but there is no expectation that this time must be used in full. The acceptable file size and formats are defined in the *Diploma Programme Assessment procedures*. Students should be reminded to convert the video files they record to the required format and resize if necessary to make them as manageable as possible for the upload process.

More guidance on documenting the project artwork using video is provided in the TSM.

Academic integrity and the artist project

To ensure that the task is completed in line with IB academic integrity requirements, please refer to the “Ensuring academic integrity” section.

Submitting the artist project

The procedure for submitting the assessment tasks and information about the accepted file types and sizes can be found in the publication *Diploma Programme Assessment procedures* (updated annually).

External assessment task 2—HL criteria

Artist project

Weighting: HL 30%

Summary

Criterion	To what level do the submitted visual and written materials evidence:	Marks	Objectives (Curatorial skills [objective: curate] are instrumental to all other objectives.)
A: Proposal—up to three screens, maximum 500 words	- the student’s intentions for the project as it is situated in the chosen context - awareness of the chosen context demonstrated through investigation	8	Investigate Situate
B: Connections—up to four screens, maximum 1,000 words	- the connections between the student’s project and at least two artworks by different artists - investigation and understanding of the cultural significance of at least two	8	Investigate Situate

Criterion	To what level do the submitted visual and written materials evidence:	Marks	Objectives (Curatorial skills [objective: curate] are instrumental to all other objectives.)
	artworks by other artists to inform the project		
C: Dialogues—up to two screens, maximum 500 words	the student's responses to critical dialogues to refine their project for context and audience(s)	6	Refine
D: Curation and realization in context—up to three minutes of video	the realization of the student's finalized intentions through synthesis of concept and form to communicate with a real or potential audience(s)	10	Synthesize Curate Situate
E: Post-production evaluation—up to two screens, maximum 300 words	evaluation of how successful the realization of the student's project was in situating it within the chosen context and communicating with a real or potential audience(s)	4	Situate
F: Future development—up to one screen, maximum 200 words	new directions and ideas informed by the evaluation of the project.	4	Situate
Total		40	

Criterion A: Proposal (8 marks)

Evidence: Curated visual and written evidence in the "Proposal" section of the project PDF

Assessment objectives: Investigate, Situate

To what level do the submitted visual and written materials evidence:

- the student's intentions for the project as it is situated within the chosen context?
- an awareness of the chosen context demonstrated through investigation?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	Intentions and initial ideas are unclear, or the proposal scarcely considers how and where the artwork could be realized for an audience. The proposal shows minimal investigation and limited awareness of the chosen context.
3–4	There is partial consideration of technical and conceptual intentions; the initial ideas about how and where the artwork could be realized for an audience remain vague. The proposal is justified by partially informed investigation and partial awareness of the chosen context.
5–6	There is consideration of technical and conceptual intentions; the initial ideas about how and where the work could be realized for an audience are mostly clear. The

Marks	Level descriptor
	proposal is justified by mostly informed investigation and awareness of the chosen context.
7–8	There is consideration of technical and conceptual intentions; the initial ideas about how and where the work could be realized for an audience are clear and assured. The proposal is justified by informed and thorough investigation and awareness of the chosen context.

Criterion B: Connections (8 marks)

Evidence: Curated visual and written evidence in the “Connections” section of the project PDF

Assessment objectives: Investigate, Situate

To what level do the submitted visual and written materials evidence:

- the connections between the student’s project and at least two artworks by different artists?
- investigation and understanding of the cultural significance of at least two artworks by other artists to inform the project?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	Limited, ineffective or irrelevant visual evidence demonstrates minimal connections with at least two artworks by different artists. There is limited understanding of the cultural significance of the two selected artworks in their original context or for different audiences, with minimal evidence of research to inform the project.
3–4	Partially relevant visual evidence demonstrates initial or partial connections with at least two artworks by different artists. There is understanding of the cultural significance of the two selected artworks in their original context or for different audiences, but at times this remains vague, with evidence of partial or partially relevant research to inform the project.
5–6	Relevant visual evidence demonstrates the connections with at least two artworks by different artists. There is analysis and understanding of the cultural significance of the two selected artworks, both in their original context and for different audiences, with evidence of mostly relevant research to inform the project.
7–8	Relevant and meaningful visual evidence demonstrates and justifies the connections with at least two artworks by different artists. There is analysis, understanding and some evaluation of the cultural significance of the two selected artworks, both in their original context and for different audiences, with evidence of relevant research to meaningfully inform the project.

Criterion C: Dialogues (6 marks)

Evidence: Curated visual and written evidence in the “Dialogues” section of the project PDF

Assessment objective: Refine

To what level do the submitted visual and written materials evidence:

- the student’s responses to critical dialogues to refine their project for context and audience(s)?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.

Marks	Level descriptor
1–2	Selected visual and written materials scarcely demonstrate how the student responded to dialogues and evidence that they barely made informed choices to refine work and artistic intentions in relation to context and audience(s).
3–4	Selected visual and written materials adequately demonstrate how the student responded to dialogues and evidence that they made informed choices to refine work and artistic intentions in relation to context and audience(s).
5–6	Selected visual and written materials effectively demonstrate how the student responded to dialogues, and evidence and justify the informed choices they made to refine work and artistic intentions in relation to context and audience(s).

Criterion D: Curation and realization in context (10 marks)

Evidence: A video documenting the realization of the resolved project artwork and details of the artwork. Also a short text (100 words maximum) outlining the refined artistic intentions.

Assessment objectives: Synthesize, Curate, Situate

To what level do the submitted visual and written materials evidence:

- the realization of the student's finalized intentions through synthesis of concept and form to communicate with a real or potential audience(s) in the chosen context?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The artwork scarcely functions as it is presented and does not consider how it could communicate with an audience in its context. The artistic intentions are unclear with minimal evidence of the student's ability to communicate their intentions.
3–4	The artwork partially functions as it is presented but scarcely demonstrates how it could communicate with an audience in its context. Concept and form are partially developed. The artistic intentions are partially clear or there is limited consideration of context and audience.
5–6	The artwork partially functions as it is presented and begins to demonstrate how it could meaningfully communicate with an audience in its context. There is partial synthesis of concept and form. The artistic intentions are mostly clear and there is some consideration of context and audience.
7–8	The artwork mostly functions as it is presented and mostly demonstrates how it could meaningfully communicate with an audience in its context. There is adequate synthesis of concept and form. The artistic intentions are clear and there is mostly effective consideration of context and audience.
9–10	The artwork functions as it is presented and demonstrates how it could meaningfully communicate with an audience in its context. There is effective synthesis of concept and form. The artistic intentions are clearly meaningful and there is accomplished consideration of context and audience.

Criterion E: Post-production evaluation (4 marks)

Evidence: Curated visual and written evidence in the "Post-production evaluation" section of the project PDF

Assessment objective: Situate

To what level do the submitted visual and written materials evidence:

- the student's evaluation of how successful the realization of the project was in situating it within the chosen context and communicating with a real or potential audience(s)?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The written and visual materials describe how the project artwork is situated within the chosen context or communicates with an audience.
2	The written and visual materials scarcely or superficially evaluate how the project artwork is situated within the chosen context or communicates with an audience, remaining often descriptive.
3	The written and visual materials partially evaluate how the project artwork is situated within the chosen context and communicates with an audience.
4	The written and visual materials effectively evaluate how the project artwork is situated within the chosen context and communicates with an audience.

Criterion F: Future development (4 marks)

Evidence: Curated visual and written evidence in the "Future development" section of the project PDF

Assessment objective: Situate

To what level do the submitted visual and written materials evidence:

- new directions and ideas informed by the evaluation of the project?

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The proposal(s) to further develop the creative practice are limited.
2	The proposal(s) to further develop the creative practice are vague and partially informed by the evaluation.
3	The proposal(s) to further develop the creative practice are purposeful and mostly informed by the evaluation.
4	The proposal(s) to further develop the creative practice are meaningful and thoughtfully or imaginatively informed by the evaluation.

Internal assessment

Internal assessment (IA) is an integral part of the course and is compulsory for both CP students and DP students, at SL and HL.

In visual arts, IA requirements at SL and at HL are different.

Assessment criteria and associated level descriptors have been identified for IA.

For visual arts, there are three assessment criteria for SL and four for HL. The level descriptors associated with each assessment criterion describe specific achievement levels corresponding to an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

Teachers must judge the internally assessed work at SL and at HL against the assessment criteria using the level descriptors. Different task requirements and assessment criteria are provided for SL and HL.

Marking the internal assessment

Teachers must mark the internally assessed tasks at SL and at HL against the assessment criteria using the level descriptors. Their marks are then moderated by the IB. The aim is to find, for each criterion, the descriptor that conveys most accurately the level attained by the student, using the best-fit model. A best-fit approach means that compensation should be made when the work matches different aspects of a criterion at different levels. The mark awarded should be one that most fairly reflects the balance of achievement against the criterion, considering the relevant evidence and the work submitted as a whole. It is not necessary for every single aspect of a level descriptor to be met for that mark to be awarded.

When assessing a student's work, teachers should read the level descriptors for each criterion until they reach a descriptor that most appropriately describes the level of the work being assessed. If the work seems to fall between two descriptors, both descriptors should be read again and the one that more appropriately describes the student's work should be chosen.

Where there are two or more marks available within a level, teachers should award the upper marks if the student's work demonstrates the qualities described to a great extent; the work may be close to achieving marks in the level above. Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent; the work may be close to achieving marks in the level below.

Only whole numbers should be recorded; partial marks (fractions and decimals) are not acceptable.

Teachers should not think in terms of a pass or fail boundary, but should concentrate on identifying the appropriate level descriptor for each assessment criterion.

The highest level descriptors do not imply faultless performance but should be achievable by a student. Teachers should not hesitate to use the extremes if they are appropriate descriptions of the work being assessed.

A student who attains a high achievement level in relation to one criterion will not necessarily attain high achievement levels in relation to the other criteria. Similarly, a student who attains a low achievement level for one criterion will not necessarily attain low achievement levels for the other criteria. Teachers should not assume that the overall assessment of the students will produce any particular distribution of marks.

Digital submission

Capturing artworks for the assessment

To address the requirements of both the SL and HL internal assessment task, students submit five digital images or video files to present each of the artworks as part of their body of resolved artworks (SL) or selected resolved artworks (HL).

Artworks that are not created as digital pieces can be documented through still digital images or videos. It is recommended that the student is actively involved in the process of reproducing their own artwork as they should be satisfied that how it is documented digitally is the best possible representation of the artwork. Teachers must verify that the reproduction is accurate and truthful before it is submitted.

It is the student's choice to determine which digital means is most appropriate to reproduce each selected artwork. A two-dimensional artwork, for example, might be best captured through a still photograph, while a three-dimensional artwork might be best captured through a short video recording. Images of two-dimensional objects should be taken prior to any mounting or framing. Artworks can include sound elements.

In the case of artworks comprising more than one piece—such as a diptych, triptych, polyptych or series—the requirements for capturing and submitting are the same as with other standard submissions. They must be captured in one image or video (up to three minutes long), with the option of submitting two additional photographs.

Lens-based, digital or screen-based artworks must be converted and submitted in one of the prescribed file formats. Note that time-based submissions are limited to a maximum duration of three minutes.

Required accompanying details

Details of title, medium and size must be provided for each resolved artwork submitted for assessment. If a student submits a piece comprising multiple pieces, they **must** clearly state this by including the details as part of the title, or in parentheses after the title. For example, *A series of three extraordinary views* or *Extraordinary views (a series of 3)*.

When more than one medium or material has been used, the student must list these in detail. Describing submissions as “multimedia” is not sufficiently precise to support the assessment of the work. For artworks created with the support of apps or software, these tools must be named along with details of the medium.

If part of the making process for an artwork was outsourced, or if the student has created it with the aid of machines and/or new technologies, they must also acknowledge this in the accompanying details. In these cases, this information must be included as part of the title or in the details of the medium. It is recommended that the student also expands on this information in their rationale (SL and HL) or in their artwork text (HL only). The same also applies when a student chooses to use found or purchased objects.

Additional supporting images

Students are permitted to submit up to two additional digital images as extra supporting documentation for each of the five artworks that are part of their body of artworks. These additional images are **optional** and should be used only when one image is insufficient to reproduce the artwork. This option is intended to enable students to provide an enhanced sense of scale, or specific detail or view of the artwork, to support assessment. In the majority of cases this should not be necessary.

Find out more about how to reproduce and label images in the TSM.

Academic integrity and the internal assessment

To ensure that the task is completed in line with IB academic integrity requirements, please refer to the section “[Ensuring academic integrity](#)”.

Submitting the internal assessment

The procedure for submitting the assessment tasks and information about accepted file types and sizes can be found in the publication *Diploma Programme Assessment procedures* (updated annually).

Internal assessment task—SL

Resolved artworks

Weighting: 40%

This SL-only task focuses on the student's ability to create a coherent body of work. Each student submits five resolved artworks to demonstrate their best achievements in communicating their artistic intentions coherently. In their body of work, each student demonstrates their accomplishments in the synthesis of concept and form and their competence in resolving artworks.

Students also write a **rationale** for their body of work. In this text, students articulate their artistic intentions and how these were realized through technical, stylistic and conceptual choices that informed the making of their body of artworks.

Coherence is not necessarily achieved through visual conformity, or artworks that are merely visually similar and/or repetitive. There can be diversity within coherence. There must be synergy in a coherent body of work, with clear and meaningful relationships linking the artworks. Coherence does not require focus on a single subject matter or only on one thematic content. Artistic intentions and an overall meaning can be communicated coherently not just through imagery but also in many other ways—including stylistically, technically and conceptually.

Formal requirements and structure

Students submit **six** mandatory files.

- **Five** image or video files (**each up to three minutes long**) of artworks—each accompanied by a title and details on medium and size. Two optional supporting image files per artwork can be submitted to show details or additional views.
- **One** PDF file of **up to two screens** for the rationale (which must not exceed **700 words**).

Assessment focus and alignment

The submitted visual and written materials must provide evidence aligned with the task's assessment objectives. Students should be encouraged to work towards the requirements of the assessment criteria at the highest possible level.

Resolve

In this task, students provide visual evidence of how they **resolve** artworks to the point that these can be presented to an audience as part of a coherent body of work, communicate intentions and convey an overall intended meaning. To match this objective, students present five artworks that demonstrate resolution in realizing their stated artistic intentions.

Synthesize

To match this objective, students provide visual and written evidence of how they **synthesize** material and conceptual inquiry to communicate stated intentions and meaning in their resolved artworks. Students combine practical art-making, influences, contexts, knowledge and experiences to fulfil their intentions. To communicate effectively, in each of their resolved artworks they realize a synthesis of concept and form. Synthesis will also be evident in the totality of creating and curating a coherent body of resolved artworks.

Curate

In the resolved artworks, students present written and visual evidence of how they created a body of resolved artworks to communicate stated intentions and an overall meaning. Students demonstrate that

they have **curated** materials to communicate to an audience and worked guided by intentions to create five artworks that together convey an overall meaning. To support the presentation of their coherent body of resolved artworks, students write a rationale to present the main ideas they aim to communicate and the intended overall meaning of their body of resolved artworks; they also articulate how they created a coherent body of resolved artworks through technical, stylistic, conceptual and curatorial choices in or across the individual pieces.

Using the visual arts journals for the resolved artworks

Ongoing critical reflections as well as notes about feedback received or references to sources accessed during the creative process are recorded in the student's visual arts journals. These are essential to support the reflective disposition needed to evaluate when an artwork or an idea is resolved, rather than simply finished or completed. It is in their journals that students bring some of their ideas to resolution during the creative process.

Looking back at how they refined their intentions and found focus in communicating the intended meaning of their body of artworks will help students in articulating their rationale.

Journals are also where students develop and reflect on the connections both among their artworks or between their own work and the work of other artists. Notes taken during the creative process, during investigations or research, as well as during visits to museums, are generally recorded in the student's journals and might be very useful materials to support the writing of the rationale.

Compiling the resolved artworks

To address the task requirements each student must submit image or video files of five resolved artworks and a written rationale. Two optional extra image files are allowed for each artwork. The assessment criteria consider evidence across the written and visual evidence submitted. In compiling the resolved artworks submission students need to consider:

- what the rationale is
- that artworks must be submitted in digital format.

The rationale

The rationale accompanies the body of resolved artworks presented by the student and must not exceed 700 words. In the rationale students present their artworks and the main ideas they aim to communicate as the overall meaning of their coherent body of five resolved artworks. Students also provide information about the technical, stylistic and conceptual choices that contribute to the coherence of their body of resolved artworks and to the realization of each of the individual pieces that are part of it. Students must make sure that the rationale and the body of resolved artworks complement each other in communicating their artistic intentions as these were realized.

The written rationale could include:

- the student's intentions for the body of resolved artworks
- details about key technical, stylistic and conceptual choices made to communicate artistic intentions and meaning in one or more of the selected artworks, or in the body of work as a whole
- points of connection linking the artworks and that make it a meaningfully curated body of artworks
- how the student's artistic intentions evolved and were realized during the creation of the artworks
- critical analysis of significant aspects of individual artworks.

Subject-specific vocabulary is crucial to provide clarity and accuracy in the rationale, and the **use of subject-specific vocabulary** is a factor taken into account to determine the level of the submitted written materials.

It is recommended that students use a 12-point font size.

Students must be made aware that examiners are instructed to base assessment solely on the materials that appear within the word limit.

When a student cites or uses sources, or is assisted by AI to write their rationale, they must include a list of sources at the end of the text. The list of sources or any referencing details are not included in the word count.

For guidance on submitting the resolved artworks, see [“The internal assessment—Digital submission”](#).

Internal assessment criteria—SL

Resolved artworks

Weighting: 40%

Summary

Criterion	To what level do the submitted visual and written materials evidence:	Marks	Objective
A: Coherence of body of artworks	a coherent body of five resolved artworks	8	Curate
B: Conceptual realization	synthesis of concept and form to communicate artistic intentions	12	Synthesize
C: Technical resolution	resolution in the application of media and use of formal qualities to communicate artistic intentions.	12	Resolve
Total		32	

Criterion A: Coherence of body of artworks (8 marks)

Evidence: The body of five resolved artworks and the rationale, plus accompanying details

Assessment objective: Curate

To what level do the submitted visual and written materials evidence:

- a coherent body of five resolved artworks?

Mark	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The rationale is limited and outlines minimal or superficial artistic intentions. There are scarce references to the student’s main technical, stylistic or conceptual choices. The relationships among the five artworks are minimal and the body of work communicates superficially or with limited coherence.
3–4	The rationale is partial and describes some artistic intentions. There are partial or partially relevant references to the student’s main technical, stylistic or conceptual choices, or the artistic intentions expressed in the rationale remain partially disconnected from the body of work. The relationships among the five artworks are partial and the body of work communicates with partial coherence.
5–6	The rationale is mostly clear and explains artistic intentions. There are mostly relevant references to the student’s main technical, stylistic or conceptual choices to convey meaning. The relationships among the five artworks are clear and the body of work mostly communicates with coherence.

Mark	Level descriptor
7–8	The rationale is clear and justifies artistic intentions. There are relevant and meaningful references to the student's main technical, stylistic or conceptual choices. The relationships among the five artworks are meaningful and the body of work communicates with coherence.

Criterion B: Conceptual realization (12 marks)

Evidence: The body of five resolved artworks and the rationale, plus accompanying details

Assessment objective: Synthesize

To what level do the submitted visual and written materials evidence:

- synthesis of concept and form to communicate artistic intentions?

Mark	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–3	The five resolved artworks minimally demonstrate synthesis of concept and form. Conceptual realization is obvious, contrived or superficial. There is minimal or rudimentary communication of intentions.
4–6	The five resolved artworks partially demonstrate synthesis of concept and form. Conceptual realization is adequate. There is some communication of intentions.
7–9	The five resolved artworks mostly demonstrate synthesis of concept and form. Conceptual realization is mostly insightful. There is mostly effective communication of intentions.
10–12	The five resolved artworks demonstrate synthesis of concept and form. Conceptual realization is meaningful. There is accomplished and creative communication of intentions.

Criterion C: Technical resolution (12 marks)

Evidence: The body of five resolved artworks and the rationale, plus accompanying details

Assessment objective: Resolve

To what level do the five resolved artworks evidence:

- resolution in the application of media and use of formal qualities to communicate artistic intentions?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–3	The five resolved artworks demonstrate minimal application and manipulation of media and materials to communicate artistic intentions. There is evidence of minimal resolution, with rudimentary use of formal qualities.
4–6	The five resolved artworks demonstrate some appropriate application and manipulation of media and materials to communicate artistic intentions. There is evidence of partial resolution, with some appropriate but inconsistent use of formal qualities.
7–9	The five resolved artworks demonstrate mostly assured application and manipulation of media and materials to communicate artistic intentions. There is evidence of resolution, with mostly assured and mostly effective use of formal qualities.

Mark	Descriptor
10–12	The five resolved artworks demonstrate assured and insightful application and manipulation of media and materials to communicate artistic intentions. There is evidence of resolution, with fluent and effective use of formal qualities.

Internal assessment task—HL

Selected resolved artworks

Weighting: 40%

This is an HL-only task focused on the student's ability to create a coherent body of work, selected from their wider production during the course. Each student **selects five resolved artworks from at least eight** of their works to demonstrate their best achievements in communicating their artistic intentions coherently. In their body of work, students demonstrate their accomplishments in the synthesis of concept and form and their competence in resolving their artworks.

Coherence is not necessarily achieved through visual conformity, or artworks that are merely visually similar and/or repetitive. There can be diversity within coherence. There must be synergy in a coherent body of work, with clear and meaningful relationships linking the artworks. Coherence does not require focus on a single subject matter or only on one thematic content. Artistic intentions and an overall meaning can be communicated coherently not just through imagery but also in many other ways—including stylistically, technically and conceptually.

Students also write a **rationale** for their body of work. In this text, they evidence their decision-making process and articulate how artistic intentions were realized through curatorial choices when selecting the five resolved artworks. A selection chart with images of selected and non-selected artworks is included in the rationale to provide visual evidence. Each student presents a total of **eight** images of artworks: the **five** selected resolved artworks and **three** resolved or mostly resolved artworks that were not selected.

At the end of this task, students present **five artwork texts** to situate—through critical analysis—each of the selected resolved artworks in connection to a wider artistic context as well as within their own practice.

Formal requirements and structure

Students submit visual and written evidence to present a coherent body of five selected resolved artworks to communicate an overall meaning and showcase their best accomplishments.

Students submit **six** mandatory files.

- **Five** image or video files (**each up to three minutes long**)—each accompanied by a title and details on medium and size. Two optional supporting image files per artwork can be submitted to show details or additional views.
- **One** PDF file of **up to eight screens** including the rationale (which must not exceed **700 words**) and **five** artwork texts (with a total word count not exceeding **1,000 words**). The word count of both the rationale and the five artwork texts must be stated in the work.

The PDF file is structured as follows, and should be completed using the template provided, or an equivalent.

- Up to **three screens** for the rationale text, which must not exceed **700 words**. The rationale includes one screen for the selection chart presenting images of the five selected resolved artworks, along with images of three additional artworks by the student that were not selected. As far as possible, the artwork images in the selection chart should provide a relative sense of scale.
- Up to **five screens** for the artwork texts, each around 200 words, with a total word count not exceeding **1,000 words**.

A downloadable template that can be used to create the PDF file is available: [HL submissions template \(PPTX\)](#)

Assessment focus and alignment

The submitted visual and written materials must provide evidence aligned with the task's assessment objectives. Students should be encouraged to work towards the requirements of the assessment criteria at the highest possible level.

Resolve

In this task, students provide visual evidence of how they **resolve** artworks to the point that these can be presented to an audience as part of a coherent body of five, communicate intentions and convey an overall intended meaning. To match this objective, students present artworks that demonstrate resolution in realizing their stated artistic intentions.

Synthesize

To match this objective, students provide visual and written evidence of how they **synthesize** material and conceptual inquiry to communicate stated intentions and meaning in their resolved artworks. Students combine practical art-making, influences, contexts, knowledge and experiences to fulfil their intentions. To communicate effectively, in each of their resolved artworks they realize a synthesis of concept and form. Synthesis will also be evident in the totality of creating and curating a coherent body of resolved artworks.

Curate

In the selected resolved artworks, students present written and visual evidence of how they created a body of resolved artworks to communicate stated intentions and an overall meaning. Students demonstrate that they have **curated** materials to communicate to an audience and worked guided by intentions to create five artworks that together convey an overall meaning. To support the presentation of their coherent body of resolved artworks, students write a rationale to present the main ideas they aim to communicate and the intended overall meaning of their body of resolved artworks; they also articulate how they created a coherent body of resolved artworks through technical, stylistic, conceptual and curatorial choices in or across the individual pieces.

Situate

To match this objective, students provide evidence of how they **situated** their five selected artworks by critically analysing each of them in relation to their own practice, to a wider artistic context, and how they communicate artistic intentions to audience(s). Students are required to demonstrate how they are able to articulate and write about their use of concept and form to situate their artist practice.

The visual arts journals for the selected resolved artworks

Ongoing critical reflections as well as notes about feedback received or references to sources accessed during the creative process are recorded in the student's visual arts journals. These are essential to support the reflective disposition needed to evaluate when an artwork or an idea is resolved, rather than simply finished or completed. It is in their journals that students bring some of their ideas to resolution during the creative process.

Looking back at how they refined their intentions and found focus in communicating the intended meaning of their body of artworks will help students in articulating their rationale.

Journals are also where students develop and reflect on the connections both among their artworks or between their own work and the work of other artists. Notes taken during the creative process, during investigations or research, as well as during visits to museums, are generally recorded in the student's journals and might be very useful materials to support the writing of both the rationale and the artwork texts.

Critical and contextual analysis conducted in the visual arts journals during the two years of the course is material that students can integrate when writing the artwork texts, to situate in a wider artistic context both their body of selected resolved artworks and themselves as emerging artists.

How to compile the selected resolved artworks

Each student submits five selected resolved artworks, and one PDF file of up to eight screens. To address the task requirements students must compile in one PDF their rationale, including the selection chart, together with their five artwork texts. The accompanying details for the selected artworks are entered when the files with the artworks reproduced in digital format are uploaded for submission.

Subject-specific vocabulary is crucial to provide clarity and accuracy in the rationale and artwork texts. The **use of subject-specific vocabulary** is a factor taken in account to determine the level of the submitted written materials.

Students must be made aware that examiners are instructed to base assessment solely on the materials that appear within the word limits.

When a student cites or uses sources, or is assisted by AI to write their rationale and/or the artwork texts, they must include a list of sources at the end of the text. The list of sources or any referencing details are not included in the word count.

The [HL submissions template \(PPTX\)](#) for compiling the PDF, including the rationale, the selection chart and the five artwork texts can also be accessed via the Programme Resource Centre (in the “Assessment” section of the DP visual arts page). It is recommended that students use a 12-point font size in this template.

The rationale

The first screens of the PDF file present the written rationale. In this text, which must not exceed 700 words, students articulate the intended overall meaning of their body of five selected resolved artworks and the main artistic intentions they aim to communicate. Students also refer to the choices that contributed to the **selection of their body of five resolved artworks** from their wider production, and how and why individual pieces were or were not selected to achieve coherence.

To illustrate these choices, students include a selection chart with images of the **five selected** artworks, and **three** other artworks created during the two years of the course that they decided **not to select** for their submitted body of work.

Students must ensure that what they write in the rationale corresponds to what is visually evidenced in their body of resolved artworks and in the selection chart.

In the selection chart, students provide visual evidence to support what they write about their curatorial choices. The images in the selection chart should also, as much as possible, provide a sense of the relative scale of the student’s artworks.

When a student cites or uses sources, or is assisted by AI to write their rationale, they must include a list of sources at the end of the text. The list of sources or any referencing details are not included in the word count.

The artwork texts

In the subsequent screens of the PDF file, students situate each of their selected artworks through critical analysis, and consider how technical, stylistic and conceptual choices place each of their pieces within their own body of artworks and in relation to the work of other artists. Students consider the significance of artistic context(s) to their art-making, showing an awareness of how their selected resolved artworks communicate meaning to audiences and situate them as artists in a wider artistic context.

The maximum word count for the artwork texts is 1,000 words. Therefore it is suggested that each of the five screens presents a text of around 200 words. Each artwork text is presented alongside the image of the artwork it refers to using the provided template, or an equivalent. Students can adjust the size and orientation of each image once they have added them to the template. There is flexibility in how the maximum word count is used across the five artwork texts.

For guidance on submitting the selected resolved artworks, see [“The internal assessment—Digital submission”](#).

Internal assessment criteria—HL

Selected resolved artworks

Weighting: 40%

Summary

Criterion	To what level do the submitted visual and written materials evidence:	Marks	Objective
A: Coherence of body of selected artworks	- the selection process of five resolved artworks from the student's wider production - a coherent body of five selected resolved artworks	8	Curate
B: Conceptual realization	synthesis of concept and form to communicate artistic intentions	12	Synthesize
C: Technical resolution	resolution in the application of media and use of formal qualities to communicate artistic intentions	12	Resolve
D: Understanding of artistic context	critical analysis to situate each of the selected five resolved artworks.	8	Situate
Total		40	

Criterion A: Coherence of body of selected artworks (8 marks)

Evidence: The body of five selected resolved artworks, the rationale and the artworks texts, plus accompanying details

Assessment objective: Curate

To what level do the submitted visual and written materials evidence:

- the selection process of five resolved artworks from the student's wider production?
- a coherent body of five selected resolved artworks?

Mark	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The rationale provides limited evidence of how and why the five resolved artworks were selected from the student's wider production to fulfil their intentions. The relationships among the five artworks are minimal and the body of work communicates superficially or with limited coherence.
3–4	The rationale provides some evidence of how and why the five resolved artworks were selected from the student's wider production to fulfil their intentions, but this remains mostly descriptive. The relationships among the five artworks are partial and the body of work communicates with partial coherence.

Mark	Level descriptor
5–6	The rationale provides mostly effective evidence to explain how and why the five resolved artworks were selected from the student's wider production to fulfil their intentions. The relationships among the five artworks are clear and the body of work mostly communicates with coherence.
7–8	The rationale provides meaningful and effective evidence to justify how and why the five resolved artworks were selected from the student's wider production to fulfil their intentions. The relationships among the five artworks are meaningful and the body of work communicates with coherence.

Criterion B: Conceptual realization (12 marks)

Evidence: The body of five selected resolved artworks, the rationale and the artworks texts, plus accompanying details

Assessment objective: Synthesize

To what level do the submitted visual and written materials evidence:

- synthesis of concept and form to communicate artistic intentions?

Mark	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–3	The five selected artworks minimally demonstrate synthesis of concept and form. Conceptual realization is obvious, contrived or superficial. There is minimal or rudimentary communication of intentions.
4–6	The five selected artworks partially demonstrate synthesis of concept and form. Conceptual realization is adequate. There is some communication of intentions.
7–9	The five selected artworks mostly demonstrate synthesis of concept and form. Conceptual realization is mostly insightful. There is mostly effective communication of intentions.
10–12	The five selected artworks demonstrate synthesis of concept and form. Conceptual realization is meaningful. There is accomplished and creative communication of intentions.

Criterion C: Technical resolution (12 marks)

Evidence: The body of five selected resolved artworks, the rationale and the artworks texts, plus accompanying details

Assessment objective: Resolve

To what level do the submitted visual and written materials evidence:

- resolution in the application of media and use of formal qualities to communicate artistic intentions?

Mark	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–3	The five selected artworks demonstrate minimal application and manipulation of media and materials to communicate artistic intentions. There is evidence of minimal resolution, with rudimentary use of formal qualities.
4–6	The five selected artworks demonstrate some appropriate application and manipulation of media and materials to communicate artistic intentions. There is

Mark	Level descriptor
	evidence of partial resolution, with some appropriate but inconsistent use of formal qualities.
7–9	The five selected artworks demonstrate mostly assured application and manipulation of media and materials to communicate artistic intentions. There is evidence of resolution, with mostly assured and mostly effective use of formal qualities.
10–12	The five selected artworks demonstrate assured and insightful application and manipulation of media and materials to communicate artistic intentions. There is evidence of resolution, with fluent and effective use of formal qualities.

Criterion D: Understanding of artistic context (8 marks)

Evidence: The body of five selected resolved artworks, the rationale and the artworks texts, plus accompanying details.

Assessment objective: Situate

To what level do the submitted visual and written materials evidence:

- critical analysis to situate each of the selected five resolved artworks?

Mark	Descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	Critical analysis is limited or superficial and barely situates the selected artworks within the student's body of work and in a wider artistic context.
3–4	Critical analysis partially situates the selected artworks within the student's body of work and in a wider artistic context, but it remains mostly descriptive.
5–6	Critical analysis mostly situates the selected artworks within the student's body of work and in a wider artistic context.
7–8	Critical analysis effectively situates each selected artwork within the student's body of work and in a wider artistic context

Glossary of command terms

Command terms for visual arts

Students should be familiar with the following key terms and phrases used in the assessment criteria, which are to be understood as described below. In the visual arts, these terms are mostly used to describe the different levels of achievement within the assessment criteria.

Analyse	Break down in order to bring out the essential elements or structure.
Demonstrate	Make clear by reasoning or evidence, illustrating with examples or practical application.
Describe	Give a detailed account.
Evaluate	Make an appraisal by weighing up the strengths and limitations.
Examine	Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue.
Explain	Give a detailed account including reasons or causes.
Justify	Give valid reasons or evidence to support an answer or conclusion.
Outline	Give a brief account or summary.
Present	Offer for display, observation, examination or consideration.

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