THE WORTHGATE SCHOOL
CANTERBURY

COURSE DESCRIPTOR

INTERNATIONAL BACCALAUREATE

VISUAL ARTS

SUBJECT OVERVIEW

This course involves students in the study and creation of art and design work. The course includes three elements:

- Art-making inquiries portfolio
- Connections study (SL only) / Artist project (HL only)
- Resolved artworks

In this visual arts course students learn how to create, communicate and connect as artists. Students engage in creative practices and processes working with a variety of art-making forms and creative strategies and learn artmaking as inquiry. Teachers and students can adapt the curriculum to their unique contexts, interests and passions. Together, they are invited to transform the classroom into a contemporary visual arts studio. This becomes a collaborative, inclusive, creative and conceptually rich space where students develop their art through personal lines of inquiry guided by artistic intentions. The course encourages students to engage with the world through individual and shared experiences, imagination and action, and it fosters creativity, communication, critical thinking and collaboration—skills essential in a variety of rapidly evolving fields and professions. The syllabus supports learning through authentic art-making experiences and student choice, encouraging teachers to support their students in becoming progressively more independent art practitioners.

This course is aimed at students who wish to develop their knowledge, understanding and skills in visual arts, and aims to:

- Appreciate that artmaking enhances knowledge, develops understanding and transforms ways of being.
- Employ curiosity, creativity and dialogue to more openly engage with self, the world and others.
- Engage with artmaking and artworks to support their own well-being and flourishing, as well as that of their communities.

The nature of the course requires at least 4 hours homework time each week beyond class time, to extend and consolidate the work done in class (some students enjoy spending many more hours than this on their work). The subject is entirely coursework based, so all the work created in class and in the student's own time, is submitted for assessment at the end of IB2.

PRIOR LEARNING REQUIRED

GCSE or equivalent
An interest in, and a desire to study, the visual arts are essential. Students must be willing to spend time studying independently. We aim to instil a deep interest in the subject, which can be maintained in courses of further education and beyond.

EXAM BOARD

IB

COURSE CONTENT

Year 1	Year 2
Module 1 Development of practical skills in art **Module 2** – Introduction and development of Artmaking inquiries portfolio **Module 3** – Introduction to Connections Study (SL) and Artist Project (HL) **Module 6** – Ongoing submission of resolved artworks	**Module 4 –** Development and refinement of Connections Study (SL) and Artist Project (HL) **Module 5 -** Development and refinement of Artmaking inquiries portfolio **Module 6** – All resolved pieces completed. Curation of final exhibition.

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ASSESSMENT

Assessment Type	Assessment Description	Weighting
Artmaking Inquiries Portfolio	This is an SL and HL task focused on the student's artmaking as inquiry. The student selects and organizes visual evidence of their personal investigations, discoveries and creations, supported by critical reflections, all in a portfolio. They provide curated evidence of their artmaking as inquiry in a variety of art-making forms and creative strategies. The portfolio demonstrates how the student developed and refined their visual language through one or more lines of inquiry and must explicitly include the inquiry questions or generative statements they worked with. SL students submit two mandatory files.	40% (SL) 30% (HL)

	• One PDF file of up to 15 screens including visual evidence accompanied by written materials. The total word count must not exceed 3,000 words. • One separate text file listing the sources.	
Connections Study (SL only)	This is an SL-only task focused on the student situating in context one of their resolved artworks, chosen from the five they submit for IA. The study presents curated visual and written evidence to demonstrate the connections between the student's chosen resolved artwork and their own context(s), and between the chosen artwork and at least two artworks by different artists. The connections must be informed by research, and the study must demonstrate understanding of the cultural significance of the two artworks by different artists. SL students submit two mandatory files.	20%

	• One PDF file of up to 10 screens including visual evidence and supporting written materials. The total word count must not exceed 2,500 words. • One separate text file listing the sources	
Artist Project (HL only)	This is a stand-alone, HL-only task focused on the student creating and situating in context an artwork that they ideate and realise as part of a project of their choice. The artist project demonstrates through curated evidence how the student work was informed by investigations of context, by connections with at least two artworks by different artists, and by dialogues. A short video curated by the student shows where and how the project artwork was realized to communicate with the audience in the chosen	30%

	context. HL students submit three mandatory files. • One PDF file of up to 12 screens including visual evidence and supporting written materials. The total word count must not exceed 2,500 words and the student must comply with the exact word counts set for each section. • One video file up to three minutes long presenting the project artwork realised in the chosen context. The video is submitted accompanied by the artwork details and a short text with the finalized artistic intentions (100 words maximum). • One separate text file listing the sources	
Resolved Artworks (SL)	This component is internally assessed by the teacher and externally moderated by the IB at the end of the course. This is an SL-only task focused on the student's ability to create a coherent	40%

	body of work. Each student submits five resolved artworks to demonstrate their best achievements in communicating their artistic intentions coherently. The student provides evidence of synthesis of concept and form, and of their competence in resolving artworks. They also write a rationale to articulate their artistic intentions and the choices that informed the making of their coherent body of artworks. SL students submit six mandatory files. • Five image or video files (each up to three minutes long) of artworks—each accompanied by a title and details on medium and size. Two optional supporting image files per artwork can be submitted to show details or additional views. • One PDF file of up to two screens for the rationale	

	(which must not exceed 700 words).	
Resolved Artworks (HL)	This component is internally assessed by the teacher and externally moderated by the IB at the end of the course. This is an HL-only task focused on the student's ability to create a coherent body of work selected from their wider production. Each student submits five selected resolved artworks to demonstrate their best achievements in communicating their artistic intentions coherently. The student provides evidence of synthesis of concept and form, and of their competence in resolving artworks. They also write a rationale to articulate how they realised their artistic intentions through a selection process for the five resolved artworks, from at least eight of their works. Five artwork texts situate through critical analysis	40%

	each of the selected resolved artworks in a wider artistic context and in relation to the student's practice. HL students submit six mandatory files. • Five image or video files (each up to three minutes long) of artworks—each accompanied by a title and details on medium and size. Two optional supporting image files per artwork can be submitted to show details or additional views. • One PDF file of up to eight screens including the rationale (which must not exceed 700 words) and five artwork texts (with a total word count not exceeding 1,000 words)	

TEXTBOOKS/REVISION GUIDES

Materials will be provided. However, students are encouraged to buy a selection of their own art materials to assist them in continuing their studies outside of class time. Relevant items can be discussed with the teacher at the start of the course. A coursebook is not required for this subject. However, there is plenty of material available for students to read prior to joining the course. Below is a list of websites that students can research which will help them decide if this course is suitable:

dp_vis-arts_subjectbrief_en.pdf

https://www.studentartguide.com/articles/how-to-analyze-an-artwork

HIGHER EDUCATION PATHWAYS

Visual art will enhance skills in critical thinking, creative problem solving, critical analysis, reflective practice, and a wide variety of creative practices and materials -based exploration, which are highly valued by universities and employers. Art is popular with students who wish to study a wide variety of subjects at university or enter careers in creative areas such as: architecture, graphic design, media, advertising, fine art, animation, fashion, 3D design, theatre set design, illustration, model making, costume design, photography, printmaking, textile design, ceramics, silversmithing, digital media, the list is endless. Even if students do not choose a creative pathway at university or in life, success in creative arts is extremely valued and will highly commend you to university admissions and future employers.

COMPLEMENTARY SUBJECTS OF STUDY

Art history, visual and media studies, marketing, advertising, philosophy, journalism, languages and literature.

CURRICULUM DIRECTOR

Ms. Jemma Jones