



INTERNATIONAL BACCALAUREATE ORGANIZATION

DIPLOMA PROGRAMME

Visual arts

For first examinations in 2002

Visual Arts Guide
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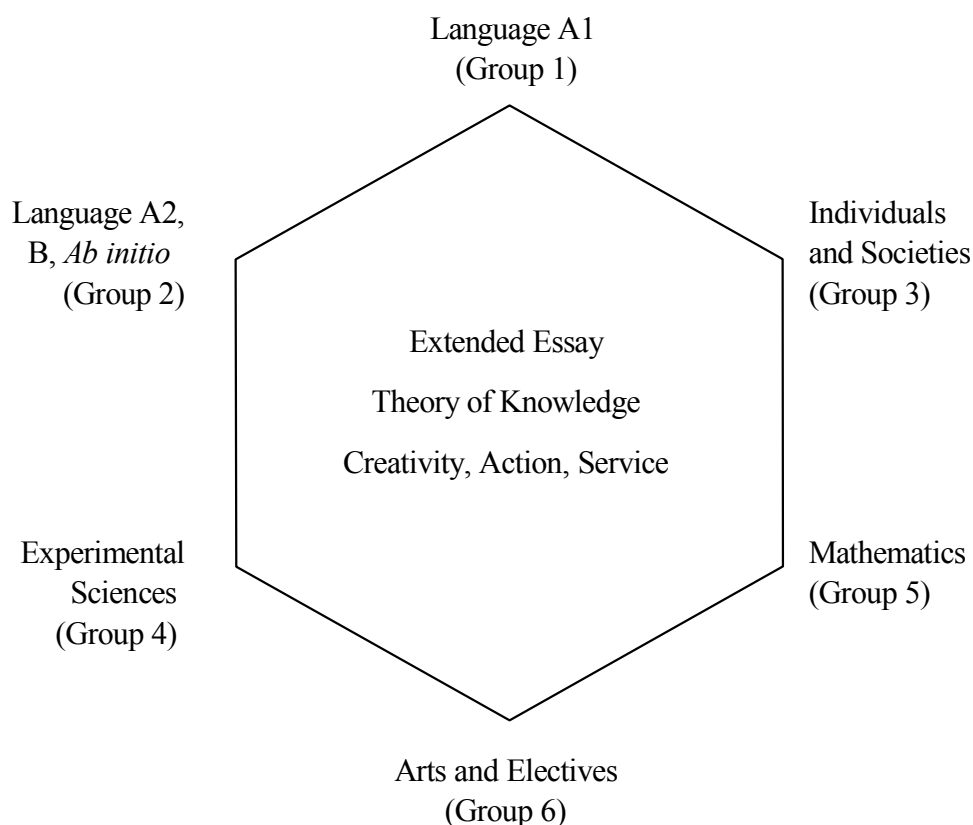
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INTRODUCTION

The International Baccalaureate Diploma Programme is a rigorous pre-university course of studies, leading to examinations, that meets the needs of highly motivated secondary school students between the ages of 16 and 19 years. Designed as a comprehensive two-year curriculum that allows its graduates to fulfil requirements of various national education systems, the Diploma model is based on the pattern of no single country but incorporates the best elements of many. The programme is available in English, French and Spanish.

The curriculum is displayed in the shape of a hexagon with six academic areas surrounding the core. Subjects are studied concurrently and students are exposed to the two great traditions of learning: the humanities and the sciences.



Diploma candidates are required to select one subject from each of the six subject groups. At least three and not more than four are taken at Higher Level (HL), the others at Standard Level (SL). Higher Level courses represent 240 teaching hours; Standard Level courses cover 150 hours. By arranging work in this fashion, students are able to explore some subjects in depth and some more broadly over the two-year period; this is a deliberate compromise between the early specialization preferred in some national systems and the breadth found in others.

Distribution requirements ensure that the science-orientated student is challenged to learn a foreign language and that the natural linguist becomes familiar with laboratory procedures. While overall balance is maintained, flexibility in choosing Higher Level concentrations allows the student to pursue areas of personal interest and to meet special requirements for university entrance.

Successful Diploma candidates meet three requirements in addition to the six subjects. The interdisciplinary Theory of Knowledge (TOK) course is designed to develop a coherent approach to learning which transcends and unifies the academic areas and encourages appreciation of other cultural perspectives. The Extended Essay of some 4000 words offers the opportunity to investigate a topic of special interest and acquaints students with the independent research and writing skills expected at university. Participation in the school's Creativity, Action, Service (CAS) programme encourages students to be involved in artistic pursuits, sports and community service work.

For first examinations in 2002

NATURE OF THE SUBJECT

The impulse to make art is common to all peoples. From earliest times, human beings have displayed a fundamental need to create personal, social, cultural and aesthetic meaning through art.

Many approaches to learning have developed in the visual arts. Typically, these embrace a wide variety of expressive forms from a variety of cultural contexts.

Expression in the visual arts is characterized by forms of visual representation which reflect the cultures of different societies. Artistic expression ranges from traditional forms embedded in particular societies and cultures to the varied and dispersed practices associated with design, craft, electronic media, drawing, painting, printmaking and sculpture.

Art, including artistic theories and practices, is a cultural manifestation. As culture itself has changed, with distinctions become increasingly blurred, many of the divisions between traditional and contemporary forms of art have broken down.

Learning and practice in visual arts today invariably extend beyond traditional boundaries to connect many areas of study and human experience through collaborative, as well as individual, production and interpretation.

Artistic learning requires a high level of cognitive activity that is both intellectual and emotional. For students to communicate visually they must locate themselves within a cultural context, or contexts, from which to discover and develop appropriate techniques. Through the visual arts people acquire understandings which are unique in human development. Study of the visual arts allows students to discover ways in which to interpret and comment critically on the human condition. Furthermore, the inspiration engendered by artistic activity can become a driving force in other studies and throughout life.

Engagement in the arts promotes a sense of identity and makes a unique contribution to the development of each student. Study of the visual arts provides students with the opportunity to develop a critical and intensely personal view of themselves in relation to the world.

AIMS

The aims of the Visual Arts course at Higher Level and Standard Level are to:

- provide students with opportunities to make personal, sociocultural and aesthetic experiences meaningful through the production and understanding of art
- exemplify and encourage an inquiring and integrated approach towards visual arts in their various historical and contemporary forms
- promote visual and contextual knowledge of art from various cultures
- encourage the pursuit of quality through experimentation and purposeful creative work in various expressive media
- enable students to learn about themselves and others through individual and, where appropriate, collaborative engagement with the visual arts.

OBJECTIVES

General

Candidates who have completed the Higher Level (HL), Standard Level Option A (SLA) or Standard Level Option B (SLB) course will be expected to demonstrate:

- growth and commitment through the study of art
- an interrelationship between their research and their artistic production.

Studio Work

Candidates who have completed any of the three courses will be expected to:

- demonstrate through purposeful exploration an inquiring and integrative approach to a variety of visual phenomena
- synthesize art concepts and skills in works that are personally, socioculturally and aesthetically meaningful
- solve formal and technical problems encountered in studio practice
- exhibit technical skills and an appropriate use of media.

In addition, candidates who have completed Higher Level (HL) or Standard Level Option A (SLA) courses will be expected to:

- produce works of art with imagination and creativity through individual and, where appropriate, collaborative work.

Research Workbooks

Candidates who have completed any of the three courses will be expected to:

- demonstrate clearly in visual and written terms how personal research has led to an understanding of the topics or concepts being investigated
- analyse critically the meaning and aesthetic qualities of art forms using an informed vocabulary
- show some awareness of the cultural, historical and social dimensions of themes in more than one cultural context
- examine the visual and functional qualities of art from their own and other cultures for meaning and significance.

SYLLABUS OUTLINE

Each Visual Arts course consists of two linked compulsory parts, with many activities integrating work in the studio with workbook research.

In common to each course are **core elements**, which include the:

- introduction to art concepts, criticism and analysis
- acquisition of studio technical and media skills
- relation of art to sociocultural and historical contexts.

The difference in the expectations at Higher Level and Standard Level is indicated by the difference in recommended total teaching times (HL 240 hours; SL 150 hours) and the difference in emphasis on Studio Work and Research Workbooks by the balance between the time allocated to Part A and Part B (HL 70:30, SLA 70:30, SLB 30:70).

Higher Level (2 compulsory parts) **240 hours**

This is designed for the specialist visual arts student, with creative and imaginative abilities, who may pursue the visual arts at university or college level.

Part A Studio Work	168 hours
Practical exploration and artistic production	
Part B Research Workbooks (RWBs)	72 hours
Independent critical research and analysis, visual and written, in more than one culture	

Standard Level (2 compulsory parts) **150 hours**

Option A (SLA)

This is designed for the visual arts student with creative and imaginative abilities.

Part A Studio Work	105 hours
Practical exploration and artistic production	
Part B Research Workbooks (RWBs)	45 hours
Independent critical research and analysis, visual and written, in more than one culture	

Option B (SLB)

This is designed for the student whose interest in art is mainly critical, cultural and historical.

Part A Studio Work	45 hours
Practical exploration of artistic techniques	
Part B Research Workbooks (RWBs)	105 hours
Independent critical research and analysis, visual and written, in more than one culture	

SYLLABUS DETAILS

General

The International Baccalaureate Organisation Visual Arts syllabus does not have units or modules from which the teacher constructs a course of study, but instead it provides a framework which allows teachers to choose content and activities appropriate to their own and their students' interests and experience. When constructing the course of study the teacher is expected to bear in mind the Visual Arts Assessment Criteria and the specific requirements for the assessment tasks explained in this guide.

Teachers design their courses of study according to three main factors:

- the cultural background and personal needs of the student
- the situation of the school and the influences of local culture
- the teacher's own training and special skills.

Because these factors vary considerably, the precise syllabus content is not specified. In accordance with the aims and objectives listed, each school's course of study should reflect the distinctive multicultural perspective of the IBO in a different way. This flexibility is one of the distinctive characteristics of the Visual Arts course.

Although Part A, Studio Work, and Part B, Research Workbooks (RWBs), are described separately, they must be closely related and integrated, and many activities will involve both.

Higher Level (HL) and Standard Level Option A (SLA)

The content of the Higher Level course of study and that of Standard Level Option A may be similar but, due to the different amount of time recommended for each (HL 240 hours, SLA 150 hours) the work at Higher Level may be superior in quantity, maturity and quality. This differentiation may not always apply, for at least two reasons.

- The quantity of work generated by Standard Level students could be greater, because they might work quickly and be capable of a prolific output, in contrast to those painstaking Higher Level students whose output is relatively modest.
- The maturity and quality of the work of Standard Level students may be as good as that of Higher Level students because they might be very talented artists who have chosen this level because of other academic demands.

Many factors influence quantity and quality, including the pace at which students work, their ability and commitment, the techniques and media used, and the nature of the works produced. There is no constant relation between the number of works, the time spent on each, and their quality: a high standard can be achieved in both a large and small body of work, and vice versa.

Standard Level Option B (SLB)

This option should be particularly attractive to students who are interested in art but whose strengths do not lie in practical studio work. However, some familiarity with studio techniques is essential to help students to understand the relationships between theory and practice.

Standard Level Option B students will be expected to explore in outline studio-related techniques and ideas, but not necessarily to produce fully resolved 'finished' works. Their explorations should be led mostly by their Research Workbook studies.

Students following this option should devote most of their time to the workbooks. They will be expected to include records of experimental studio research which relate to the traditions, techniques or visual arts forms selected for study.

At the end of the course, SLB candidates should have thoroughly researched some art topic, or topics, which is/are represented in the Research Workbooks both visually and in writing.

Course Structure (HL, SLA and SLB)

The course of study devised by the teacher should contain in Part A (Studio Work) and Part B (Research Workbooks):

- core elements
- individual and collaborative exploration.

This course structure should help students to develop their knowledge about the visual arts.

Teachers should avoid devising a course of study which is based on only one concept of the visual arts. They should not impose their own perspectives and approaches but should encourage the development of those of their students. Students' interests and aesthetic preferences should play a prominent role in determining the course of study. Art history and criticism should be integrated into practical work in the studio, and should not be dealt with in isolation.

Core Elements (HL, SLA and SLB)

The core should include:

- opportunities for practice in the use of various media and the acquisition of studio techniques
- an introduction to basic art concepts
- ways of extending research into practical work
- an introduction to the practice of arts criticism and analysis
- relating art to its sociocultural and historical contexts.

Individual and Collaborative Exploration (HL, SLA and SLB)

From the base provided by the core elements, students should be encouraged to move into areas of individual and collaborative exploration. Exploratory work should be done in consultation with the teacher.

Part A: Studio Work

Students should be introduced to art concepts and techniques through practical work in the studio. To support students' abilities to express themselves meaningfully teachers should include, at both Higher Level and Standard Level, opportunities for the structured learning of:

- the **aesthetic qualities** of visual arts
- the relationships between **form** and **meaning** in visual arts
- the **social** and **cultural functions** of visual arts.

Teachers should, in addition, facilitate wide-ranging **personal research**, which should be of a more experimental nature but also concerned with both form and content. They should also encourage students to explore local art or craft traditions.

Students should be allowed and encouraged to work collaboratively in the studio, reflecting a common strategy of art professionals. However, the final assessment is an individual one, so students' work overall must show evidence of their individual achievements.

At the end of the course, both Higher Level and Standard Level A candidates should have integrated an understanding of conceptual content, knowledge of form, and technical skill in some finished works of quality.

Choice of Media and Techniques

Work in the studio may combine several techniques and any medium may be used. Artistic understanding and expression may be taught through various techniques from painting to puppetry, calligraphy to computer graphics, and sculpture to conceptual art. Students may demonstrate mastery in various ways, provided their course of study includes an introduction to art concepts and techniques.

Teachers, when discussing the choice of media and techniques with students, should help them discover their individual strengths. Students should be made aware that the Studio Work Assessment Criteria reward the pursuit of projects in a variety of media, the development of original ideas, the discovery of creative solutions and the acquisition of technical skills. However, they should also be reminded that work of quality which shows a maturity of artistic understanding at the end of the course is preferable to work which shows a superficial acquaintance with a large number of techniques.

Priority should not necessarily be given to drawing and painting. Design, for example, may be as worthwhile an experience as observational drawing. A student may achieve a high degree of sensitivity and skill in, for example, photography, ceramics or the use of electronic media, without being able to draw or paint well.

If students work on film or videotape adequate viewing facilities must be provided for the visiting examiner. Performance events should only be planned in consultation with IBCA.

Scheduling

The school schedule should allow time for a Visual Arts student to become seriously involved with creative work in the studio. Short periods (or blocks) for work in the studio should be avoided: set-up time and clean-up time must be taken into account.

Allocating a sufficient proportion of the recommended teaching hours (HL 240, SL 150) to Studio Work is crucial to the success of the course of study at each level: HL 168 hours, SLA 105 hours, SLB 45 hours.

Part B: Research Workbooks (HL, SLA and SLB)

The relative significance of the Research Workbooks (RWBs) depends on whether the student has chosen Higher Level, Standard Level Option A or Standard Level Option B. The purpose of the RWBs is, in all instances, to encourage personal research and discovery which function interactively with work in the studio. The workbooks should incorporate:

- analytical research
- discovery
- interpretation
- media experiments.

Function

The workbooks should contain visual and written information, including the student's own original works such as sketches and diagrams, and should function as working journals. They should reflect the student's personal interests and may be a wide-ranging personal investigation into many fields. There should be a balance between analytical research and open-ended inquiry, illustrating the creative processes of the student.

Content Guidelines

The content of the Research Workbooks can vary considerably, but they must show evidence of research into the sociocultural and historical contexts of more than one culture. Whatever the content, the use of the vocabulary of art criticism should be encouraged.

- Personal reports of visits to museums and galleries, local artists and designers should be included. Photographs, photocopies and cut-outs from magazines are acceptable if they are relevant to the theme(s) and are accompanied by an explanation or critical comment. Relevant material from other disciplines (for example, mathematics, music, theatre arts, literature) may be included.
- Evidence of teacher–student dialogue, student–student dialogue or other collaborative strategies for responding to entries should be included. Pertinent questions, pointers to resources, and positive criticism from teachers or other students should be recorded.
- Information may be recorded by any means such as drawing, painting or word processing. However, it is preferable for the student to write out information. Sources must always be acknowledged.
- Workbooks are journals which should reflect a personal approach or style; they are neither scrapbooks nor sketchbooks. Workbook entries should be dated and kept in chronological order; they must **not** be constructed artificially after the work has been completed. The workbooks should **not** be edited (for example, by discarding the weaker beginnings or false starts), as this prevents the teacher or examiner from identifying the student's personal progress during the course.
- Coursework and the teacher's lesson notes must **not** be included without modification, and material should never be added to fill space.
- Formal papers do not reflect the style of workbooks and should **not** be included. Long essays should be avoided.

Themes

Teachers should encourage students to pursue themes in their Research Workbooks. Students should decide their own area of study, taking into account the resources which are available in their locality. To support the development of themes, students should be encouraged to visit local institutions such as museums, galleries and libraries. Local artists, designers and other experts should be consulted, and other community resources, including craft markets, architecture and mass media, should be used, especially where published materials are difficult to obtain.

The IBO does not prescribe any themes, but possible approaches include:

- the exploration of students' personal interests in relation to their heritage or community
- themes drawn from the concerns of the professional, artistic community, for example, 'The Influence of Technology on Art', 'Artistic Collaboration', 'The Relationship between Function and Design', 'Art and Politics', 'The Roots and Forms of Graffiti', or 'The Future of Art'.

Although the most successful workbooks are often based on a theme, this does not imply that the direction taken cannot change during the course of inquiry.

Creative connections, made possible by open-ended exploration of themes, should be encouraged. The focus needs to be on the relationship between artistic production and research strategies. The research should complement the student's work in the studio.

Format

- The recommended format for Research Workbooks is bound with unlined pages, rather than loose-leaf.
- Students should be advised that legibility is extremely important. Blue-black or black ink is recommended for writing that may later be photocopied.

ASSESSMENT OUTLINE

For first examinations in 2002

Higher Level (HL)

External Assessment 70%

Part A Studio Work
Exhibition and interview

Internal Assessment 30%

Part B Research Workbooks
This is internally assessed by the teacher and externally moderated by the IBO at the end of the course.

Standard Level Option A (SLA)

External Assessment 70%

Part A Studio Work
Exhibition and interview

Internal Assessment 30%

Part B Research Workbooks
This is internally assessed by the teacher and externally moderated by the IBO at the end of the course.

Standard Level Option B (SLB)

External Assessment 70%

Part B Research Workbooks
Research Workbooks and interview

Internal Assessment 30%

Part A Studio Work
This is internally assessed by the teacher and externally moderated by the IBO at the end of the course.

ASSESSMENT DETAILS

I General

The assessment in Visual Arts consists of an evaluation of each candidate's body of work as a whole. Both the finished **products**, and the **processes** of artistic research and development, are assessed.

Two general criteria are concerned specifically with the relationship between Studio Work and Research Workbooks. Growth and commitment are assessed primarily through the Studio Work component using Criterion G (GROW), whereas integration of the two components is judged primarily through the Research Workbooks using Criterion I (INTEG).

In each case the component contributing the larger proportion to the total assessment is externally assessed: for Higher Level and Standard Level Option A this is Studio Work; for Standard Level Option B it is Research Workbooks.

Before meeting the candidates the visiting examiner looks at every Research Workbook, for HL, SLA and SLB.

- **SLB:** The workbooks are directly assessed by the visiting examiner who will also look at work done in the studio to assist in judging Criterion I.
- **HL and SLA:** The workbooks inform the discussion between the examiner and the candidates and contribute to the judgement of Criterion G. The examiner also gives an assessment of the RWBs to be used as further evidence, should this be needed, in the moderation of the teacher's internal assessment marks.

Teachers should refer to the Visual Arts *Vade Mecum* entry for the year of the examination for procedures. This IBO publication contains, for example:

- forms for completion
- details of the process for nominating prospective examiners for consideration by the IBO
- procedures for arranging the visit of the examiner appointed
- the alternative procedure to be followed (where no visiting examiner has been allocated).

2 Candidate Record Booklets

The purpose of the Candidate Record Booklet provided by the IBO before the examination is to facilitate moderation. It is not assessed. It will contain:

- a personal statement by the candidate
- photographs of Studio Work
- photocopies of Research Workbook pages

Full instructions for the use of Candidate Record Booklets are in the *Vade Mecum*.

Personal Statement

The candidate should describe briefly (300 words maximum) his/her growth and development as an artist in the IBO course.

Photographs

Each candidate should select a maximum of 12 photographs of Studio Work which should be as representative as possible of the exhibition (HL, SLA) or of Studio Work as a whole (SLB). Candidates at HL and SLA are expected to use all 12 photographs, either to illustrate that number of separate, selected works, or to give more evidence of major, complex projects. Because less work may be produced for Studio Work at SLB, fewer photographs may be required.

Photocopied RWB pages

The candidate should choose 20 pages to show, as far as possible, coverage of the assessment criteria P–S.

External Assessment (70%)

Studio Work (HL and SLA)

1 The Exhibition

Each candidate prepares an exhibition and, if necessary, a demonstration of work undertaken during the course. Normally, the candidate's exhibition is viewed by, and discussed with, a visiting examiner appointed by the IBO, who has also reviewed the Research Workbooks before meeting the candidates, usually before the visit to the school.

- The display should include both works which have been developed to their complete and final form **and** research work during this development (for example, sketches, notes, preliminary studies). A rough sketch may well have considerable importance and indicate great potential when explained by the candidate. It should be noted that a rigid division into specific categories or areas of study is not expected.
- The ability to select has a significance of its own. The selection and presentation of work should reflect the **candidate's** views, but the teacher may give any help required in the display of work.
- Work not chosen for display should be kept available for reference during the discussion of the exhibition with the visiting examiner.

2 Quantity of Work

The quantity of work expected in the Studio Work exhibition is not prescribed and will vary considerably. For example, at Higher Level some candidates may present complex projects for which there are only a few high-quality final products to show. Others may present many works, some of which may be excellent, some satisfactory and some interesting failures.

The main factors influencing the quantity of work produced are:

- the technical characteristics of the media and the production processes required
- the complexity of the pieces
- the nature of the image and the process of its development
- the scale of the pieces
- the various combinations of media chosen
- the time available at each level.

A 'reasonable' amount of work should be presented in the exhibition. Bearing in mind the integrated nature of the course, approximately 70% of the total recommended time is available for Studio Work (HL 168 hours, SL 105 hours) and this gives some indication of the difference in the scope of the work expected at each level.

For example, a candidate specializing in photography may complete a hundred or more pieces for exhibition, and so might a candidate working primarily with computer graphics. On the other hand, a candidate working with labour-intensive sculptural pieces, particularly if on a large scale, might produce only a few major finished works.

A talented candidate may be capable of producing high-quality works rapidly, depending on the medium. Conversely, a less able candidate may require a long period of time to complete just one work.

Where candidates choose to concentrate on a small number of major projects, it is essential that the planning and development processes are documented in the Research Workbooks.

3 Exhibition Space

The examiner may ask to see the exhibition space before beginning the assessment. The viewing and discussion of the candidate's work must be arranged in a quiet, well-lit room where no other activities are taking place and where the examiner can talk privately with the candidate. If the examiner is not satisfied with the space arrangements, the IBO Coordinator will be asked to make appropriate changes.

Where appropriate, works should be simply matted/mounted and displayed on panels, tables, or in any way which allows them to be viewed to the best advantage. It is not necessary for everything to be matted/mounted or displayed.

If candidates present slides, film or videotapes, viewing facilities must be provided by the school.

4 Discussion of Studio Work (approximately 30 minutes)

During the discussions the examiner will try to draw candidates out, to encourage them to talk about the origins or technical aspects of the work, and about their personal views and aims. Candidates are not expected to make a prepared speech. Reference may be made to candidates' Research Workbooks.

Questions such as the following may be used by the examiner to begin a discussion.

- What is your best language? Do you feel comfortable speaking English (or Spanish, or French)?
- Have you specialized in a particular area or medium? For what reasons?
- Which do you consider to be your best work? Why?
- What were your problems in Studio Work? How did you attempt to solve them?
- What are you trying to express in this particular work? What gave you this idea? To what sources did you refer?
- How do you feel the culture of this part of the world has influenced your work?
- How do your Research Workbooks trace the development towards the final product?

Questions may also be asked on matters such as technical details, procedures, choices of media, motivation, matting/mounting, lighting and presentation.

5 Alternative Procedure

If a school has not been assigned a visiting examiner (for example, if there are too few candidates to justify an appointment) each candidate prepares a portfolio of original work to be sent to IBCA for assessment. The portfolio may include photographs or slides of work too large to mail, or of three-dimensional work. The teacher also records a discussion with each candidate. Details are provided in the *Vade Mecum*.

Research Workbooks (SLB)

1 Quantity of Work

The amount of work to be completed is not prescribed but should be what is 'reasonable' in 105 hours. This is 70% of the total recommended time, which corresponds with the proportion of the total marks allocated to the Research Workbooks.

2 Examiner Visit

The visiting examiner appointed by the IBO to conduct an interview with each SLB candidate reads the workbooks before the interviews. During the interview with the candidate the examiner discusses the workbooks and their relationship to the studio explorations. The work done in the studio must be available for the examiner to see.

3 Discussion of Research Workbooks (approximately 30 minutes)

The emphasis of the discussion will be on issues of art criticism and cultural understanding rather than imagination and self-expression. The examiner will try to draw the candidates out, encouraging them to talk about their research.

Questions such as the following may be used by the examiner to begin a discussion.

- What is your best language? Do you feel comfortable speaking English (or Spanish, or French)?
- Are there particular themes you have pursued in your Research Workbooks? Why?
- Which parts of your research have you found most interesting? Why?
- Are there particular techniques or media which you have chosen to explore?
- What problems did you meet in your research? How did you attempt to solve them?
- How do you feel the culture of this part of the world has influenced your research? Which other cultures have you researched?

4 Alternative Procedure

If a school has not been assigned a visiting examiner (for example, if there are too few candidates to justify an appointment) the Research Workbooks are sent to IBCA for assessment. The teacher also records a discussion with each candidate. Details are provided in the *Vade Mecum*.

Internal Assessment (30%)

Studio Work (SLB)

The Studio Work of SLB candidates is internally assessed by the teacher. However, the work must be available when the visiting examiner interviews candidates about their Research Workbooks.

- The body of work should demonstrate the candidate's developed understanding of some of the ways in which artists work, and the relationship of media and techniques to the expression of ideas in the visual arts.
- The form of a Standard Level Option B candidate's Studio Work does not have to result in an exhibition, although this is possible if the candidate wishes. Other possibilities include some or all of the following:
 - sketch-book and/or portfolio of working sketches
 - drawings
 - media experiments
 - evidence of photographic techniques
 - computer-developed images
 - textile experiments
 - designed products
 - three-dimensional fabrications of various kinds.

Research Workbooks (HL and SLA)

The Research Workbooks of HL and SLA candidates are internally assessed by the teacher. However, they are also reviewed by the visiting examiner before the interviews.

- The teacher should regularly make observations on the student's progress, avoiding superficial comments designed only to encourage.
- Students often value their workbooks as a personal record of their artistic development, so it may be appropriate for the teacher to write comments which can be removed after the assessment process is complete.

Quantities of Work

The amount of work to be completed is not prescribed but should be what is 'reasonable' considering the time available. The recommended times in each case, according to the proportion of marks allocated to Research Workbooks within the total time for the course, are as follows: HL 72 hours, SLA 45 hours.

ASSESSMENT CRITERIA: GENERAL

Using the Assessment Criteria and Descriptors

The method of assessment used by the IBO is criterion related. That is to say, the method of assessing each component judges it in relation to identified assessment criteria and not in relation to the work of other candidates.

- For Studio Work there are **five** assessment criteria for HL and SLA, and **four** assessment criteria for SLB, used in conjunction with holistic mark band descriptors. **Four** assessment criteria are used for the Research Workbooks. In addition, there are **two** general criteria which are used to assess the totality of the candidate's work.
- For each assessment criterion, achievement level descriptors are defined which concentrate on positive achievement, although for the lower levels (0 = the lowest level of achievement) failure to achieve may be included in the description.
- The aim is to find, for each criterion, the descriptor which conveys most adequately the achievement level attained by the candidate. The process, therefore, is one of approximation. In the light of any one criterion, a candidate's work may contain features denoted by a high achievement level descriptor combined with defects appropriate to a lower one. A professional judgement should be made in identifying the descriptor which approximates most closely to the work and which rewards the **positive** achievements of the candidate.
- Having scrutinized the work to be assessed, the descriptors for each criterion should be read, starting with level 0, until one is reached which describes a level of achievement that the work being assessed has **not** attained. The work is therefore best described by the preceding achievement level descriptor and this level should be recorded.
- Only whole numbers should be used, not partial marks such as fractions and decimals.
- The highest descriptors do not imply faultless performance, and examiners and teachers should not hesitate to use the extremes, including zero, if they are appropriate descriptions of the work being assessed.
- Descriptors should not be considered as marks or percentages, although the descriptor levels are ultimately added together to obtain a total score. It should not be assumed that there are other arithmetical relationships; for example, a level 4 performance is not necessarily twice as good as a level 2 performance.
- A candidate who attains a particular level of achievement in relation to one criterion will not necessarily attain similar levels of achievement in relation to the others. It should not be assumed that the overall assessment of the candidates will produce any particular distribution of scores.
- The assessment criteria and descriptors should be available to candidates during the course.

Studio Work

- Studio Work is assessed in two stages. The first stage involves considering how the work rates against several discrete criteria (five for HL and SLA, designated A–E; four for SLB, designated J–M). There are no numerical achievement levels for these criteria.
- The second stage is a holistic assessment using mark band descriptors.

Research Workbooks

- The Research Workbooks are assessed using the four criteria designated P–S (for HL, SLA and SLB).

Assessment Criteria Summary

Higher Level

External Assessment

Studio Work

- A** Imaginative Expression (IMAG)
- B** Purposeful Exploration (PURP)
- C** Meaning and Function (MEAN)
- D** Formal Qualities (FORM)
- E** Technical and Media Skills (TECH)

Mark band descriptors (HOLH): the final, holistic judgement, representing a synthesis of all the relevant criteria

General Criterion G: Growth and Commitment (GROW)

Internal Assessment

Research Workbooks

- P** Independent Research (IND)
- Q** Critical Research (CRIT)
- R** Contextual Research (CONT)
- S** Visual Research (VIS)

General Criterion I: Integration (INTEG)

Standard Level Option A

External Assessment

Studio Work

- A Imaginative Expression (IMAG)
- B Purposeful Exploration (PURP)
- C Meaning and Function (MEAN)
- D Formal Qualities (FORM)
- E Technical and Media Skills (TECH)

Mark band descriptors (HOLA): the final, holistic judgement, representing a synthesis of all the relevant criteria

General Criterion G: Growth and Commitment (GROW)

Internal Assessment

Research Workbooks

- P Independent Research (IND)
- Q Critical Research (CRIT)
- R Contextual Research (CONT)
- S Visual Research (VIS)

General Criterion I: Integration (INTEG)

Standard Level Option B

External Assessment

Research Workbooks

- P Independent Research (IND)
- Q Critical Research (CRIT)
- R Contextual Research (CONT)
- S Visual Research (VIS)

General Criterion I: Integration (INTEG)

Internal Assessment

Studio Work

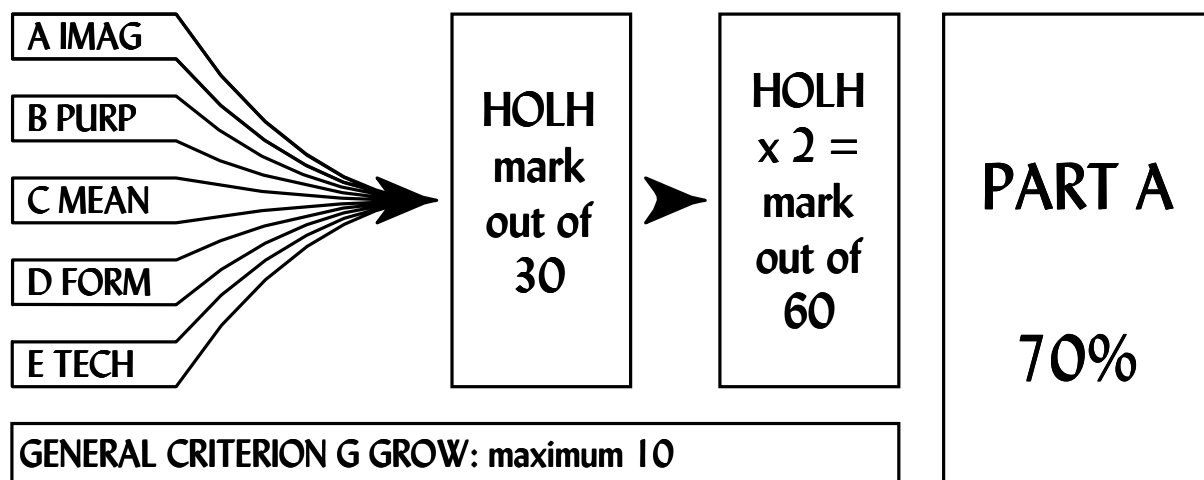
- J Purposeful Exploration (PURP)
- K Meaning and Function (MEAN)
- L Formal Qualities (FORM)
- M Technical and Media Skills (TECH)

Mark band descriptors (HOLB): the final, holistic judgement, representing a synthesis of all the relevant criteria

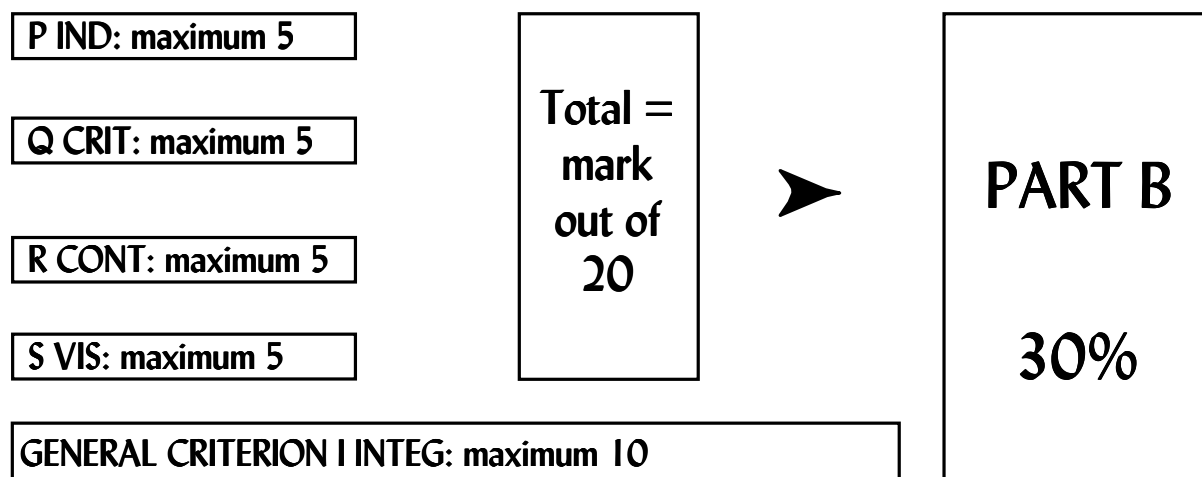
General Criterion G: Growth and Commitment (GROW)

Higher Level Assessment Scheme

External Assessment: Studio Work

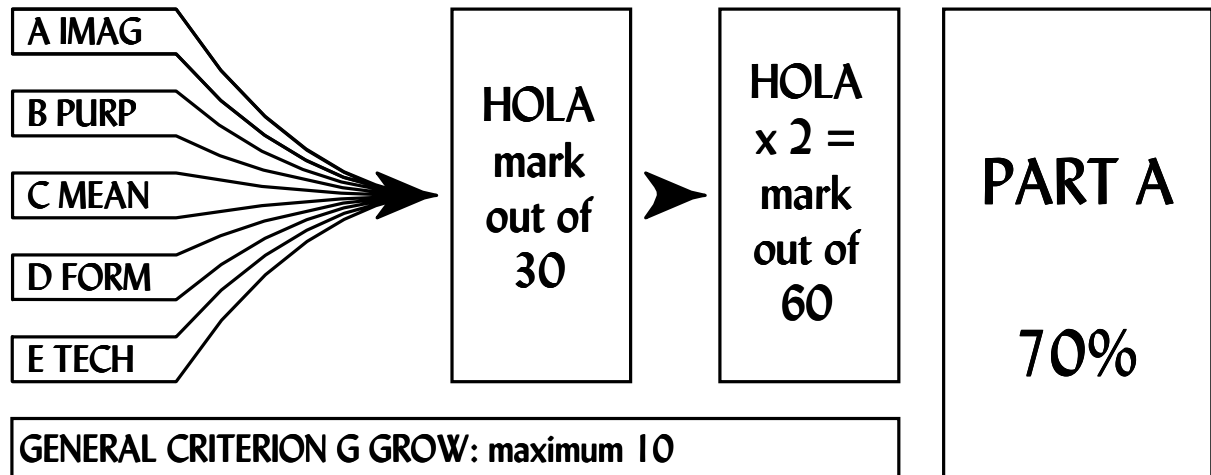


Internal Assessment: Research Workbooks

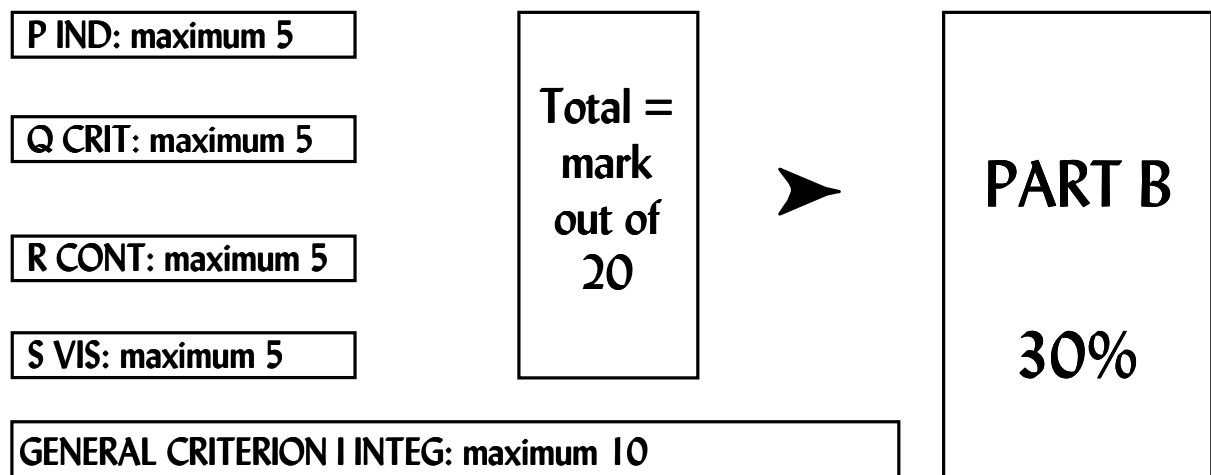


Standard Level Option A Assessment Scheme

External Assessment: Studio Work

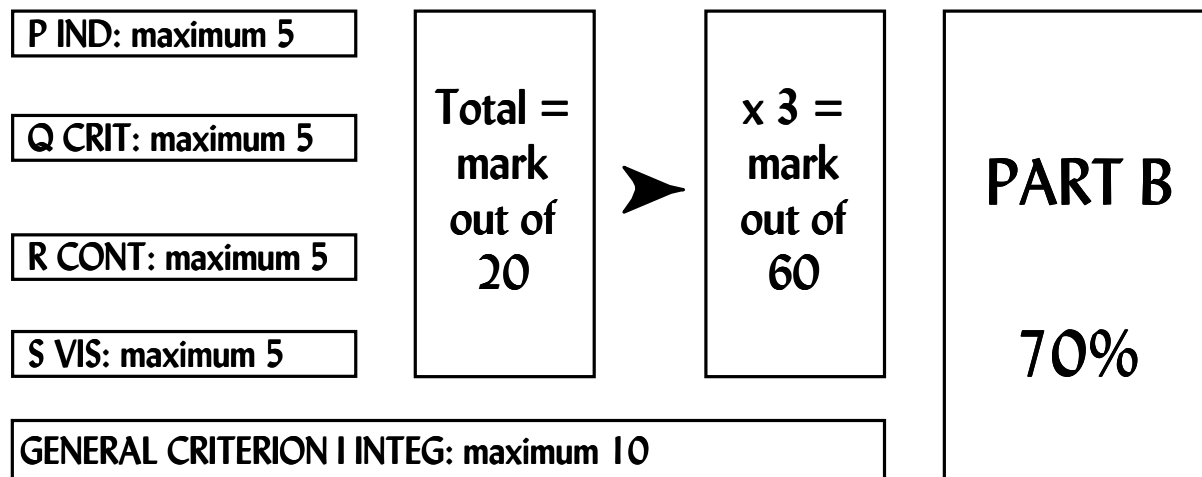


Internal Assessment: Research Workbooks

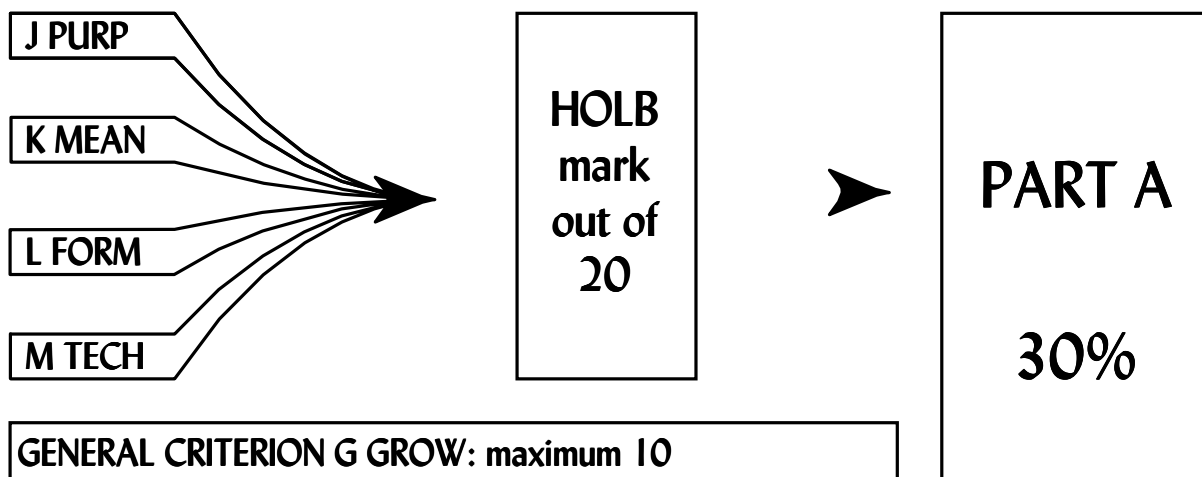


Standard Level Option B Assessment Scheme

External Assessment: Research Workbooks



Internal Assessment: Studio Work



ASSESSMENT CRITERIA HL

External Assessment

Studio Work

Criteria A–E and Holistic Descriptors

- 1 The examiner first considers the work in relation to each of the criteria A–E. No numerical scores are awarded.
- 2 The examiner then views the work again to form an overall impression of its qualities, and considers:
 - the particular genre of the work
 - the cultural emphasis of the work
 - any important characteristics not taken into account by criteria A–E.
- 3 Using the holistic mark band descriptors (HOLH) the examiner makes an overall judgement, representing a synthesis of all the relevant criteria.

A Imaginative Expression (IMAG)

- At the **lowest** level of achievement the Studio Work shows minimal creativity or imagination.
- At the **highest** level of achievement the candidate's explorations are creative and imaginative. Ideas and forms are consistently and intelligently presented in an adventurous manner, resulting in surprising and unusual images which challenge existing conventions. Unusual combinations of forms, techniques, and media and/or combinations of form and content are frequently evident.

B Purposeful Exploration (PURP)

- At the **lowest** level of achievement there is no evidence that the candidate has explored ideas which connect with his/her life and cultural context. The approach to the investigations has resulted in an inadequate body of work which contains no significant pieces.
- At the **highest** level of achievement there is evidence that the candidate's explorations of ideas are clearly and strongly integrated with his/her life and cultural context. The candidate includes both analysis and synthesis in the investigations, resulting in a powerful and significant body of work.

C Meaning and Function (MEAN)

- At the **lowest** level of achievement the Studio Work shows no relationship between content, form and function.
- At the **highest** level of achievement the Studio Work exhibits a synthesis of conceptual content, formal knowledge and technical skill. It has strong personal, sociocultural or aesthetic meaning. The relationship between form, function and meaning is very clear and appropriate.

D Formal Qualities (FORM)

- At the **lowest** level of achievement the Studio Work contains little evidence of unity or the ability to solve formal or technical studio problems.
- At the **highest** level of achievement the Studio Work consistently shows strong evidence of a thoughtful and inventive use of elements and principles of design. This has resulted in the production of strongly unified works. A comprehensive ability to solve formal and technical problems is clearly evident as demonstrated by rigorous investigation of aspects of form in the body of work.

E Technical and Media Skills (TECH)

- At the **lowest** level of achievement the Studio Work shows little technical skill and demonstrates inappropriate selection of media for the intended expressive purposes of the work.
- At the **highest** level of achievement the Studio Work shows an outstanding technical competence, and demonstrates a highly appropriate use of media in relation to the intended expressive purposes of the work.

Studio Work: Holistic Mark Band Descriptors (HOLH)

The examiner selects the descriptor below which best reflects the candidate's Studio Work. Selection of the exact mark depends on the degree to which the candidate's work has achieved the level described.

The quantity of work to be completed is not prescribed but should be 'reasonable', bearing in mind that approximately 70% of the recommended time is available for Studio Work (168 hours).

Mark Band

- 0–6** An inadequate amount of work has been completed which lacks evidence of technical skill or relevant knowledge of artistic expression.
- 7–12** A small amount of work has been produced which demonstrates a limited understanding of the conceptual or technical underpinnings of artistic expression. The work illustrates a limited or diffused exploration of ideas appropriate to the visual arts, and a limited ability to resolve concept, media and technical expression.
- 13–18** A reasonable amount of work has been produced which demonstrates an adequate understanding of the conceptual or technical underpinnings of artistic expression representative of the cultural context and chosen artistic genre(s). The work illustrates a reasonably focused exploration of ideas appropriate to the visual arts, and a good resolution of concept, media and technical expression in a satisfactory number of works.
- 19–24** A strong collection of work has been produced which demonstrates a very good understanding of the conceptual and technical underpinnings of artistic expression representative of the cultural context and chosen artistic genre(s). The work illustrates a comprehensive exploration of ideas appropriate to the visual arts, and a good resolution of concept, media and technical expression in the majority of works.
- 25–30** A very powerful collection of work has been produced which demonstrates an exceptional understanding of the conceptual and technical underpinnings of artistic expression representative of the cultural context and chosen artistic genre(s). The work overall illustrates a highly sophisticated exploration of ideas appropriate to the visual arts, and an outstanding resolution of concept, media and technical expression.

General Criterion

G **Growth and Commitment (GROW)**

If appropriate, intermediate points (1, 3, 5, 7, 9) may be awarded by the examiner.

Achievement Level

- | | |
|-----------|--|
| 0 | The candidate has not reached level 1. |
| 2 | There is little work or evidence of growth. The candidate shows minimal ability to discuss his/her own development. |
| 4 | There is some work, of uneven quality, and evidence that some growth has taken place. The candidate shows some ability to discuss his/her own development. |
| 6 | There is a satisfactory amount and quality of work, and evidence of growth. The candidate shows an ability to discuss his/her own development. |
| 8 | There is a good amount of quality work, both visual and written, which shows considerable growth during the course. The candidate demonstrates some ability to discriminate between his/her works of different quality and to relate them to his/her development. |
| 10 | There is substantial visual and written work of high quality, showing evidence of excellent growth during the course. The candidate demonstrates the ability to discriminate between his/her works of different quality and to articulate clearly the relationship to his/her development. |

Internal Assessment

Research Workbooks

P Independent Research (IND)

Achievement Level

- | | |
|---|---|
| 0 | The candidate has not reached level 1. |
| 1 | The workbooks contain minimal evidence of independent research, either visual or written. The research lacks breadth, depth and evidence of an exploratory approach. |
| 2 | The workbooks contain evidence of some independent research, both visual and written. However, there is little breadth or depth and little evidence of an exploratory approach. |
| 3 | The workbooks contain evidence of satisfactory independent research, visual and written, of adequate breadth and/or depth. The candidate has sometimes demonstrated an exploratory approach. |
| 4 | The workbooks demonstrate an independent and exploratory approach to research, expressed both visually and in writing. The work shows considerable breadth and/or depth and some success in synthesizing conclusions. |
| 5 | The workbooks successfully and consistently demonstrate an independent, exploratory, and integrated approach to research, expressed both visually and in writing. The research shows appropriate depth and/or breadth and the findings are thoroughly understood. |

Research Workbooks

Q Critical Research (CRIT)

Achievement Level

- | | |
|----------|--|
| 0 | The candidate has not reached level 1. |
| 1 | The workbooks show minimal examination or analysis of the meaning, significance or aesthetic qualities of art. Little strategic coherence or organization is apparent. |
| 2 | The workbooks show some attempt to examine or analyse the meaning, significance or aesthetic qualities of art. There is some coherence in the research strategies adopted and some organization apparent in the workbooks. |
| 3 | The workbooks show a satisfactory attempt to examine or analyse the meaning, significance or aesthetic qualities of art. The research strategies adopted and the organization of the workbooks are adequate. |
| 4 | The workbooks show a sound examination of the meaning and significance of both visual and functional qualities of art related to the theme under consideration. They include analysis of aesthetic issues and examples of art from various cultures. The research strategies and workbooks themselves are well organized. |
| 5 | The workbooks show a methodical, critical examination of the meaning and significance of both visual and functional qualities of art related to the theme under consideration. They include critical analysis of relevant aesthetic issues and appropriate examples of art from various cultures. The research strategies are coherent and appropriate to the themes examined. |

Research Workbooks

R Contextual Research (CONT)

Achievement Level

- | | |
|----------|---|
| 0 | The candidate has not reached level 1. |
| 1 | The workbooks contain minimal evidence of research into the sociocultural and historical context of the material. |
| 2 | The workbooks contain evidence of some research into the sociocultural and historical context of at least one culture. |
| 3 | The workbooks contain evidence of adequate research into the sociocultural and historical contexts of more than one culture. |
| 4 | The workbooks contain evidence of solid research into the sociocultural and historical contexts of more than one culture. Findings from this research are used elsewhere in the workbooks. |
| 5 | The workbooks contain compelling evidence of thorough and consistent research into the sociocultural and historical contexts of more than one culture, including some unconventional approaches by the candidate. The contextual research is synthesized and appropriately integrated throughout the workbooks. |

Research Workbooks

S Visual Research (VIS)

Achievement Level

- | | |
|----------|--|
| 0 | The candidate has not reached level 1. |
| 1 | The workbooks illustrate little exploration of visual qualities, technical skills or the representation of ideas. |
| 2 | The workbooks illustrate some exploration of visual qualities and the representation of ideas related to themes. This exploration may be poorly organized but there is some evidence of work on images, media experiments, and technical practice. |
| 3 | The workbooks illustrate exploration of a satisfactory range of visual qualities and the representation of ideas related to themes, demonstrated through images, media experiments, and technical practice. Visual exploration exhibits a strategic approach to the study of expressive forms. |
| 4 | The workbooks illustrate a wide-ranging exploration of visual qualities and the representation of ideas related to themes, demonstrated in original and recycled images, media experiments, and technical practice. Visual exploration exhibits more than one strategy in the study of expressive forms. |
| 5 | The workbooks illustrate a comprehensive exploration of the range of visual qualities and the representation of ideas related to themes, demonstrated through various types of original and recycled images, media experiments, and technical practice. Visual exploration exhibits both divergent and convergent strategies in the study of expressive forms. |

General Criterion

I Integration (INTEG)

If appropriate, intermediate points (1, 3, 5, 7, 9) may be awarded by the teacher.

Achievement Level

- | | |
|----|---|
| 0 | The candidate has not reached level 1. |
| 2 | There is a minimal relationship between Studio Work and the visual and written content of the workbooks. |
| 4 | There is some relationship between Studio Work and the visual and written content of the workbooks, although much of the work seems to be unconnected. |
| 6 | There is a satisfactory relationship between Studio Work and the visual and written content of the workbooks, although some of the work seems to be unconnected and links are not always clear. |
| 8 | The Studio Work and the visual and written content of the workbooks are clearly related. The candidate has been largely successful in bringing together analysis, synthesis and exploration in order to produce a worthwhile body of work. |
| 10 | The body of work exhibits a natural, close and consistent relationship between research, both visual and written, and artistic production reflecting analysis, synthesis and exploration. The candidate exhibits an ability to integrate all aspects of the course and unify a mature body of work. |

ASSESSMENT CRITERIA SLA

External Assessment

Studio Work

Criteria A–E and Holistic Descriptors

- 1 The examiner first considers the work in relation to each of the criteria A–E. No numerical scores are awarded.
- 2 The examiner then views the work again to form an overall impression of its qualities, and considers:
 - the particular genre of the work
 - the cultural emphasis of the work
 - any important characteristics not taken into account by criteria A–E.
- 3 Using the holistic mark band descriptors (HOLA) the examiner makes an overall judgement, representing a synthesis of all the relevant criteria.

A Imaginative Expression (IMAG)

- At the **lowest** level of achievement the Studio Work shows minimal creativity or imagination.
- At the **highest** level of achievement the candidate's explorations are creative and imaginative. Ideas and forms are consistently and intelligently presented in an adventurous manner, resulting in surprising and unusual images which challenge existing conventions. Unusual combinations of forms, techniques, and media and/or combinations of form and content are frequently evident.

B Purposeful Exploration (PURP)

- At the **lowest** level of achievement there is no evidence that the candidate has explored ideas which connect with his/her life and cultural context. The approach to the investigations has resulted in an inadequate body of work which contains no significant pieces.
- At the **highest** level of achievement there is evidence that the candidate's explorations of ideas are clearly and strongly integrated with his/her life and cultural context. The candidate includes both analysis and synthesis in the investigations, resulting in a powerful and significant body of work.

C Meaning and Function (MEAN)

- At the **lowest** level of achievement the Studio Work shows no relationship between content, form and function.
- At the **highest** level of achievement the Studio Work exhibits a synthesis of conceptual content, formal knowledge and technical skill. It has strong personal, sociocultural or aesthetic meaning. The relationship between form, function and meaning is very clear and appropriate.

D Formal Qualities (FORM)

- At the **lowest** level of achievement the Studio Work contains little evidence of unity or the ability to solve formal or technical studio problems.
- At the **highest** level of achievement the Studio Work consistently shows strong evidence of a thoughtful and inventive use of elements and principles of design. This has resulted in the production of strongly unified works. A comprehensive ability to solve formal and technical problems is clearly evident as demonstrated by rigorous investigation of aspects of form in the body of work.

E Technical and Media Skills (TECH)

- At the **lowest** level of achievement the Studio Work shows little technical skill and demonstrates inappropriate selection of media for the intended expressive purposes of the work.
- At the **highest** level of achievement the Studio Work shows an outstanding technical competence, and demonstrates a highly appropriate use of media in relation to the intended expressive purposes of the work.

Studio Work: Holistic Mark Band Descriptors (HOLA)

The examiner selects the descriptor below which best reflects the candidate's Studio Work. Selection of the exact mark depends on the degree to which the candidate's work has achieved the level described.

The quantity of work to be completed is not prescribed but should be 'reasonable', bearing in mind that approximately 70% of the recommended time is available for Studio Work (105 hours).

Mark Band

- | | |
|--------------|--|
| 0–6 | An inadequate amount of work has been completed which lacks evidence of technical skill or relevant knowledge of artistic expression. |
| 7–12 | A small amount of work has been produced which demonstrates a limited understanding of the conceptual or technical underpinnings of artistic expression. The work illustrates a limited or diffused exploration of ideas appropriate to the visual arts, and a limited ability to resolve concept, media and technical expression. |
| 13–18 | A reasonable amount of work has been produced which demonstrates an adequate understanding of the conceptual or technical underpinnings of artistic expression representative of the cultural context and chosen artistic genre(s). The work illustrates a reasonably focused exploration of ideas appropriate to the visual arts, and a good resolution of concept, media and technical expression in a satisfactory number of works. |
| 19–24 | A strong collection of work has been produced which demonstrates a very good understanding of the conceptual and technical underpinnings of artistic expression representative of the cultural context and chosen artistic genre(s). The work illustrates a thorough exploration of ideas appropriate to the visual arts, and a good resolution of concept, media and technical expression in the majority of works. |
| 25–30 | An impressive collection of work has been produced which demonstrates an excellent understanding of the conceptual and technical underpinnings of artistic expression representative of the cultural context and chosen artistic genre(s). The work overall illustrates a sophisticated exploration of ideas appropriate to the visual arts, and an excellent resolution of concept, media and technical expression. |

General Criterion

G **Growth and Commitment (GROW)**

If appropriate, intermediate points (1, 3, 5, 7, 9) may be awarded by the examiner.

Achievement Level

- | | |
|-----------|--|
| 0 | The candidate has not reached level 1. |
| 2 | There is little work or evidence of growth. The candidate shows minimal ability to discuss his/her own development. |
| 4 | There is some work, of uneven quality, and evidence that some growth has taken place. The candidate shows some ability to discuss his/her own development. |
| 6 | There is a satisfactory amount and quality of work, and evidence of growth. The candidate shows an ability to discuss his/her own development. |
| 8 | There is a good amount of quality work, both visual and written, which shows considerable growth during the course. The candidate demonstrates some ability to discriminate between his/her works of different quality and to relate them to his/her development. |
| 10 | There is substantial visual and written work of high quality, showing evidence of excellent growth during the course. The candidate demonstrates the ability to discriminate between his/her works of different quality and to articulate clearly the relationship to his/her development. |

Internal Assessment

Research Workbooks

P Independent Research (IND)

Achievement Level

- | | |
|---|---|
| 0 | The candidate has not reached level 1. |
| 1 | The workbooks contain minimal evidence of independent research, either visual or written. The research lacks breadth, depth and evidence of an exploratory approach. |
| 2 | The workbooks contain evidence of some independent research, both visual and written. However, there is little breadth or depth, and little evidence of an exploratory approach. |
| 3 | The workbooks contain evidence of satisfactory independent research, visual and written, of adequate breadth and/or depth. The candidate has sometimes demonstrated an exploratory approach. |
| 4 | The workbooks demonstrate an independent and exploratory approach to research, expressed both visually and in writing. The work shows considerable breadth and/or depth and some success in synthesizing conclusions. |
| 5 | The workbooks successfully and consistently demonstrate an independent, exploratory, and integrated approach to research, expressed both visually and in writing. The research shows appropriate depth and/or breadth and the findings are thoroughly understood. |

Research Workbooks

Q Critical Research (CRIT)

Achievement Level

- | | |
|----------|--|
| 0 | The candidate has not reached level 1. |
| 1 | The workbooks show minimal examination or analysis of the meaning, significance or aesthetic qualities of art. Little strategic coherence or organization is apparent. |
| 2 | The workbooks show some attempt to examine or analyse the meaning, significance or aesthetic qualities of art. There is some coherence in the research strategies adopted and some organization apparent in the workbooks. |
| 3 | The workbooks show a satisfactory attempt to examine or analyse the meaning, significance or aesthetic qualities of art. The research strategies adopted and the organization of the workbooks are adequate. |
| 4 | The workbooks show a sound examination of the meaning and significance of both visual and functional qualities of art related to the theme under consideration. They include analysis of aesthetic issues and examples of art from various cultures. The research strategies and workbooks themselves are well organized. |
| 5 | The workbooks show a methodical, critical examination of the meaning and significance of both visual and functional qualities of art related to the theme under consideration. They include critical analysis of relevant aesthetic issues and appropriate examples of art from various cultures. The research strategies are coherent and appropriate to the themes examined. |

Research Workbooks

R Contextual Research (CONT)

Achievement Level

- | | |
|----------|---|
| 0 | The candidate has not reached level 1. |
| 1 | The workbooks contain minimal evidence of research into the sociocultural and historical context of the material. |
| 2 | The workbooks contain evidence of some research into the sociocultural and historical context of at least one culture. |
| 3 | The workbooks contain evidence of adequate research into the sociocultural and historical contexts of more than one culture. |
| 4 | The workbooks contain evidence of solid research into the sociocultural and historical contexts of more than one culture. Findings from this research are used elsewhere in the workbooks. |
| 5 | The workbooks contain compelling evidence of thorough and consistent research into the sociocultural and historical contexts of more than one culture, including some unconventional approaches by the candidate. The contextual research is synthesized and appropriately integrated throughout the workbooks. |

Research Workbooks

S Visual Research (VIS)

Achievement Level

- | | |
|----------|--|
| 0 | The candidate has not reached level 1. |
| 1 | The workbooks illustrate little exploration of visual qualities, technical skills or the representation of ideas. |
| 2 | The workbooks illustrate some exploration of visual qualities and the representation of ideas related to themes. This exploration may be poorly organized but there is some evidence of work on images, media experiments, and technical practice. |
| 3 | The workbooks illustrate exploration of a satisfactory range of visual qualities and the representation of ideas related to themes, demonstrated through images, media experiments, and technical practice. Visual exploration exhibits a strategic approach to the study of expressive forms. |
| 4 | The workbooks illustrate a wide-ranging exploration of visual qualities and the representation of ideas related to themes, demonstrated in original and recycled images, media experiments, and technical practice. Visual exploration exhibits more than one strategy in the study of expressive forms. |
| 5 | The workbooks illustrate a comprehensive exploration of the range of visual qualities and the representation of ideas related to themes, demonstrated through various types of original and recycled images, media experiments, and technical practice. Visual exploration exhibits both divergent and convergent strategies in the study of expressive forms. |

General Criterion

I Integration (INTEG)

If appropriate, intermediate points (1, 3, 5, 7, 9) may be awarded by the teacher.

Achievement Level

- | | |
|----|---|
| 0 | The candidate has not reached level 1. |
| 2 | There is a minimal relationship between Studio Work and the visual and written content of the workbooks. |
| 4 | There is some relationship between Studio Work and the visual and written content of the workbooks, although much of the work seems to be unconnected. |
| 6 | There is a satisfactory relationship between Studio Work and the visual and written content of the workbooks, although some of the work seems to be unconnected and links are not always clear. |
| 8 | The Studio Work and the visual and written content of the workbooks are clearly related. The candidate has been largely successful in bringing together analysis, synthesis and exploration in order to produce a worthwhile body of work. |
| 10 | The body of work exhibits a natural, close and consistent relationship between research, both visual and written, and artistic production reflecting analysis, synthesis and exploration. The candidate exhibits an ability to integrate all aspects of the course and unify a mature body of work. |

ASSESSMENT CRITERIA SLB

External Assessment

Research Workbooks

P Independent Research (IND)

**Achievement
Level**

- | | |
|----------|---|
| 0 | The candidate has not reached level 1. |
| 1 | The workbooks contain minimal evidence of independent research, either visual or written. The research lacks breadth, depth and evidence of an exploratory approach. |
| 2 | The workbooks contain evidence of some independent research, both visual and written. However, there is little breadth or depth, and little evidence of an exploratory approach. |
| 3 | The workbooks contain evidence of satisfactory independent research, visual and written, of adequate breadth and/or depth. The candidate has sometimes demonstrated an exploratory approach. |
| 4 | The workbooks demonstrate an independent and exploratory approach to research, expressed both visually and in writing. The work shows considerable breadth and/or depth and some success in synthesizing conclusions. |
| 5 | The workbooks successfully and consistently demonstrate an independent, exploratory, and integrated approach to research, expressed both visually and in writing. The research shows appropriate depth and/or breadth and the findings are thoroughly understood. |

Research Workbooks

Q Critical Research (CRIT)

Achievement Level

- | | |
|----------|--|
| 0 | The candidate has not reached level 1. |
| 1 | The workbooks show minimal examination or analysis of the meaning, significance or aesthetic qualities of art. Little strategic coherence or organization is apparent. |
| 2 | The workbooks show some attempt to examine or analyse the meaning, significance or aesthetic qualities of art. There is some coherence in the research strategies adopted and some organization apparent in the workbooks. |
| 3 | The workbooks show a satisfactory attempt to examine or analyse the meaning, significance or aesthetic qualities of art. The research strategies adopted and the organization of the workbooks are adequate. |
| 4 | The workbooks show a sound examination of the meaning and significance of both visual and functional qualities of art related to the theme under consideration. They include analysis of aesthetic issues and examples of art from various cultures. The research strategies and workbooks themselves are well organized. |
| 5 | The workbooks show a methodical, critical examination of the meaning and significance of both visual and functional qualities of art related to the theme under consideration. They include critical analysis of relevant aesthetic issues and appropriate examples of art from various cultures. The research strategies are coherent and appropriate to the themes examined. |

Research Workbooks

R Contextual Research (CONT)

Achievement Level

- | | |
|----------|---|
| 0 | The candidate has not reached level 1. |
| 1 | The workbooks contain minimal evidence of research into the sociocultural and historical context of the material. |
| 2 | The workbooks contain evidence of some research into the sociocultural and historical context of at least one culture. |
| 3 | The workbooks contain evidence of adequate research into the sociocultural and historical contexts of more than one culture. |
| 4 | The workbooks contain evidence of solid research into the sociocultural and historical contexts of more than one culture. Findings from this research are used elsewhere in the workbooks. |
| 5 | The workbooks contain compelling evidence of thorough and consistent research into the sociocultural and historical contexts of more than one culture, including some unconventional approaches by the candidate. The contextual research is synthesized and appropriately integrated throughout the workbooks. |

Research Workbooks

S Visual Research (VIS)

Achievement Level

- | | |
|----------|--|
| 0 | The candidate has not reached level 1. |
| 1 | The workbooks illustrate little exploration of visual qualities, technical skills or the representation of ideas. |
| 2 | The workbooks illustrate some exploration of visual qualities and the representation of ideas related to themes. This exploration may be poorly organized but there is some evidence of work on images, media experiments, and technical practice. |
| 3 | The workbooks illustrate exploration of a satisfactory range of visual qualities and the representation of ideas related to themes, demonstrated through images, media experiments, and technical practice. Visual exploration exhibits a strategic approach to the study of expressive forms. |
| 4 | The workbooks illustrate a wide-ranging exploration of visual qualities and the representation of ideas related to themes, demonstrated in original and recycled images, media experiments, and technical practice. Visual exploration exhibits more than one strategy in the study of expressive forms. |
| 5 | The workbooks illustrate a comprehensive exploration of the range of visual qualities and the representation of ideas related to themes, demonstrated through various types of original and recycled images, media experiments, and technical practice. Visual exploration exhibits both divergent and convergent strategies in the study of expressive forms. |

General Criterion

I Integration (INTEG)

If appropriate, intermediate points (1, 3, 5, 7, 9) may be awarded by the examiner.

Achievement Level

- | | |
|-----------|---|
| 0 | The candidate has not reached level 1. |
| 2 | There is a minimal relationship between Studio Work and the visual and written content of the workbooks. |
| 4 | There is some relationship between Studio Work and the visual and written content of the workbooks, although much of the work seems to be unconnected. |
| 6 | There is a satisfactory relationship between Studio Work and the visual and written content of the workbooks, although some of the work seems to be unconnected and links are not always clear. |
| 8 | The Studio Work and the visual and written content of the workbooks are clearly related. The candidate has been largely successful in bringing together analysis, synthesis and exploration in order to produce a worthwhile body of work. |
| 10 | The body of work exhibits a natural, close and consistent relationship between research, both visual and written, and artistic production reflecting analysis, synthesis and exploration. The candidate exhibits an ability to integrate all aspects of the course and unify a mature body of work. |

Internal Assessment

Studio Work

Criteria J–M and Holistic Descriptors

- 1 The teacher first considers the work in relation to each of the criteria J–M. No numerical scores are awarded.
- 2 The teacher then views the work again to form an overall impression of its qualities, and considers:
 - the particular genre of the work
 - the cultural emphasis of the work
 - any important characteristics not taken into account by criteria J–M.
- 3 Using the holistic mark band descriptors (HOLB) the teacher makes an overall judgement, representing a synthesis of all the relevant criteria.

J Purposeful Exploration (PURP)

- At the **lowest** level of achievement there is no evidence that the candidate has explored ideas which connect with his/her life and cultural context. The approach to his/her investigations has resulted in an inadequate body of work which contains no significant pieces.
- At the **highest** level of achievement there is evidence that the candidate's explorations of ideas are clearly and strongly integrated with his/her life and cultural context. The candidate includes both analysis and synthesis in the investigations, resulting in a powerful and significant body of work.

K Meaning and Function (MEAN)

- At the **lowest** level of achievement the studio exploration shows no understanding of the relationship between content, form and function.
- At the **highest** level of achievement the studio exploration shows an understanding of the relationships between conceptual content, formal knowledge and technical skill. It also demonstrates an understanding of the ways personal, sociocultural or aesthetic meanings are expressed through art media.

L Formal Qualities (FORM)

- At the **lowest** level of achievement the studio exploration shows no understanding of the elements and principles of design, and no ability to investigate formal or technical studio problems.
- At the **highest** level of achievement the studio exploration consistently shows strong evidence of thoughtful and inventive investigation of elements and principles of design. An ability to solve formal and technical problems is clearly evident as demonstrated by rigorous investigation of aspects of form in the body of work.

M Technical and Media Skills (TECH)

- At the **lowest** level of achievement the studio exploration shows little technical skill and little understanding of the relationship of media to the expressive purposes of art work.
- At the **highest** level of achievement the studio exploration demonstrates considerable technical competence, and an excellent understanding of the relationship of media to the expressive purposes of art work.

Studio Work: Holistic Mark Band Descriptors (HOLB)

The teacher selects the descriptor below which best reflects the candidate's Studio Work. Selection of the exact mark depends on the degree to which the candidate's work has achieved the level described.

The quantity of work to be completed is not prescribed but should be 'reasonable', bearing in mind that approximately 30% of the recommended time is available for Studio Work (45 hours).

Mark Band

- | | |
|--------------|---|
| 0–4 | An inadequate amount of work has been completed which lacks evidence of technical skill or relevant knowledge of artistic expression. |
| 5–8 | A small amount of work has been produced which demonstrates a limited understanding of the conceptual or technical underpinnings of artistic expression. The work illustrates a limited or diffused exploration of ideas appropriate to the visual arts, and a limited understanding of the relationship between concept, media and technical expression. |
| 9–12 | A reasonable amount of work has been produced which demonstrates an adequate understanding of the conceptual or technical underpinnings of artistic expression representative of the cultural context and chosen artistic genre(s). The work demonstrates a reasonably focused exploration of ideas appropriate to the visual arts, and a satisfactory understanding of the relationship between concept, media and technical expression. |
| 13–16 | Some strong work has been produced which demonstrates a good understanding of the conceptual and technical underpinnings of artistic expression representative of the cultural context and chosen artistic genre(s). The work illustrates a comprehensive exploration of ideas appropriate to the visual arts, and a good understanding of the relationship between concept, media and technical expression. |
| 17–20 | Some excellent work has been produced which demonstrates an excellent understanding of the conceptual and technical underpinnings of artistic expression representative of the cultural context and chosen artistic genre(s). The work illustrates a highly sophisticated exploration of ideas appropriate to the visual arts, and an excellent understanding of the relationship between concept, media and technical expression. |

General Criterion

G **Growth and Commitment (GROW)**

If appropriate, intermediate points (1, 3, 5, 7, 9) may be awarded by the teacher.

Achievement Level

- | | |
|-----------|--|
| 0 | The candidate has not reached level 1. |
| 2 | There is little work or evidence of growth. The candidate shows minimal ability to discuss his/her own development. |
| 4 | There is some work, of uneven quality, and evidence that some growth has taken place. The candidate shows some ability to discuss his/her own development. |
| 6 | There is a satisfactory amount and quality of work, and evidence of growth. The candidate shows an ability to discuss his/her own development. |
| 8 | There is a good amount of quality work, both visual and written, which shows considerable growth during the course. The candidate demonstrates some ability to discriminate between his/her works of different quality and to relate them to his/her development. |
| 10 | There is substantial visual and written work of high quality, showing evidence of excellent growth during the course. The candidate demonstrates the ability to discriminate between his/her works of different quality and to articulate clearly the relationship to his/her development. |