

# Visual arts

First examinations 2009

Diploma Programme

## Guide





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Visual arts

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First examinations 2009

**International Baccalaureate Organization**

Buenos Aires

Cardiff

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**Diploma Programme**  
**Visual arts—guide**

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## IBO mission statement

The International Baccalaureate Organization 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 IBO 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.

IB learners strive to be:

<b>Inquirers</b>	They develop their natural curiosity. They acquire the skills necessary to conduct inquiry and research and show independence in learning. They actively enjoy learning and this love of learning will be sustained throughout their lives.
<b>Knowledgeable</b>	They explore concepts, ideas and issues that have local and global significance. In so doing, they acquire in-depth knowledge and develop understanding across a broad and balanced range of disciplines.
<b>Thinkers</b>	They exercise initiative in applying thinking skills critically and creatively to recognize and approach complex problems, and make reasoned, ethical decisions.
<b>Communicators</b>	They understand and express ideas and information confidently and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others.
<b>Principled</b>	They act with integrity and honesty, with a strong sense of fairness, justice and respect for the dignity of the individual, groups and communities. They take responsibility for their own actions and the consequences that accompany them.
<b>Open-minded</b>	They understand and appreciate their own cultures and personal histories, and are open to the perspectives, values and traditions of other individuals and communities. They are accustomed to seeking and evaluating a range of points of view, and are willing to grow from the experience.
<b>Caring</b>	They show empathy, compassion and respect towards the needs and feelings of others. They have a personal commitment to service, and act to make a positive difference to the lives of others and to the environment.
<b>Risk-takers</b>	They approach unfamiliar situations and uncertainty with courage and forethought, and have the independence of spirit to explore new roles, ideas and strategies. They are brave and articulate in defending their beliefs.
<b>Balanced</b>	They understand the importance of intellectual, physical and emotional balance to achieve personal well-being for themselves and others.
<b>Reflective</b>	They give thoughtful consideration to their own learning and experience. They are able to assess and understand their strengths and limitations in order to support their learning and personal development.





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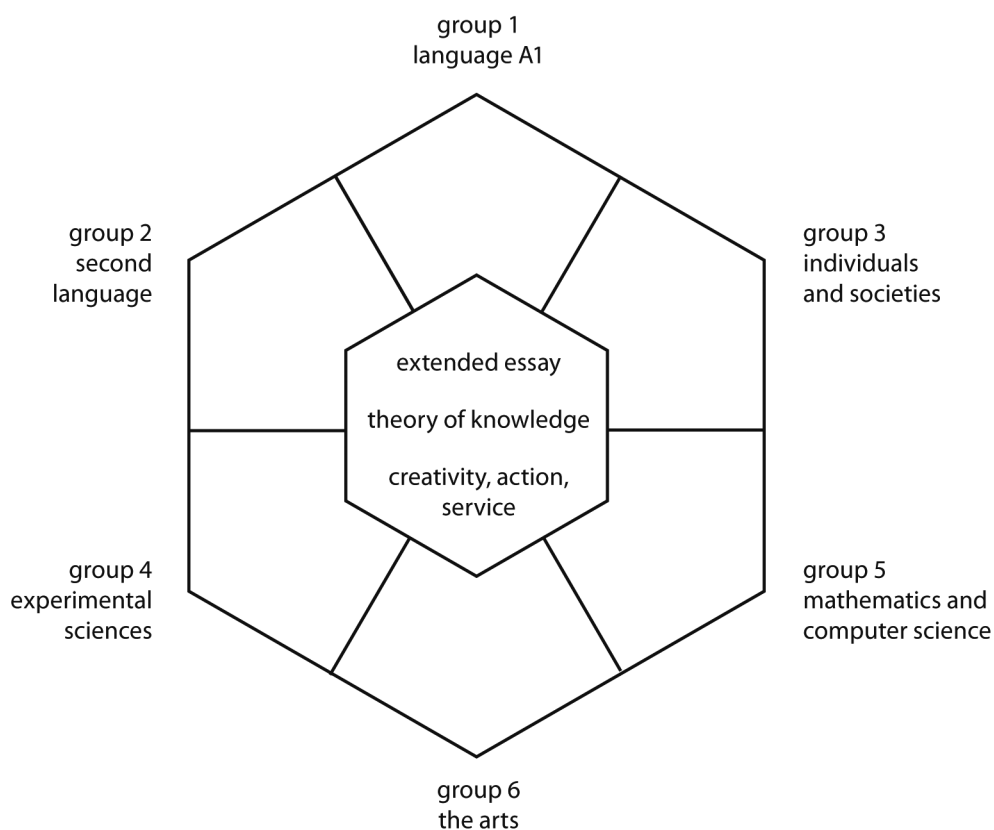


# The Diploma Programme

The Diploma Programme 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 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 hexagon

The course is presented as six academic areas enclosing a central core. 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; one of the creative arts. It is this comprehensive range of subjects that makes the Diploma Programme 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.



## Choosing the right combination

Students are required to choose one subject from each of the six academic areas, although they can choose a second subject from groups 1 to 5 instead of a group 6 subject. Normally, three subjects (and not more than four) are taken at higher level (HL), and the others are taken at standard level (SL). The IBO 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 course is available for examinations in English, French and Spanish.

## The core of the hexagon

All Diploma Programme students participate in the three course requirements that make up the core of the hexagon. Reflection on all these activities is a principle that lies at the heart of the thinking behind the Diploma Programme.

The theory of knowledge (TOK) course encourages students to think about the nature of knowledge, to reflect on the process of learning in all the subjects they study as part of their Diploma Programme course, and to make connections across the academic areas. The extended essay, a substantial piece of writing of up to 4,000 words, enables students to investigate a topic of special interest that they have chosen themselves. It also encourages them to develop the skills of independent research that will be expected at university. Creativity, action, service (CAS) involves students in experiential learning through a range of artistic, sporting, physical and service activities.

## The IBO mission statement and the IB learner profile

The Diploma Programme aims to develop in students the knowledge, skills and attitudes they will need to fulfill the aims of the IBO, as expressed in the organization's mission statement and the learner profile. Teaching and learning in the Diploma Programme represent the reality in daily practice of the organization's educational philosophy.

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## Nature of the subject

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

The process involved in the study and production of visual arts is central to developing capable, inquiring and knowledgeable young people, and encourages students to locate their ideas within international contexts. Supporting the principles of the IBO mission statement (that is, to foster students' appreciation of diverse world cultures and traditions), the course encourages an active exploration of visual arts within the students' own and other cultural contexts. The study of visual arts and the journey within it encourages respect for cultural and aesthetic differences and promotes creative thinking and problem solving.

Visual arts continually create new possibilities and can challenge traditional boundaries. This is evident both in the way we make art and in the way we understand what artists from around the world do. Theory and practice in visual arts are dynamic, ever changing and connect many areas of study and human experience through individual and collaborative production and interpretation.

New ways of expressing ideas help to make visual arts one of the most interesting and challenging areas of learning and experience. The processes of designing and making art require a high level of cognitive activity that is both intellectual and affective. Engagement in the arts promotes a sense of identity and makes a unique contribution to the lifelong learning of each student. Study of visual arts provides students with the opportunity to develop a critical and intensely personal view of themselves in relation to the world.

The Diploma Programme visual arts course enables students to engage in both practical exploration and artistic production, and in independent contextual, visual and critical investigation, with option A students focusing more on the former and option B students on the latter. The course is designed to enable students to study visual arts in higher education and also welcomes those students who seek life enrichment through visual arts.

## Difference between HL and SL

Because of the nature of the subject, quality work in visual arts can be produced by students at both HL and SL. The aims and assessment objectives are the same for visual arts students at both HL and SL. Through a variety of teaching approaches, all students are encouraged to develop their creative and critical abilities and to enhance their knowledge, appreciation and enjoyment of visual arts.

The course content for HL and SL may be the same. However, due to the different amount of time available for each, students at HL have the opportunity to develop ideas and skills, to produce a larger body of work and work of greater depth. In order to reflect this, the assessment criteria are differentiated according to option and level. Please see the markband descriptors in the "Assessment criteria" section for more detail. There need be no direct relationship between the number of works produced, the time spent on each, and the quality achieved: a high level of performance at either HL or SL can be achieved in both a large and small body of work.

## Visual arts and prior learning

The Diploma Programme visual arts course is designed to offer students the opportunity to build on prior experience while encouraging them to develop and use new skills, techniques and ideas. While it is possible to take the Diploma Programme visual arts course without previous experience, this is helpful, particularly at HL option A (HLA).

## Visual arts and the MYP

Those students who have completed the IB Middle Years Programme (MYP) will already have engaged in a structured learning process in the performing and visual arts. This will allow them to develop further their experiences in visual arts at Diploma Programme level.

## Visual arts and TOK

Students of group 6 subjects study the various artistic ways through which knowledge, skills and attitudes from different cultural traditions are developed and transmitted. These subjects, known collectively as “the arts” allow students to investigate and reflect on the complexities of the human condition. By exploring a range of materials and technologies, students should aim to develop an understanding of the technical, creative, expressive and communicative aspects of the arts.

Students of group 6 subjects analyse knowledge from various perspectives, and they acquire this knowledge through experiential means as well as more traditional academic methods. The nature of the arts is such that an exploration of the areas of knowledge in general, and knowledge of the different art forms specifically, can combine to help us understand ourselves, our patterns of behaviour and our relationship to each other and our wider environment.

Group 6 subjects complement the theory of knowledge (TOK) ethos by revealing interdisciplinary connections and allowing students to explore the strengths and limitations of individual and cultural perspectives. Studying the arts requires students to reflect on and question their own bases of knowledge. In addition, by exploring other Diploma Programme subjects in an artistic fashion, students can gain an understanding of the interdependent nature of knowledge and are encouraged to become “active, compassionate and lifelong learners who understand that other people, with their differences, can also be right” (IBO mission statement).

Whatever form visual arts take (for example, a personal expression of ideas, commercial enterprise or ritual), they share similar educational concerns and interests with TOK. The investigation workbooks are a particularly good vehicle to investigate issues related to life and knowledge as explored through the study of visual arts. For example, a student might wish to investigate controversial works and their impact on societies, and the extent to which an artist should or should not challenge standards of morality. Teachers are encouraged to refer to the *Theory of knowledge guide* (March 2006) for further guidance and information.

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

- Why are the arts important?
- What do the subjects that make up the arts have in common?
- What are the roles of emotion and reason in the arts?
- To what extent do other Diploma Programme subjects have “artistic” qualities?

- What are the standards by which we judge art? Can we justify these standards, and, if so, how?
- What moral responsibilities does the artist have? Are they different to those of any other “knower”?
- Does the artist have a responsibility to reflect on the values, beliefs and attitudes of his or her time and place?
- To what extent does an artist have a moral obligation to avoid or confront controversial issues that might shock or be contrary to those of the common populace?
- To what extent does the work of the artist influence the culture in which it was created? To what extent does the existing culture influence the artist working within it?
- Is it possible for artistic expression in visual arts to take the place of words?
- Is it important for artworks to be original? Why?
- Is art simply an imitation of an idea?
- Is the artist’s intention relevant to the viewer?
- What do we expect from art? Truth? Seduction? Provocation? Beauty?
- What does it mean to say “I know an artwork”?
- What is art?

## Aims

The aims of the visual arts course at HL and SL are to enable students to:

- investigate past, present and emerging forms of visual arts and engage in producing, appreciating and evaluating these
- develop an understanding of visual arts from a local, national and international perspective
- build confidence in responding visually and creatively to personal and cultural experiences
- develop skills in, and sensitivity to, the creation of works that reflect active and individual involvement
- take responsibility for the direction of their learning through the acquisition of effective working practices.



## Assessment objectives

Having followed the visual arts course at HL or SL, students will be expected to:

1. respond to and analyse critically and contextually the function, meaning and artistic qualities of past, present and emerging art, using the specialist vocabulary of visual arts
2. develop and present independent ideas and practice, and explain the connections between these and the work of others
3. explore and develop ideas and techniques for studio work through integrated contextual study and first-hand observations
4. develop and maintain a close relationship between investigation and a purposeful, creative process in studio work
5. produce personally relevant works of art that reveal evidence of exploration of ideas that reflect cultural and historical awareness
6. develop and demonstrate technical competence and artistic qualities that challenge and extend personal boundaries (option A) and technical competence and self-direction (option B).

# Mapping the course

Assessment objective	Which assessment area addresses this objective?	How is the assessment objective addressed?
1. Respond to and analyse critically and contextually the function, meaning and artistic qualities of past, present and emerging art, using the specialist vocabulary of visual arts	Investigation workbooks	External assessment option B; internal assessment option A—investigation markband descriptors
2. Develop and present independent ideas and practice, and explain the connections between these and the work of others	Investigation workbooks	External assessment option B; internal assessment option A—investigation markband descriptors
3. Explore and develop ideas and techniques for studio work through integrated contextual study and first-hand observations	Investigation workbooks	External assessment option B; internal assessment option A—investigation markband descriptors
4. Develop and maintain a close relationship between investigation and a purposeful, creative process in studio work	Investigation workbooks	External assessment option B; internal assessment option A—investigation markband descriptors
5. Produce personally relevant works of art that reveal evidence of exploration of ideas that reflect cultural and historical awareness	Studio work	External assessment option A; internal assessment option B—studio markband descriptors
6. Develop and demonstrate technical competence and artistic qualities that challenge and extend personal boundaries (option A) and technical competence and self-direction (option B).	Studio work	External assessment option A; internal assessment option B—studio markband descriptors

## Syllabus outline

### Higher level (240 hours)

#### **Option A (HLA)**

Studio work (60%)

Investigation workbooks (40%)

#### **Option B (HLB)**

Investigation workbooks (60%)

Studio work (40%)

### Standard level (150 hours)

#### **Option A (SLA)**

Studio work (60%)

Investigation workbooks (40%)

#### **Option B (SLB)**

Investigation workbooks (60%)

Studio work (40%)

**Studio work** involves practical exploration and artistic production. **Investigation work** involves independent contextual, visual and critical investigation and reflection, both visual and written.

## Syllabus details

The Diploma Programme visual arts syllabus provides a framework that allows teachers to choose content and activities appropriate to both their students' interests and experience and their own. When constructing a course of study, the teacher must bear in mind the visual arts assessment criteria and the specific requirements for the assessment tasks explained in this guide.

Teachers should design their courses of study according to:

- the cultural background, personal needs and abilities of the students
- the nature of the school
- their own expertise.

Because these factors vary considerably, the precise syllabus content is not specified but is generated by the teacher and students. In accordance with the aims and assessment objectives listed in this guide, each school's course of study should reflect the distinctive international perspective of the Diploma Programme in individual ways. This flexibility is one of the distinguishing characteristics of the visual arts course.

An **integrated** relationship between studio work and investigation work is essential throughout the course.

### Option A (HL and SL)

Option A is designed for students who wish to concentrate on studio practice in visual arts. Students will produce investigation workbooks to support, inform, develop and refine studio work through sustained contextual, visual and critical investigation.

At both HL and SL, the investigation workbooks are integral to studio practice and should reflect the student's critical **visual and written** investigation.

### Option B (HL and SL)

Option B is designed for students who wish to concentrate on contextual, visual and critical investigation in visual arts. In their investigation workbooks students will explore fully an integrated range of ideas within a contextual, visual and critical framework and produce studio work based on their **visual and written** investigation.

At both HL and SL, students should demonstrate connections between academic investigation and studio work.

## Course structure

The course of study devised by teachers should enable students in studio work and investigation workbooks to develop their knowledge about visual arts, and should allow for individual exploration.

Teachers should provide opportunities for students to develop different approaches to the practices of visual arts. They should encourage students to develop their own perspectives and approaches and should not impose their own: students' interests and aesthetic preferences should play a prominent role in determining individual courses of study. Contextual and critical study of past, present-day and emerging practice should be integrated into studio work.

### Learning outcomes

Throughout the course, teachers should help students to:

- develop the skills and techniques of investigation—both visual and written
- relate art to its cultural and historical contexts
- explore art concepts
- explore art elements
- develop and use the processes of art criticism and analysis
- develop confidence and expertise in the use of various media
- extend their knowledge of design
- share their work with an audience through displays and exhibitions or presentations
- extend individual investigation to inform practical work
- make connections between ideas and practice—both their own and others'.

In visual arts, media (plural of medium) can be described as the selected material and the working processes used, and the relationship between these.

### Scheduling

Depending on school facilities and the flexibility of teaching schedules, it should be possible to teach both HL and SL students in the same group.

The school schedule should allow time for a visual arts student to become seriously involved with creative work in the studio. Therefore, short periods of time 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 (240 hours at HL; 150 hours at SL) to each component is crucial to the success of the course of study at each level. For each option, the following breakdown in teaching hours is recommended.

	HLA	SLA	HLB	SLB
<b>Studio work</b>	144 hours	90 hours	96 hours	60 hours
<b>Investigation workbooks</b>	96 hours	60 hours	144 hours	90 hours

Within this timeframe, teachers need to allow for sufficient hours to be given to arranging and setting up the exhibition (mandatory for option A; optional for option B).

## Studio work

Students should be introduced to art concepts and techniques through practical work in the studio. To support students' abilities to express themselves in visual arts, teachers should include, at both HL and SL, opportunities for a structured approach to:

- the exploration of media, including the use of material and equipment
- the exploration and development of artistic qualities in visual arts
- the study of relationships between form, meaning and content in visual arts
- the study of a variety of social and cultural functions of visual arts
- the appreciation and evaluation of their own work and that of others.

The development of studio techniques is essential to help students explore the potential for expression and to understand the relationship between theory and practice.

Teachers should facilitate wide-ranging independent investigation, which could be of a more experimental nature but also one that is concerned with form, meaning and content. Students should be encouraged to explore art, craft and design traditions from past, present and emerging cultural backgrounds, and local, national and international contexts.

At the end of the course, option A students should have produced studio work that communicates their understanding of conceptual content, their technical skill and their sense of critical awareness. They should also have developed an understanding of the artistic process from the generation of initial ideas through the various stages that lead to the completion of a final studio work.

At the end of the course, option B students should have a selection of studio work that has evolved from their in-depth contextual, visual and critical investigation. The studio work should be finished.

All work produced by option A and option B students needs to reflect personal involvement and be linked to the investigation contained in their workbooks.

### Choice of media

Artistic understanding and expression may be taught through various media from painting to puppetry, calligraphy to computer graphics, and sculpture to conceptual art. Students may demonstrate technical competence in various ways, provided their course of study includes an introduction to art elements, concepts and techniques. All work, both visual and written, should be documented in the investigation workbooks.

When discussing the choice of media, teachers should help students to discover their individual strengths. Students should be made aware that the studio work assessment criteria reward the pursuit of ideas in a variety of media (students should not be discouraged from combining several media), the development of original approaches, the discovery of creative solutions and the acquisition of technical skills. However, students should be reminded that quality work that shows a developing maturity of artistic understanding at the end of the course is preferable to work that shows a superficial acquaintance with a large number of different skills and techniques.

As with all choices of media, visual arts students who wish to work in alternative or emerging media must remember that this is a visual arts course and their work will be assessed against criteria specific to visual arts.

Students must, in conjunction with their teachers, do the following.

- Refer to the visual arts assessment criteria
- Document, both visually and in writing, the work in their investigation workbooks

## Collaborative work

The final assessment is an individual one and if students wish to work collaboratively on a project, teachers must ensure that the project is fully documented in each student's investigation workbooks. Students who work collaboratively on a visual arts project must document their individual input and show evidence of their individual achievement. It is also essential for teachers and students to refer to the visual arts assessment criteria.

## Investigation workbooks

The purpose of the investigation workbooks is to encourage personal investigation into visual arts, which must be closely related to the studio work undertaken. The relative importance of the investigation workbooks depends on whether the student has chosen option A or option B.

The investigation workbooks should incorporate contextual, visual and critical investigation. They should function as working documents and support the student's independent, informed investigation and studio practice. Investigation workbooks provide an opportunity for reflection and discovery and they play a key role in allowing ideas to take shape and grow. They should contain visual and written material that address contextual, visual and critical aspects of the investigation. They should also reflect the student's interests and include wide-ranging first-hand investigations into issues and ideas related to visual arts. There should be a balance in the investigation between analytical and open-ended discussion, illustrating the student's creative thinking.

It is important to refer to the definition of "investigate" as used in this guide. (Please see the "Glossary of action verbs" section at the end of this guide.)

## Making connections

Teachers should encourage students to make creative connections in the work they do through open-ended exploration and experimentation. For example, students might initially begin their investigation by working through an idea, theme or issue, then making comparisons, cross-referencing, and thinking laterally. This can give the work a sense of unity and continuity. One idea, theme or issue may be the connecting thread throughout the course or may naturally promote the investigation of another or others.

Students should be taught to develop strategies and skills that enable them to make informed decisions about the direction of their investigation, taking advantage of the resources that are available in their locality. They should also be encouraged to present arguments and points of view.

## Content guidelines

The content of the investigation workbooks can vary considerably, but must show evidence of investigation into artistic qualities and cultural contexts from different cultures and times. (A culture can be described as learned and shared beliefs, values, interests, attitudes, products or patterns of behaviour. Culture is dynamic and organic and operates on many levels—international, national, regional, local and social interest groups.) A developing use of the specialist vocabulary of visual arts is expected.

- Workbooks are working journals that should reflect personal approaches, styles and interests. They are not simply scrapbooks, sketchbooks or diaries but may be a combination of all three. They may contain weak initial ideas and false starts, but these should not be seen as mistakes and can be used as a means of identifying a student's progress over the course.
- While the teacher is expected to guide and support the students, workbooks should reflect students' personal interests. Students should be encouraged to investigate "around" ideas, themes and issues, make links and connections, speculate, hypothesize and draw conclusions that may support or challenge artistic conventions. The work should be presented in a way that is appropriate to visual arts, rather than as isolated ideas or formal essays.
- Information may be recorded in a variety of ways. This is a good opportunity for visual experimentation, and may be both critical and creative. Written work must be legible and all sources, both written and visual, must always be acknowledged properly.
- Meetings with local artists, and visits to museums, galleries and libraries, provide first-hand opportunities for investigation. Students' personal responses to these visits should be documented in the workbooks and may well influence some of the studio work they produce.
- Class notes and handouts should only be included in the workbooks if appropriate. Visual material should be relevant to the investigation and not simply used to fill space. Photographs, copies and magazine cut-outs are acceptable if they are relevant to the investigation, are accompanied by an explanation or critical comment and are acknowledged properly. Copying from Internet sites, books and other secondary sources without personal and critical reflection should be avoided.
- Teacher feedback in the workbooks should include pertinent comments, questions, pointers to resources and constructive criticism. (As students often value their workbooks as a personal record of their artistic development, it may be appropriate for teacher observations to be presented in such a way that they can be removed after the examination session is closed.)

## Format

- The recommended format for the investigation workbooks is bound with unlined pages, rather than loose-leaf.
- Entries must be dated and kept in chronological order. Pages must be numbered for cross-referencing ideas, themes or issues that run through the investigation workbooks. (Care should also be taken to leave the top right-hand corner of each page free, in order to allow the candidate session number to be included.)
- Students should be advised that legibility is extremely important. Blue-black or black ink is recommended for writing.



- Although black and white copies (A4/letter-size) of the representative pages selected for assessment purposes are acceptable, students should consider, where possible, using colour copies for pages that clearly refer to colour and/or media experiments relating to the use of colour.

## Health and safety guidelines

All schools are required to follow health and safety guidelines during their studio work and mounting of exhibitions to standard regulations, as appropriate. Each school should recognize and accept its responsibilities and obligations as an institution offering visual arts to provide a safe and healthy working environment, and is ultimately responsible for the health and safety of students and staff in all visual arts work.

# Assessment outline

## Higher level

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### Option A

#### Studio

60%

##### External assessment

The student prepares a **selection** of his or her studio work in the form of an exhibition. This is externally assessed by a visiting examiner following an interview with the student about the work.

#### Investigation

40%

##### Internal assessment

The student presents **selected pages** of his or her investigation workbooks that have been produced during the course. This selection is internally assessed by the teacher and externally moderated by the IBO at the end of the course.

### Option B

#### Investigation

60%

##### External assessment

The student presents **selected pages** of his or her investigation workbooks that have been produced during the course. This selection is externally assessed by a visiting examiner following an interview with the student.

#### Studio

40%

##### Internal assessment

The student presents a **selection** of his or her studio work. This selection is internally assessed by the teacher and externally moderated by the IBO at the end of the course.

## Standard level

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#### Option A

##### Studio

60%

##### External assessment

The student prepares a **selection** of his or her studio work in the form of an exhibition. This is externally assessed by a visiting examiner following an interview with the student about the work.

##### Investigation

40%

##### Internal assessment

The student presents **selected pages** of his or her investigation workbooks that have been produced during the course. This selection is internally assessed by the teacher and externally moderated by the IBO at the end of the course.

#### Option B

##### Investigation

60%

##### External assessment

The student presents **selected pages** of his or her investigation workbooks that have been produced during the course. This selection is externally assessed by a visiting examiner following an interview with the student.

##### Studio

40%

##### Internal assessment

The student presents a **selection** of his or her studio work. This selection is internally assessed by the teacher and externally moderated by the IBO at the end of the course.

**Studio** refers to the studio work the student selects for inclusion in the candidate record booklet; **investigation** refers to the selection of pages from the investigation workbooks for inclusion in the candidate record booklet.

## Assessment details

Assessment in visual arts consists of an evaluation of each student's body of work as a whole—both the finished **products** and the **processes** of artistic investigation and development. In each case, the component contributing the larger proportion to the total assessment is externally assessed: for option A this is studio; for option B it is investigation.

Students must present their externally assessed work (studio for option A; investigation for option B) in the candidate record booklet, which is viewed by and discussed with a visiting examiner. Before meeting each student, the visiting examiner studies the candidate record booklet. During the interview, students should have both their studio work and investigation workbooks available.

Teachers should become acquainted with the *Vade Mecum* (the procedures manual for Diploma Programme teachers and coordinators) and refer to the visual arts section. This publication contains:

- information about completing the candidate record booklet
- 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)
- information on assessment
- forms for completion.

## Candidate record booklet

The candidate record booklet must contain:

- a statement by the student
- a short written comment by the teacher
- a photographic record of the selected studio work
- A4/letter-size copies of the selected investigation workbook pages.

In the statement, the student must describe briefly, in no more than 300 words, his or her artistic growth and development throughout the course. He or she should illustrate these insights with specific examples related to studio work and the investigation workbooks.

It is the teacher's responsibility to ensure that the student selects and provides a photographic record of studio work and representative pages from the investigation workbooks for the candidate record booklet. The teacher should provide support and advice throughout this process. As students learn to discriminate between different levels of quality in their work, they are expected to select their best body of work in both studio and investigation. However, following input from the teacher, the final decisions about what to include in the candidate record booklet must be the student's own.

Wherever possible, two additional photographs of the overall exhibition should be provided for inclusion in the candidate record booklet. The two photographs can be taken at the time of the interview. This can provide a useful record of the exhibition.

The student must select carefully the stated number of copied investigation workbook pages (see the following tables) and ensure that the work meets all the assessment criteria. It is important that the student includes pages that demonstrate how his or her investigation led to the development of some of the studio works photographed for inclusion in the candidate record booklet. The selection can include some consecutive pages.

It is also important that students demonstrate evidence of:

- their investigation and strategies for organizing its content
- first-hand responses to such content
- exploration of ideas both visually and in writing.

## Quantity of work

The quantity of work expected of students for both studio and investigation work is not prescribed and should be what is “reasonable” in the time available during the course. (Please refer to the “Difference between HL and SL” and “Syllabus outline” sections.) The following tables indicate the quantity of work required for inclusion in the candidate record booklet for both studio and investigation. The selection of photographs may include, where appropriate, such details as close-ups or different angles, or a series of stills.

Option A		
	Studio 60% External assessment	Investigation 40% Internal assessment
<b>HL</b>	Selection of 12–18 photographs representing the works produced	25–30 A4/letter-size copies of workbook pages
<b>SL</b>	Selection of 8–12 photographs representing the works produced	15–20 A4/letter-size copies of workbook pages

Option B		
	Investigation 60% External assessment	Studio 40% Internal assessment
<b>HL</b>	30–40 A4/letter-size copies of workbook pages	Selection of 8–12 photographs representing the works produced
<b>SL</b>	25–30 A4/letter-size copies of workbook pages	Selection of 6–8 photographs representing the works produced

## Authenticity

The execution of artworks submitted for assessment must be by the student exclusively. A student who allows the work of another to stand as his or her own commits malpractice. The student is responsible for ensuring that all work submitted for assessment is his or her own, and that all investigation sources are acknowledged, including situations where the creative appropriation of another artist's work has been made.

Copying works of art without the provision of references constitutes plagiarism. There are circumstances where the creative appropriation of another artist's work may be acceptable and important, but the original source must always be acknowledged.

It is the teacher's responsibility to monitor student work on a regular basis and to confirm that, to the best of his or her knowledge, it is the student's own work.

- As part of the learning process, teachers should give advice to students on the development of studio artwork but students should take increasing responsibility for their own direction of the work.
- The investigation workbooks are designed to be working journals, and, although teacher feedback about them is expected, reworking or "tidying up" the content of the workbook pages is not encouraged.

In addition, the teacher is responsible for overseeing student documentation of artworks (in the photographs and investigation workbook pages included in the candidate record booklet). Teachers are also required to sign the appropriate documents. (Please see the *Vade Mecum*.)

Teachers should refer to *Academic honesty: guidance for schools* (September 2006) for further guidance and information.

## Collaborative work

If students wish to work collaboratively, all work should be planned in consultation with the teacher. The teacher's role is vital in monitoring the individual's contribution to the collaborative project. The final assessment is of individual students, so each student's artwork must show evidence of his or her individual achievements within a particular project. The investigation workbooks are vital in documenting each individual's development of ideas and contribution to the project. Teacher comments relating to collaborative work, to be noted in the candidate record booklets, are also very important.

## Option A

### **External assessment (60%): studio**

Each student prepares an exhibition of work undertaken during the course. The student's exhibition is viewed by and discussed with a visiting examiner.

Before meeting the student in an interview, the visiting examiner reviews the candidate record booklet. This review normally takes place before the visit to the school, and must take place before meeting the student.

- The investigation workbooks must be available to the visiting examiner during the discussion of the student's studio work.

- The exhibition should include works that have been developed to their complete and final form as well as investigative work carried out during the development phase (for example, sketches, notes, preliminary studies). A rough sketch may have considerable relevance when explained by the student.
- The selection and presentation of studio work should reflect the student's choices. However, the teacher is expected to provide help in the display of the work.
- The studio work not chosen for exhibition must be available to the visiting examiner during the interview.

The quantity of work included in the exhibition is not prescribed. The main factors influencing the quantity of work produced are the:

- technical characteristics of the media and the production processes required
- complexity and scale of the art pieces
- nature of the art pieces and the process of their development
- various combinations of media chosen
- time available at either HL or SL.

For example, a student working in photography or computer graphics may complete a hundred or more pieces for exhibition. However, a student working with labour-intensive sculptural pieces, particularly if on a large scale, would probably produce fewer finished works.

The examiner may ask to see the exhibition space before beginning the interview. The viewing and discussion of the student'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 student. If students present visual arts work on videotapes, DVDs or slides, appropriate viewing facilities must be provided by the school. If the examiner is not satisfied with the facilities or space arrangements, the school's Diploma Programme coordinator will be asked to make appropriate changes.

Where appropriate, works should be matted/mounted and displayed on panels, tables, or in a way that allows them to be viewed to the best advantage.

### **The interview**

The purpose of the interview is to assess the student's studio work. At HL the interview should last for 30–40 minutes; at SL it should last for 20–30 minutes.

During the interview, the examiner will encourage the student to talk about the technical aspects of the studio works, his or her own aims or intentions, and the relationship between the studio works and the investigation workbooks. The discussion should focus on the student's experiences in making the studio works exhibited and how these relate to the investigation work undertaken. The student is not expected to make a prepared speech.

### **Alternative procedure**

If a school has not been assigned a visiting examiner (for example, if there are too few students to justify an appointment), each student prepares a portfolio of original work to be sent to IBCA for assessment. The portfolio should also include photographs or slides of three-dimensional work, or work that is too large to mail. In addition, the teacher should record a discussion with each student. Further details about this procedure are provided in the *Vade Mecum*.

## **Internal assessment (40%): investigation**

Each student produces investigation workbooks during the course of study that support, inform, develop and help to refine the studio work.

For assessment purposes, the student must select carefully the stated number of copied investigation workbook pages and ensure that they clearly meet the requirements of the assessment criteria. Once the student has chosen the required number of pages that fulfill these requirements, the school must ensure that the candidate session number has been clearly marked on the top of each page and that the pages are numbered sequentially.

The teacher should then mark the selection of investigation workbook pages. In cases where there is more than one visual arts teacher teaching option A students, internal standardization should take place during this process.

All internal assessment marks are moderated on what is presented in the candidate record booklets.

## Option B

### **External assessment (60%): investigation**

Each student presents investigation workbooks that have been produced during the course. The student's workbooks are viewed by and discussed with a visiting examiner.

Before meeting the student in an interview, the visiting examiner reviews the candidate record booklet. This review normally takes place before the visit to the school, and must take place before meeting the student.

- The studio work must be available to the visiting examiner during the discussion of the investigation workbooks.
- The option B student does not have to prepare an exhibition of his or her studio work, although this can be done if the student wishes.

The examiner may ask to see the space before beginning the interview. The viewing and discussion of the student'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 student. If the examiner is not satisfied with the facilities or space arrangements, the school's Diploma Programme coordinator will be asked to make appropriate changes.

#### **The interview**

The purpose of the interview is to assess the student's investigation work. At HL the interview should last for 30–40 minutes; at SL it should last for 20–30 minutes.

During the interview, the examiner will encourage the student to talk about his or her investigation and its relationship to the studio work. The discussion should focus on the student's contextual, visual and critical investigation and how this relates to the studio work. The student is not expected to make a prepared speech.

#### **Alternative procedure**

If a school has not been assigned a visiting examiner (for example, if there are too few students to justify an appointment), the investigation workbooks are sent to IBCA for assessment. The teacher should also record a discussion with each student. Further details about this procedure are provided in the *Vade Mecum*.



### **Internal assessment (40%): studio**

The studio work should demonstrate the student's developed understanding of some of the ways in which artists work, and the relationship of the use of media to the expression of ideas in visual arts. For assessment purposes, the student must select carefully the stated number of photographs showing his or her studio works and ensure that they clearly meet the requirements of the assessment criteria.

The teacher should then mark the selection of studio work photographs. In cases where there is more than one visual arts teacher teaching option B students, internal standardization should take place during this process.

All internal assessment marks are moderated on what is presented in the candidate record booklets.

# Assessment criteria

## General information

The method of assessment used by the IBO is criterion-related, rather than norm-referenced. That is to say, the method of assessment judges each student in relation to identified assessment criteria and not in relation to the work of other students.

There are two different methods of assessment in the Diploma Programme visual arts course: external and internal. Externally assessed work is marked by examiners; internally assessed work is marked by teachers. The marking for both external and internal components is subject to moderation.

- Both the studio work and the investigation workbooks are assessed using markband descriptors.
- The investigation workbooks are externally assessed for option B and internally assessed for option A. The studio work is externally assessed for option A and internally assessed for option B.
- The markband descriptors appear on the following pages. Each markband is differentiated according to whether the student is HL or SL and option A or B. It is important to refer to the “Syllabus outline” section for information about the differences between each option, level and component.

## Using the markbands

- In applying the markbands the aim is to find the descriptor that conveys most adequately the level attained by the student’s work. Having scrutinized the work to be assessed, the descriptors for each markband should be read, starting with level 0, until a descriptor is reached that most appropriately describes the level achieved by the student. If a piece of work seems to fall between two descriptors both descriptors should be read again, and the one that most appropriately describes the student’s work chosen.
- Four marks are available for each descriptor. Examiners and teachers should award the upper marks if the student’s work demonstrates most or all of the qualities described or the lower marks if the student’s work demonstrates only some of the qualities described.
- Only whole numbers must be used: fractions and decimals are not acceptable.
- The markbands should be available to students at all times.

# Markband descriptors

## Investigation

**(Option B: external assessment; option A: internal assessment)**

These markbands are concerned with the student's individual investigation (both written and visual) into visual arts in its past, present and emerging cultural contexts. They are also concerned with the student's investigation into visual qualities, ideas, themes and issues, both in written and visual forms. This should include the analysis of images and artifacts—including original, appropriated and recycled ones—found in art styles and movements from different cultures and times, and should encompass the student's technical skills and experimentation in using different media.

In the investigation, the student should take an independent and integrated approach towards his or her work. The investigation should show breadth and depth in making connections and reaching informed conclusions. A range of sources should be used, which must all be acknowledged properly. The work should show evidence of critical discrimination and demonstrate the student's developing use of the specialist vocabulary of visual arts.

The definition of "culture" in this context is given in the "Syllabus details" section.

The markbands for HLB, SLB/HLA and SLA are differentiated.

Markbands			Descriptor
HLB	SLB/ HLA	SLA	
0	0	0	Investigation has not reached level 1.
N/A	N/A	1–4	<ul style="list-style-type: none"> <li>· Presents art from different cultures and/or times, and rarely considers it for its function and/or significance.</li> <li>· Demonstrates the development of few skills, techniques and processes when making and describing images and artifacts.</li> <li>· Demonstrates few investigative strategies into visual qualities, ideas and their contexts, and these lack organization and focus.</li> <li>· Demonstrates little depth and/or breadth through a very poor development of ideas.</li> <li>· Demonstrates little use of the specialist vocabulary of visual arts.</li> <li>· Uses a limited range of sources and acknowledges them inadequately.</li> <li>· Presents little of the work effectively and/or creatively and demonstrates little critical observation.</li> <li>· Presents little relationship between investigation and studio.</li> </ul>

Markbands			Descriptor
HLB	SLB/ HLA	SLA	
N/A	1–4	5–8	<ul style="list-style-type: none"> <li>• Presents and describes art from different cultures and times, and sometimes considers it for its function and/or significance.</li> <li>• Demonstrates the development of a limited number of effective skills, techniques and processes when making and describing images and artifacts.</li> <li>• Demonstrates investigative strategies into visual qualities, ideas and their contexts that lack organization and/or focus.</li> <li>• Demonstrates limited depth and/or breadth through a poor development of ideas.</li> <li>• Demonstrates limited and/or generally inaccurate use of the specialist vocabulary of visual arts.</li> <li>• Uses a limited range of sources and acknowledges them inadequately.</li> <li>• Presents a limited amount of the work effectively and/or creatively and demonstrates limited critical observation.</li> <li>• Presents a limited relationship between investigation and studio.</li> </ul>
1–4	5–8	9–12	<ul style="list-style-type: none"> <li>• Presents, describes and sometimes analyses art from different cultures and times, and sometimes considers it for its function and significance.</li> <li>• Demonstrates the development of some effective skills, techniques and processes when making and describing and/or analysing images and artifacts.</li> <li>• Demonstrates some organized and focused investigative strategies into visual qualities, ideas and their contexts.</li> <li>• Demonstrates, at times, emerging depth and/or breadth through a mediocre development of ideas and few explained connections between the work and that of others.</li> <li>• Demonstrates mediocre and sometimes inaccurate use of the specialist vocabulary of visual arts.</li> <li>• Uses a range of sources and acknowledges them properly most of the time.</li> <li>• Presents some of the work fairly effectively and/or creatively and demonstrates some emerging critical observation.</li> <li>• Presents a developing relationship between investigation and studio.</li> </ul>

Markbands			Descriptor
HLB	SLB/ HLA	SLA	
5–8	9–12	13–16	<ul style="list-style-type: none"> <li>• Considers, describes, analyses and compares satisfactorily art from different cultures and times, and considers it for its function and significance satisfactorily most of the time.</li> <li>• Demonstrates the development of mostly effective skills, techniques and processes when making and analysing images and artifacts.</li> <li>• Demonstrates organized and mostly focused investigative strategies into visual qualities, ideas and their contexts.</li> <li>• Demonstrates satisfactory depth and breadth through some successful development of ideas and some explained connections between the work and that of others.</li> <li>• Demonstrates satisfactory and generally accurate use of the specialist vocabulary of visual arts.</li> <li>• Uses a range of sources and acknowledges them properly.</li> <li>• Presents some of the work effectively and creatively and demonstrates some satisfactory critical observation and reflection.</li> <li>• Presents a reasonably focused relationship between investigation and studio.</li> </ul>
9–12	13–16	17–20	<ul style="list-style-type: none"> <li>• Analyses and compares thoughtfully most of the time art from different cultures and times, and usually considers it carefully for its function and significance.</li> <li>• Demonstrates the development of effective skills, techniques and processes when making and analysing images and artifacts.</li> <li>• Demonstrates coherent and focused investigative strategies into visual qualities, ideas and their contexts, more than one approach towards their study, and some connections between them.</li> <li>• Demonstrates good depth and breadth through a mostly successful development of ideas and explained connections between the work and that of others.</li> <li>• Demonstrates mostly careful and accurate use of the specialist vocabulary of visual arts.</li> <li>• Uses an appropriate range of sources and acknowledges them properly.</li> <li>• Presents the work effectively and creatively and demonstrates some good critical observation and reflection.</li> <li>• Presents a focused relationship between investigation and studio.</li> </ul>

Markbands			Descriptor
HLB	SLB/ HLA	SLA	
13–16	17–20	N/A	<ul style="list-style-type: none"> <li>• Analyses and compares thoughtfully art from different cultures and times, and considers it carefully for its function and significance.</li> <li>• Demonstrates the development of a range of effective skills, techniques and processes when making and analysing images and artifacts.</li> <li>• Demonstrates coherent, focused and individual investigative strategies into visual qualities, ideas and their contexts, a range of different approaches towards their study, and some informed connections between them.</li> <li>• Demonstrates very good depth and breadth through a successful development and synthesis of ideas and well-explained connections between the work and that of others.</li> <li>• Demonstrates mostly effective and accurate use of the specialist vocabulary of visual arts.</li> <li>• Uses an appropriate range of sources and acknowledges them properly.</li> <li>• Presents the work effectively and creatively and demonstrates some thoughtful critical observation, reflection and discrimination.</li> <li>• Presents a clear relationship between investigation and studio.</li> </ul>
17–20	N/A	N/A	<ul style="list-style-type: none"> <li>• Analyses and compares perceptively art from different cultures and times, and considers it thoughtfully for its function and significance.</li> <li>• Demonstrates the development of an appropriate range of effective skills, techniques and processes when making and analysing images and artifacts.</li> <li>• Demonstrates coherent, focused and individual investigative strategies into visual qualities, ideas and their contexts, an appropriate range of different approaches towards their study, and some fresh connections between them.</li> <li>• Demonstrates considerable depth and breadth through the successful development and synthesis of ideas and thoroughly explained connections between the work and that of others.</li> <li>• Demonstrates effective and accurate use of the specialist vocabulary of visual arts.</li> <li>• Uses an appropriate range of sources and acknowledges them properly.</li> <li>• Presents the work effectively and creatively and demonstrates effective critical observation, reflection and discrimination.</li> <li>• Presents a close relationship between investigation and studio.</li> </ul>

## Studio: option A

### (External assessment)

These markbands are concerned with the student's ability to create personally relevant artworks. These artworks should show exploration of ideas that reflect cultural and historical awareness. These should also demonstrate technical competence and artistic qualities that challenge and extend personal boundaries.

Please refer to "Choice of media" in the "Syllabus details" section for information regarding students' experience in a variety of media.

The markbands for HLA (left-hand column) and SLA (right-hand column) are differentiated.

Markbands HLA	Descriptor	Markbands SLA
0	Studio has not reached level 1.	0
N/A	<ul style="list-style-type: none"> <li>Exhibits limited technical skills and/or personal involvement.</li> <li>Shows little evidence of development of ideas.</li> </ul>	1–4
1–4	<ul style="list-style-type: none"> <li>Exhibits mediocre understanding of the ideas and techniques that underpin artistic expression.</li> <li>Demonstrates an attempt to produce some personally relevant artworks that show some exploration of ideas reflecting cultural and historical awareness and artistic qualities.</li> <li>Shows the beginnings of development of the use of materials but ideas remain unresolved.</li> <li>Displays mediocre technical competence.</li> </ul>	5–8
5–8	<ul style="list-style-type: none"> <li>Exhibits satisfactory understanding of the ideas and techniques that underpin artistic expression.</li> <li>Demonstrates the production of personally relevant artworks that show satisfactory exploration of ideas reflecting cultural and historical awareness and artistic qualities.</li> <li>Shows development of ideas.</li> <li>Displays a developing sensitivity to materials and their use, resulting in a partial resolution of ideas and medium.</li> <li>Displays satisfactory technical competence.</li> </ul>	9–12

Markbands HLA	Descriptor	Markbands SLA
9–12	<ul style="list-style-type: none"> <li>· Exhibits good understanding of the ideas and techniques that underpin artistic expression.</li> <li>· Demonstrates the production of personally relevant artworks that show good exploration of ideas reflecting cultural and historical awareness and artistic qualities.</li> <li>· Shows development of ideas and strategies for expression.</li> <li>· Displays sensitivity to materials and their use. The work has been reviewed and modified as it has progressed, resulting in an increasingly informed resolution of ideas and medium.</li> <li>· Displays good technical competence.</li> <li>· Demonstrates an emerging confidence.</li> <li>· Shows self-direction and an increasingly independent judgment.</li> </ul>	13–16
13–16	<ul style="list-style-type: none"> <li>· Exhibits very good understanding of the ideas and techniques that underpin artistic expression.</li> <li>· Consistently demonstrates the production of personally relevant artworks that show very good exploration of ideas reflecting cultural and historical awareness and artistic qualities.</li> <li>· Shows thoughtful development of ideas and strategies for expression.</li> <li>· Displays sensitivity to materials and their use. The collection of work has been reviewed, modified and refined as it has progressed, resulting in an informed resolution of ideas and medium.</li> <li>· Displays very good technical competence.</li> <li>· Demonstrates confidence and inventiveness.</li> <li>· Shows self-direction and independent judgment.</li> </ul>	17–20
17–20	<ul style="list-style-type: none"> <li>· Exhibits excellent understanding of the ideas and techniques that underpin artistic expression.</li> <li>· Consistently demonstrates the production of personally relevant artworks that show excellent exploration of ideas reflecting cultural and historical awareness and artistic qualities.</li> <li>· Shows thoughtful development of ideas and strategies for expression.</li> <li>· Displays sensitivity to materials and their use. The coherent body of work has been reviewed, modified and refined as it has progressed, resulting in an accomplished resolution of ideas and medium.</li> <li>· Displays excellent technical competence.</li> <li>· Demonstrates confidence and inventiveness.</li> <li>· Shows an informed, reflective judgment that challenges and extends personal boundaries.</li> </ul>	N/A



## Studio: option B

### (Internal assessment)

These markbands are concerned with the student's ability to create personally relevant artworks. These artworks should show exploration of ideas that reflect cultural and historical awareness. These should also demonstrate technical competence and self-direction.

Please refer to "Choice of media" in the "Syllabus details" section for information regarding students' experience in a variety of media.

The markbands for HLB (left-hand column) and SLB (right-hand column) are differentiated.

Markbands HLB	Descriptor	Markbands SLB
0	Studio has not reached level 1.	0
N/A	<ul style="list-style-type: none"> <li>Exhibits limited technical skills and/or personal involvement.</li> <li>Shows little evidence of development of ideas.</li> </ul>	1–4
1–4	<ul style="list-style-type: none"> <li>Exhibits mediocre understanding of the ideas and techniques that underpin artistic expression.</li> <li>Demonstrates an attempt to produce some personally relevant artworks that show some exploration of ideas reflecting cultural and historical awareness and artistic qualities.</li> <li>Shows the beginnings of development in the use of materials but ideas remain unresolved.</li> <li>Displays mediocre technical competence.</li> </ul>	5–8
5–8	<ul style="list-style-type: none"> <li>Exhibits some satisfactory understanding of the ideas and techniques that underpin artistic expression.</li> <li>Demonstrates an attempt to produce some personally relevant artworks that show satisfactory exploration of ideas reflecting cultural and historical awareness and artistic qualities.</li> <li>Shows development of some ideas.</li> <li>Displays a developing sensitivity to materials and their use.</li> <li>Displays developing technical competence.</li> </ul>	9–12
9–12	<ul style="list-style-type: none"> <li>Exhibits satisfactory understanding of the ideas and techniques that underpin artistic expression.</li> <li>Demonstrates the production of personally relevant artworks that show satisfactory exploration of ideas reflecting cultural and historical awareness and artistic qualities.</li> <li>Shows some development of ideas and strategies for expression.</li> <li>Displays a developing sensitivity to materials and their use. The work has been reviewed and modified as it has progressed.</li> <li>Displays increasingly satisfactory technical competence.</li> <li>Demonstrates self-direction most of the time.</li> </ul>	13–16

Markbands HLB	Descriptor	Markbands SLB
13–16	<ul style="list-style-type: none"> <li>· Exhibits good understanding of the ideas and techniques that underpin artistic expression.</li> <li>· Demonstrates the production of personally relevant artworks that show good exploration of ideas reflecting cultural and historical awareness and artistic qualities.</li> <li>· Shows development of ideas and strategies for expression.</li> <li>· Displays sensitivity to materials and their use. The work has been reviewed and modified as it has progressed.</li> <li>· Displays increasingly good technical competence.</li> <li>· Demonstrates growing confidence.</li> <li>· Demonstrates self-direction.</li> </ul>	17–20
17–20	<ul style="list-style-type: none"> <li>· Exhibits very good understanding of the ideas and techniques that underpin artistic expression.</li> <li>· Consistently demonstrates the production of personally relevant artworks that show very good exploration of ideas reflecting cultural and historical awareness and artistic qualities.</li> <li>· Shows thoughtful development of ideas and strategies for expression.</li> <li>· Displays sensitivity to materials and their use. The collection of work has been reviewed, modified and refined as it has progressed.</li> <li>· Displays good technical competence.</li> <li>· Demonstrates confidence.</li> <li>· Consistently demonstrates self-direction.</li> </ul>	N/A

## Glossary of action verbs

Students should be familiar with the following terms.

<b>Action verb</b>	<b>Definition</b>
	<b>Students are asked to do the following.</b>
<b>Analyse</b>	Break down in order to bring out the essential elements, structure, underlying assumptions and any interrelationships involved.
<b>Compare</b>	Describe two (or more) situations and present the similarities between them.
<b>Consider</b>	Contemplate carefully and reflectively with regard to taking some action or forming an opinion.
<b>Contrast</b>	Describe two (or more) situations and present the differences between them.
<b>Demonstrate</b>	Prove or make clear by reasoning or evidence, illustrating and explaining with examples or practical application.
<b>Describe</b>	Present the characteristics of a particular topic.
<b>Discuss</b>	Offer a considered and balanced review of a particular topic. Opinions or conclusions should be presented clearly and supported by research evidence and sound argument.
<b>Evaluate</b>	Make an appraisal by weighing up the strengths and limitations of different evidence and arguments.
<b>Examine</b>	Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue.
<b>Explain</b>	Describe, giving reasons.
<b>Explore</b>	Study, analyse or examine systematically through a process of discovery.
<b>Identify</b>	Recognize and state briefly a distinguishing fact or feature.
<b>Interpret</b>	Use knowledge and understanding to explain, represent symbolically and, where appropriate, draw inferences and create meaning.
<b>Investigate</b>	Observe, study, or make a detailed and systematic examination, in order to establish facts and reach new conclusions.
<b>Present</b>	Offer for observation, examination or consideration, to show or display a creative act.









