

AVI 3MB and AVI4MB Course Details 2015-2016

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At the core of this course is Student Exploration!

Visual Art Course Aims: The IBO hopes you the course will enable you to...

- enjoy lifelong engagement with the arts
- become informed, reflective and critical practitioners in the arts
- understand the dynamic and changing nature of the arts
- explore and value the diversity of the arts across time, place and cultures
- express ideas with confidence and competence
- develop perceptual and analytical skills
- make artwork that is influenced by personal and cultural contexts
- become informed and critical observers and makers of visual culture and media
- develop skills, techniques and processes in order to communicate concepts and ideas.

IB ART at IEWSS

The course is divided into two sections as both years of the course (AVI3MB and AVI4MB) are combined in one classroom at the same time. Every odd year the Part One course will be run and every even year, the Part Two course will be run. The course content will be divided as follows:

Role of your Teacher:

- Your teacher will organize learning experiences for you like new media taster sessions, open ended and specific questions to help direct or focus your exploration, and visits to exhibitions, artist studios and workshops with practitioners.
- Your teacher will create a space for student-centered learning, meaning lots of individual conferences and personalized suggestions for you to help you find interest and excitement in your process.

Role of the Student:

- Be prepared: always bring your workbook and a drawing pencil to class
- Work at a mature attitude: be present and act wisely. Set social concerns aside and bring an open mind to explore new ideas and a willingness to work each day. Make the most of the freedom to explore in this course.
- Be responsible for improving your social, research, thinking, communication and self-management skills

Part One: PAINTING AND SCULPTURE (odd calendar years)

Workshops will be held in all or some of the following:

- a) watercolour techniques, acrylic and mixed media work, encaustic, non-objective conceptual work with an expressionistic focus, social statements, transformation of imagery using a variety of experimental techniques
- b) assemblage techniques with found objects, symbolic approaches to constructivist sculpture, installation sculpture, carving and altered art.

Part Two: PRINTMAKING AND DRAWING (even calendar years)

Workshops will be held in all or some of the following:

- a) drypoint etching, monoprinting, silkscreening (serigraphy), reduction linoprinting, stenciling
- b) figure drawing, still life, portraiture, expressive techniques, mixed media work, transfer techniques for photocopies and photographs
- c) additional media such as felting, textile work, time based media

*All students in AVI3MB will receive a workshop in digitally recording their work in their first year in the program (it will run every year).

Please note: students in a painting/sculpture year are not limited to creating only paintings and sculptures. As an IB student, especially in your second year, you are expected to create your own pathway. Choose areas you want to develop technically and the media that will best present your ideas.

You are expected to listen and participate in the “new media taster” sessions, but you do not necessarily have to complete an assignment based on every studio technique presented to you. Use your artistic judgment about how and when and why you use the techniques you choose for studio

Art History:

You will be exposed to a huge range of artwork, both western and non-western, during your IB semesters. You will be expected to research and present a seminar based on topics listed each semester. Topics will be assigned to you based on your arising interests for IWB work. We will also have group discussions and plenty of thinking/inquiry questions for IWB work in place of tests.

Required Material:

- A folder to keep fragile 2D work together
- A thin binder or duotang for notes. Most will be transferred in some way to your journal, but a binder is a good idea for keeping resources together until you have time to work them into the journal in a way that supports to your investigation. Loose pages are not permitted in the journal.
- *Drawing pencils and paintbrushes from previous years, coloured pencils, a palette, erasers etc.
- *AVI 4MB students should be onto their second sketchbook: aim to fill 2 complete sketchbooks by the end of this course.

Suggestions for finding work surfaces for paintings:

- Michaels’ items can be overpriced, look for sales.
- The Xcargo store beside Michaels and dollar stores sometimes carry cheaper premade canvasses
- Split a sheet of 1/8” thick, 4’ x 8’ masonite from a lumber store (ie Home Hardware) with someone – around \$12.00 total.
- Paint over old canvasses
- Restretch old frames
- Have talented friends build you frames
- Use found objects like pieces of wood, objects, boxes, clothing, anything!

ASSESSMENT TAKS for HL and SL

Course Assessment Objectives: Skills IBO will assess in your work

Assessment objective 1: demonstrate knowledge and understanding of specified content

- a. Identify various contexts in which the visual arts can be created and presented
- b. Describe artwork from differing contexts, and identify the ideas, conventions and techniques employed by the art-makers
- c. Recognize the skills, techniques, media, forms and processes associated with the visual arts
- d. Present work, using appropriate visual arts language, as appropriate to intentions

Assessment objective 2: demonstrate application and analysis of knowledge and understanding

- a. Express concepts, ideas and meaning through visual communication
- b. Analyse artworks from a variety of different contexts
- c. Apply knowledge and understanding of skills, techniques, media, forms and processes related to art-making

Assessment objective 3: demonstrate synthesis and evaluation

- a. Critically analyse and discuss artworks created by themselves and others and articulate an informed personal response
- b. Formulate personal intentions for the planning, development and making of artworks that consider how meaning can be conveyed to an audience
- c. Demonstrate the use of critical reflection to highlight success and failure in order to progress work
- d. Evaluate how and why art-making evolves and justify the choices made in their own visual practice

Assessment objective 4: select, use and apply a variety of appropriate skills and techniques

- a. Experiment with different media, materials and techniques in art-making
- b. Make appropriate choices in the selection of images, media, materials and techniques in art-making
- c. Demonstrate technical proficiency in the use and application of skills, techniques, media, images, forms and processes
- d. Produce a body of resolved and unresolved artworks as appropriate to intentions

Difference between HL (High Level) and SL (Standard Level):

HL requires more hours than SL, meaning you need to do more work for this course on your own time in semester 2 of your grade 11 year and during the summer between grades 11 and 12. HL has additional assessment requirements that allow for breadth and greater depth in the teaching and learning. The assessment tasks require HL students to reflect on how their own work has been influenced by exposure to other artists and for them to experiment in greater depth with additional art-making media, techniques and forms. HL students are encouraged to produce a larger body of resolved works and to demonstrate a deeper consideration of how their resolved works communicate with a potential viewer.

The chart below summarizes the three HL assessment tasks.

HL Assessment Tasks	Quantity of Work	Weight (for both HL and SL)	Internal or External Assessment
<p>Part 1 Comparative Study HL: analyse and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artifacts from differing cultural contexts.</p>	<p>* 10–15 screens which examine and compare at least THREE artworks, at least TWO of which need to be by different artists. The works selected for comparison and analysis should come from contrasting contexts (local, national, international and/or intercultural). * 3–5 screens which analyse the extent to which your work and practices have been influenced by the art and artists you examined. * HL students submit a list of sources used.</p>	20%	Externally Assessed (by an IB examiner)
<p>Part 2 Process Portfolio HL: submit carefully selected materials that evidence their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course.</p>	<p>* 13–25 screens that show evidence of your sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities. For HL students the submitted work must have been created in at least THREE art-making forms, selected from a minimum of TWO columns of the art-making forms table.</p>	40%	Externally Assessed (by an IB examiner)
<p>Part 3 Exhibition HL: submit a selection of resolved artworks from your exhibition. The selected pieces should show evidence of your technical accomplishment during the visual arts course and an understanding of the use of materials, ideas and practices appropriate to visual communication.</p>	<p>* HL submit a curatorial rationale that does not exceed 700 words. * HL students submit digital files of 8–11 artworks plus up to 2 extra digital files of each artwork to show scale and detail. * HL students submit exhibition text (500 characters maximum per artwork, stating the title, medium, size and intention) for each selected artwork. * submit TWO photographs of your overall exhibition. These exhibition photographs provide an understanding of the context of the exhibition and the size and scope of the works. While the photographs will not be used to assess individual artworks, they may give the moderator insight into how a candidate has considered the overall experience of the viewer in their exhibition.</p>	40%	Internally Assessed (by your teacher) Externally moderated by an IB examiner Note: both your teacher and the IB examiner will only assess digital files of work , not the actual work!

The chart below summarizes the three SL assessment tasks.

SL Assessment Tasks	Quantity of Work	Weighting (for both HL and SL)	Internal or External Assessment
<p>Part 1 Comparative Study SL: analyse and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artifacts from differing cultural contexts.</p>	<p>* 10–15 screens which examine and compare at least THREE artworks, at least TWO of which need to be by different artists. The works selected for comparison and analysis should come from contrasting contexts (local, national, international and/or intercultural). * HL students submit a list of sources used.</p>	20%	Externally Assessed (by an IB examiner)
<p>Part 2 Process Portfolio SL: submit carefully selected materials that evidence your experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two- year course.</p>	<p>* 9-18 screens which evidence your sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities. For SL students the submitted work must have been created in at least TWO art-making forms, each from separate columns of the art-making forms table.</p>	40%	Externally Assessed (by an IB examiner)
<p>Part 3 Exhibition SL: submit a selection of resolved artworks from your exhibition. The selected pieces should show evidence of your technical accomplishment during the visual arts course and an understanding of the use of materials, ideas and practices appropriate to visual communication.</p>	<p>* SL submit a curatorial rationale that does not exceed 400 words. * SL students submit 4-7 artworks, one digital file of each artwork, plus up to 2 extra digital files of each artwork to show scale and detail. * SL students submit exhibition text (stating the title, medium, size and intention) for each selected artwork. * submit TWO photographs of your overall exhibition. These exhibition photographs provide an understanding of the context of the exhibition and the size and scope of the works. While the photographs will not be used to assess individual artworks, they may give the moderator insight into how a candidate has considered the overall experience of the viewer in their exhibition.</p>	40%	Internally Assessed (by your teacher) Externally moderated by an IB examiner

ART MAKING FORMS

Throughout the course students are expected to experience working with a variety of different art-making and conceptual forms. **SL** students should, as a minimum, experience working with **at least TWO art-making forms**, each selected from separate columns of the table below. **HL** students should, as a minimum, experience working with **at least THREE art-making forms**, selected from a minimum of two columns of the table below. The examples given are for guidance only and are not intended to represent a definitive list.

Two Dimensional Forms	Three Dimensional Forms	Lens-based, Electronic, Screen-based Forms
<p>Drawing: such as charcoal, pencil, ink Painting: such as acrylic, oil, watercolour Printmaking: such as relief, intaglio, planographic, chine collé Graphics: such as illustration and design</p>	<p>Sculpture: such as ceramics, found objects, wood, assemblage Designed objects: such as fashion, architectural, vessels Site specific/ephemeral: such as land art, installation, mural Textiles: such as fibre, weaving, printed fabric</p>	<p>Time-based and sequential art: such as animation, graphic novel, storyboard Lens media: such as still, moving, montage Digital/screen based: such as vector graphics, software generated</p>

A Note About Research: When carrying out research, consult a range of primary and secondary sources. As well as the more obvious sources (books, websites, videos, DVDs, articles) your research may also include art-making experiences and encounters such as workshops, lectures, correspondence with experts and visits to exhibitions. All sources consulted during the course must be cited following the protocol of IEWSS's referencing style and be presented in a bibliography or as footnotes.

COURSE STRUCTURE

The IB has included 3 interrelated, core areas for us to cover and these areas will be covered, each in part through exploration of Theoretical practice, Art making practice and Curatorial practice.

Visual Arts in Context: a lens for exploration of perspectives, theories and cultures that inform and influence visual arts practice. Students should be able to research, understand and appreciate a variety of contexts and traditions and be able to identify links between them.

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

Visual Arts Methods: the area of the course where we make new artwork through the exploration and acquisition of skills, techniques and processes, and through engagement with a variety of media and methods.

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

Communicating Visual Arts: the area of the course where you investigate, understand and apply the processes involved in selecting work for exhibition and public display. You make decisions about the selection of your work for an exhibition.

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

VISUAL ARTS JOURNAL (*Journal*)

Purpose of the Journal (aka sketchbook)

The Journal is a fundamental activity of the course. The aim of the journal is to support and nurture your new skills and ideas, record developments and critique challenges and successes. It is the starting place for all your written work, exhibition work, process portfolio and even comparative study.

Function of the Journal (aka sketchbook)

The journal is a place to record of your two years of study. You will scan or photograph sections or even entire spreads for your process portfolio, and it will also be helpful as you prepare for your exhibition pieces. That said, the physical book itself will not be directly assessed, instead you will select key pages or spreads as screens for electronic submission and assessment either as part of your process portfolio or comparative study.

Use the Journal to document...

- the development of art-making skills and techniques
- experiments with media and technologies
- personal reflections
- responses to first-hand observations
- creative ideas for exploration and development
- evaluations of art practices and art-making experiences
- responses to diverse stimuli and to artists and their works
- detailed evaluations and critical analysis
- records of valued feedback received
- challenges you have faced and your achievements.
- Interaction and engagement with local artists or collections as well as visits to museums, galleries, exhibitions and other kinds of presentations provide valuable first-hand opportunities for investigation and should be used to inform student work wherever possible. Personal responses to these experiences should be documented in the visual arts journal.

PART 1: COMPARATIVE STUDY 20% External Assessment

WE WANT YOU TO SEE INTO THE ART-MAKING BRAINS OF OTHERS

Task details

You will choose and compare artworks, objects and artifacts from differing cultural contexts and artforms/media. The artifacts/objects/artworks should hold individual resonance for you and have relevance to your own art-making practice. You will submit 10-15 screens (HL and SL) that record this investigation. This is of particular importance if you are an HL student, as you will be providing 3-5 extra screens reflecting on how your own work has been influenced by the works you selected.

Students at both SL and HL must select **three artworks**, objects or artifacts, at least **two of which should be by different artists**. For each of the selected pieces, students should:

- carry out research from a range of different sources
- analyse the cultural contexts in which the selected pieces were created
- identify the formal qualities of the selected pieces
- interpret the function and purpose of the selected pieces
- evaluate the material, conceptual and cultural significance of the selected pieces to the cultural contexts within which they were created.

Students at both SL and HL will then:

- compare the selected pieces, identifying links in cultural context, formal qualities, function, purpose, material, conceptual and cultural significance
- present a list of sources used during the study.

Students at HL will also

- reflect on the investigation outcomes and the extent to which your own art-making practices and pieces have subsequently been influenced by artworks, objects or artifacts examined in the comparative study.

Using your Journal in this task

Use your visual arts journal to specifically document your investigation and responses to the selected pieces. This includes your detailed interpretations, evaluations and comparisons. You will select, adapt and present what you have recorded in your journal as the basis for the comparative study task.

Role of the Teacher

Your teacher will discuss your choice of selected artworks, objects and artifacts with you, but it is important that the selected pieces are your own choice.

Your teacher will only give you advice on **ONE DRAFT** of the comparative study, and that advice is limited to oral or written advice on how the comparative study could be improved (not editing the writing/grammar). **The SECOND version handed to the teacher must be the final version for submission.**

Referencing

It is important that you acknowledge all sources used and referencing them appropriately using the approved IEWSS reference style for both your OWN artwork (HL) and for all the OTHER work you refer to.

Format

It is important that you include both written and visual forms.

Include an introduction summarizing the scope of your investigation, naming the artworks/objects/artifacts you have selected.

Analyse and interpret the role of the artist, the artwork, the audience and cultural context.

Aim for a balance of visual and written material.

Use subject specific language where appropriate.

The 10-15 screens you submit may include

- text-based analysis
- diagrams
- annotated sketches
- diagrams
- copies of artworks with annotations
- flowcharts
- relative importance graphs
- mind maps

In the following square is an example of a format you could use, but is not the only, or necessarily best way for YOU to express YOUR ideas.

Introduction

Summarise the scope of the investigation, name the focus artworks, objects and artifacts have been selected, and explain any thematic or conceptual framework used to draw your investigation together.

The artworks, objects or artifacts and their contexts

Summarize your research from a range of different sources and present your inquiry into the identification and interpretation of selected artworks, objects and artifacts. Explain how you have applied a range and combination of critical theories and methodologies to the works.

Areas of investigation might include:

- ANALYSE the cultural contexts of the selected pieces
- IDENTIFY the formal qualities of the selected pieces (elements such as shape/form, space, tone, colour, line, texture and principles such as balance, rhythm, proportion, emphasis, pattern, variety)
- INTERPRET the function and purpose of the selected pieces (such as the meanings of motifs, signs and symbols used in the work)
- EVALUATE the material, conceptual and cultural significance of the pieces and the cultural contexts in which they were created.

Making connections

Students present their comparisons of the different pieces, clearly identifying links between them. You could

- COMPARE the cultural contexts of the selected pieces
- COMPARE the formal qualities of the selected pieces
- COMPARE the function and purpose of the selected pieces
- COMPARE the material, conceptual and cultural significance of the pieces.

Connecting to own art-making practice (HL only)

Reflect on your research outcomes and the extent to which their own art-making practices and pieces have subsequently been influenced by artworks, objects, artifacts and their creators examined in the comparative study.

These influences and personal connections, which should be evidenced in both visual and written forms, might include:

- cultural context
- formal qualities
- function and purpose
- materials, conceptual and cultural significance.

Sources

Students include a list of sources used during the study – use the approved IEWSS reference style and use a rigorous attention to detail for both OTHER sources and in acknowledging YOUR OWN artworks

Practice and Assessment

Your teacher will provide many different approaches and opportunities for you to generate comparative studies in class, including seminars (1 per semester). Your journal will be used for preparation work and you will receive feedback from your teacher on first drafts only, second drafts submitted will be considered final drafts (as above). Your work will be assessed each semester by your teacher, who will use the same markbands used by IB External Examiners. Grades generated will be used for predicted OSSD grades on your interim and final report cards.

PART 2: PROCESS PORTFOLIO 40% External Assessment

WE WANT TO SEE INSIDE YOUR ART-MAKING BRAIN

Task details

You will submit carefully selected work that **highlights the key milestones** in your journey through two years of creative process. The work you choose for assessment will **demonstrate your experimentation, exploration, manipulation and refinement of a variety of visual arts activities** during the two-year course. The work you submit will be **done in your visual arts journal** and will be a **record of the process** that led you to create both **resolved and unresolved** studio works.

You will choose work for screens (9-18 screens at SL or 13-25 screens at HL) that shows

- evidence of **exploration with a variety of techniques, effects and processes** and **extension of your skills base**
- evidence of **sustained inquiry into techniques**
- evidence of your **technical accomplishment** during the course, including manipulation and refinement of materials, technologies and techniques
- evidence you **applied your technical exploration, inquiry and accomplishment** in your studio work (but not the screens of the studio work you will submit for task 3)
- evidence of your **understanding of the use of materials, ideas and practices** that **communicate your visual ideas appropriately**
- evidence of **independently choosing media, form and purpose appropriate to your artistic intentions** (media is the message) – a synthesis of ideas and media
- evidence of **idea development**
- evidence from both **resolved and unresolved artworks**
- evidence that your **process is informed by your critical investigation of other artists, artworks and genres**
- evidence of **how you formed initial ideas and intentions**
- evidence that you **reflect on your new skills and analyse your own development as an artist**
- evidence that you can **competently and consistently use appropriate subject specific language (vocabulary!)**
- evidence that you **developed a body of work by using this investigation authentically**

Note: SL students need to submit work in 2 art making forms (ie drawing and sculpture), and HL students need to submit work from 3 art forms (drawing, painting, sculpture). Refer to the **Art Forms Chart** on page 4 for more examples. Your work will include focused, experimental, developmental, observational, skill-based, reflective, imaginative and creative experiments that may have led to refined outcomes.

Be careful to select work that matches the requirements of the assessment criteria at the highest possible level.

Reminder: Students at SL must submit 10-15 screen and HL must submit 13-25 screens.

Students at both SL and HL must:

- explore and work with a variety of techniques, technologies, effects and processes in order to extend their skills base, making independent decisions about the choices of media, form and purpose that are appropriate to their intentions
- reflect on their own processes as well as learning about the processes of experimenting, exploring, manipulating and refining the use of media in a variety of ways
- develop a body of work that evidences investigation, development of ideas and artworks and demonstrates a synthesis of ideas and media.

Using your Journal in this task

It is essential for you to use your visual arts journal to record learning, impressions, research and reflections throughout the process. In your journal, carry out your explorations with techniques, technologies, effects and processes and record your discoveries. Chart and reflect on your experiments with media, your decision-making and formation of artistic intentions. You will select, adapt and present what you have recorded in your journal as the basis for material submitted for the process portfolio task.

Role of the Teacher

Your teacher will **ensure you use and revisit the assessment criteria** against which your work will be judged. Your teacher will **discuss with you** as an individual student, your experimentation with techniques, effects and processes. Your teacher will **provide many different approaches and opportunities** for you to pursue your own interests, ideas and strengths, including media taster sessions, technique demonstrations, workshops, master classes and guided experimentation and studio practice. They will **ensure that you have worked in the correct number of art-making forms** as described above, and as seen in the Art-Making Table, p4. Your teacher will also **ensure you are acknowledging all sources used and referencing them properly**, according to IEWSS chosen reference format.

Referencing

It is important that you acknowledge all sources used and referencing them appropriately using the approved IEWSS reference style for both your OWN artwork (HL) and for all the OTHER work you refer to. When you are that another person's work, ideas or images have influenced your conceptual or developmental work but it has not been referred to directly in their journal work, the source must be included as a bibliography reference within the submitted portfolio screens.

Format

Use 10-15 screens (SL) and 13-25 screens (HL) to show highlight your key milestones.

DO NOT include any screens of resolved works submitted for part 3: exhibition assessment task.

There is no limit to the amount of material you include on each screen, however, be warned that overcrowded or illegible materials may lead examiners to be unable to interpret or understand your intentions.

So, **DO NOT scan multiple pages** of journal work and submit them as one entry.

The submission may include

- scanned pages
- images
- digital drawings
- photographs
- text.

Practice and Assessment

It is important that the submitted screens of the process portfolio are the student's own choice. Once a month, you will be asked to submit your journal and any other investigation work for submission (this can include digital work and digital formats). As you progress, your teacher will ask you to practice photographing or scanning images, and to submit digital files. This practice using the correct IB file formats will ensure you understand the limitations of screen size and the amount of material you can realistically include per screen for your final submission to IB at the end of your second semester. Your work will be assessed each semester by your teacher, who will use the same markbands used by IB External Examiners. Grades generated will be used for predicted OSSD grades on your interim and final report cards.

PART 3: EXHIBITION 40% *Internal Assessment, External Moderation*

WE WANT TO SEE YOUR BEST ART

Task details

You will select and submit screens of a selection of your RESOLVED studio pieces that best meet assessment criterion and demonstrate your HIGHEST ACHIEVEMENT. You must submit work that is entirely your own intellectual property, and your own work, always citing references if you are obviously referring to visual material or even building on ideas that came before yours. If you designed a pattern for a fashion item, but did not create it yourself, you may not present the realized piece, only the pattern. The final presentation of the work is assessed in the context of the presentation as a whole, (including the accompanying exhibition and curatorial rationale text), by the teacher against the task assessment criteria.

You will select and present screens of your ORIGINAL RESOLVED ARTWORKS (4-7 screens at SL or 8-11 screens at HL) that show

- evidence of technical competence and accomplishment during the visual arts course
- evidence of understanding of the use of materials, ideas and practices to realize their intentions
- evidence of the decision-making process you used in selecting your connected, cohesive body of work for an audience (curatorial rationale - written)
- visual resolution of pieces
- conceptual resolution of pieces
- evidence your stated intentions are communicated in the pieces
- cohesiveness
- breadth and depth
- consideration for the overall experience of the viewer through exhibition display or presentation
- conceptual strength of your work

Note:

Collective pieces: If you are submitting a **diptych, triptych, polyptych** or series, this must be clearly stated as part of the title of the submitted piece in the exhibition text, presented in parentheses. For example: Title of the piece (diptych). Otherwise each part will be considered a separate piece! Be aware that there is a compromise in the size an image can be viewed when submitted as part of a collective piece that may prevent examiners from taking details that cannot be seen into account.

Additional OVERALL EXHIBITION SCREENS:

SL AND HL students may submit **TWO** photographs of their **overall exhibition**. They will not be assessed or used to assess the individual artworks. These will not be used to assess individual artworks.

Additional INDIVIDUAL PIECE SCREENS:

SL AND HL students are permitted to submit up to **TWO** additional photographs **in support of EACH** submitted artwork. These additional supporting photographs or screenshots are intended help you provide an enhanced sense of scale or specific detail to the submitted artwork. These additional photographs are optional. Photographs of 2D objects should be taken prior to any mounting or framing.

You will also submit an EXHIBITION TEXT for each artwork. Each text will be maximum 500 CHARACTERS and will state:

- the title
- the medium (indicate if objects are self-made, found or purchased)
- the size
- a brief outline of the original intentions of the piece
- reference any sources that have influenced the individual piece: where you deliberately appropriate another artist's image as a valid part of their art-making intentions, the exhibition text must acknowledge the source of the original image.

You will also submit a CURATORIAL RATIONALE (CR) to accompany the artworks. The CR text length is 400 words maximum for SL, and 700 words maximum for HL. The CR must:

- explain your visual artistic intentions
- explain your conceptual artistic intentions
- explain your considered presentation of your works using curatorial methodologies
- explain the relationship between your artworks, viewer and space.
- explain why specific artworks have been chosen and presented in a certain format.
- **Explain challenges, triumphs, innovations or issues that impacted selection and presentation of the work**
- **Explain the context in which artworks were made to connect the work with the viewer**

Questions you could answer in this task (SL)

- What are you hoping to achieve by presenting this body of work?
- What impact will this body of work have on your audience?
- What are the concepts and understandings you initially intend to convey?
- How have particular issues, motifs or ideas been explored, or particular materials or techniques used?
- What themes can be identified in the work, or what experiences have influenced it?
- How does the way you have exhibited your artwork contribute to the meanings you are trying to convey to an audience?

Questions you could answer in this task (HL)

- What is the vision for presenting this body of work?
- How have particular issues, motifs or ideas been explored, or particular materials or techniques used?
- What themes can be identified in the work, or what experiences have influenced it?
- How does the way you have exhibited your artwork contribute to the meanings you are trying to convey to an audience?
- What strategies did you use to develop a relationship between the artwork and the viewer, for example, visual impact?
- How does the way you have arranged and presented your artworks support the relationship and connection between the artworks presented?
- What do you intend your audience to feel, think, experience, understand, see, learn, consider from the work you have selected for exhibition?

Using your Journal in this task

It is essential for you to use your visual arts journal to record learning, impressions, research and reflections throughout the process for studio pieces. Use the journal to record intentions for studio pieces. Reflect on pieces once they are resolved. Select, adapt and present what you recorded in your journal as the basis for material in the curatorial rationale. Use the journal to plan your exhibition, create floor plans of available spaces to decide what artworks to display where. Consider where the audience will enter from and how they might order/place the works. Students may wish to consider what relationships need to be established between works and their placement within the exhibition, along with consideration of the exhibition environment and factors which may affect the way in which their work is experienced.

Role of the Teacher

Your teacher will ensure that you are familiar with the requirements of the type of work being internally assessed and the assessment criteria. They will ensure that you use the assessment criteria to select your best work for assessment. Your teacher will encourage you to initiate discussions and obtain advice and information.

Your teacher will provide time

- to explain to students the requirements of the internal assessment
- for students to work on the internal assessment component and ask questions
- for consultation between the teacher and each student
- to review and monitor progress, and to check authenticity.

Your teacher will discuss your choice of selected artworks for submission, but not make the choice for you.

Your teacher will review one draft of the supporting documents, provide oral or written advice, but not edit them.

Your teacher will ensure you complete all required elements (ie one exhibition text per artwork).

Referencing

It is important that you acknowledge all sources used and referencing them appropriately using the approved IEWSS reference style for both your OWN artwork (HL) and for all the OTHER work you refer to. When you are that another person's work, ideas or images have influenced your conceptual or developmental work but it has not been referred to directly in their journal work, the source must be included in your exhibition text.

Format for submitting "screens"

Select and present screens of your original resolved artworks (4-7 screens at SL or 8-11 screens at HL) that show your highest achievement and best meet the highest possible assessment descriptors.

You may choose to capture and submit screens for individual artworks in a variety of ways, ideally in the most appropriate for the piece: 2-D photographed, 3-D in a short video recording in the round, and lens-based electronic or screen based artwork may require more unusual file types.

Further specific submission procedures for screens will be covered separately in more detail.

Practice and Assessment

A) ON-GOING IN CLASS ASSESSMENT for your OSSD Report Cards – all studio pieces and written pieces as you complete them throughout the course.

All your resolved studio pieces will be submitted and marked by your teacher as the course progresses and as you complete each piece. Your teacher will use the same markbands used for final assessment by external moderators. Studio grades generated will be used for predicted OSSD grades on your interim and final report cards. You will submit more pieces for predicted grade assessment and OSSD reporting than you will submit for your final exhibition. You may choose only the best for your final IB submission.

STUDIO: For each studio piece submission, you will submit **the actual studio piece, your exhibition text** and upon request your **manifesto** – or statement of intentions – or curatorial rationale. As you progress, your teacher will ask you to keep updating your manifesto / CR and start submitting pieces using digital files or “screens” so you have practice recording and creating digital presentation files for your work. Students will also be asked to curate “practice exhibitions” as assessment for the OSSD, in preparation for the final exhibition. Remember that for your final show your teacher and the IB External Moderator will **ONLY GRADE DIGITAL FILES**, not the actual artwork pieces.

WRITTEN WORK: For written work, you will receive feedback from your teacher on first drafts only, second drafts submitted will be considered final drafts (as with task 1).

B) FINAL INTERNAL ASSESSMENT – selected best pieces at the end of the second year

STUDIO AND WRITTEN WORK: Your teacher will base their assessment of the selected artworks and supporting documentation for the exhibition task **on the digital, on-screen versions of the submitted work. – NOT THE ACTUAL PIECES!** (Visual Art Guide p50) Your work will be assessed using a “best-fit model” where a mark will be awarded that most fairly reflects the balance of achievement against markband criterion – not necessarily every single aspect of a level descriptor needs to be met for the mark to be awarded. Your teacher will award marks available in the level that describes the work to the greatest extent. No partial marks or fractions are awarded. Even high level assessment criterion are achievable – you *can* earn a 7!

Authentication:

All work submitted to the IB for assessment or moderation must be authenticated by a teacher, and must not include any known instances of suspected or confirmed academic misconduct. Each student must confirm that the work is his or her authentic work and constitutes the final version of that work. **Once a student has officially submitted the final version of the work it cannot be retracted.**

Authenticity may be checked by discussion with the student on the content of the work, and scrutiny of one or more of the following:

- the student’s initial proposal
- compare the style of the work with work known to be that of the student
- compare the final submission with the first draft of the work
- check the references cited by the student and the original sources
- interview the student in the presence of a third party
- analyse the work using a web-based plagiarism detection service such as www.turnitin.com.