



Visual Arts

Nature of the Subject

Students taking visual art often go on to study: Architecture, Fashion Design, Interior Design, Product Design, Graphic Design, Animation and Fine Art in Universities in the U.S.A, U.K. and other European countries. We have also enabled students to enter the School of Fine Arts in Thessaloniki. Students should only choose Visual Art if they have an interest and reasonable ability in the subject.

Students studying Visual Art will create art pieces in 2D, 3D and lens based formats. They will study art and artists from different cultures and times and make connections with their own work. They will create exhibitions of their work and explain it from a curatorial point of view. They will visit exhibitions in Thessaloniki and have the opportunity to visit two European capitals in years 1 and 2.

Distinction between Higher and Standard Level:

External assessment tasks		SL	HL
Task 1: Connections study/Artist Project		20%	30%
<p>Connections study (24 marks)</p> <p>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.</p> <p>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.</p> <p>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.</p> <ul style="list-style-type: none"> • One PDF file of up to 10 screens including visual evidence and supporting written materials. <p>The total word count must not exceed 2,500 words.</p> <ul style="list-style-type: none"> • One separate text file listing the sources. 	<p>Artist project (40 marks)</p> <p>This is a stand-alone, HL-only task focused on the student creating and situating in context an artwork that they ideate and realize as part of a project of their choice.</p> <p>The artist project demonstrates through curated evidence how the student work was informed by investigations of context, by connections with at least two artworks by different artists, and by dialogues. A short video curated by the student shows where and how the project artwork was realized to communicate with the audience in the chosen context.</p> <p>HL students submit three mandatory files.</p> <ul style="list-style-type: none"> • One PDF file of up to 12 screens including visual evidence and supporting written materials. The total word count must not exceed 2,500 words and the student must comply with the exact word counts set for each section. • One video file up to three minutes long presenting the project artwork realized in the chosen context. The video is submitted accompanied by the artwork details and a short text with the finalized artistic intentions (100 words maximum). • One separate text file listing the sources. 		

<p>Task 2: Art-making inquiries portfolio (32 marks)</p> <p>This is an SL and HL task focused on the student’s art-making as inquiry.</p> <p>The student selects and organizes visual evidence of their personal investigations, discoveries and creations, supported by critical reflections, all in a portfolio. They provide curated evidence of their art-making as inquiry in a variety of art-making forms and creative strategies. The portfolio demonstrates how the student developed and refined their visual language through one or more lines of inquiry and must explicitly include the inquiry questions or generative statements they worked with.</p> <p>SL students submit two mandatory files.</p> <ul style="list-style-type: none"> • One PDF file of up to 15 screens including visual evidence accompanied by written materials. The total word count must not exceed 3,000 words. • One separate text file listing the sources. 	40%	30%
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Internal assessment task		SL	HL
Task 3: Resolved Artworks (32 marks)/Selected resolved artworks (40 marks)		40%	40%
<p>Resolved artworks (32 marks)</p> <p>This is an SL-only task focused on the student’s ability to create a coherent body of work.</p> <p>Each student submits five resolved artworks to demonstrate their best achievements in communicating their artistic intentions coherently.</p> <p>The student provides evidence of synthesis of concept and form, and of their competence in resolving</p>	<p>Selected resolved artworks (40 marks)</p> <p>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.</p>		

<p>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.</p> <ul style="list-style-type: none"> • 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). 	<p>The student provides evidence of synthesis of concept and form, and of their competence in resolving artworks. They also write a rationale to articulate how they realized their artistic intentions through a selection process for the five resolved artworks, from at least eight of their works. Five artwork texts situate through critical analysis each of the selected resolved artworks in a wider artistic context and in relation to the student’s practice.</p> <p>HL students submit six mandatory files.</p> <ul style="list-style-type: none"> • 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). 		
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Syllabus Outline

The Visual Arts course is a creative, practice-based course designed to foster students' development as independent visual artists. Students engage in art-making as inquiry, learning through three core areas: create, connect, and communicate. While these areas are introduced separately, the course emphasizes their integration to reflect the holistic nature of visual arts practice.

- **Create:** Students explore various art-making forms and creative strategies, generating ideas through investigation and observation. They learn to follow lines of inquiry from conception to realization and develop a personal visual language.
- **Connect:** Students investigate artworks from different times and contexts, considering the relationships between artwork, artist, and audience. They learn to situate their art-making within relevant contexts and understand cultural significance.
- **Communicate:** Students learn methods of visual and written presentation, engage in dialogue and critique, and learn to curate and share their artwork. They also develop skills in digitally documenting and curating artwork.

The majority of teaching hours are dedicated to integrating these core areas through personal lines of inquiry and the development of a coherent body of resolved artworks. Students are guided to:

- Develop their artistic intentions and creative processes.
- Connect their art-making with the work of other artists.
- Create their artworks within context.
- Communicate with audiences.

Students utilize visual arts journals (in various formats) to generate, progress, and develop their art-making as inquiry. They learn to synthesize concept and form to communicate with audiences, considering the complex relationships between artist, artwork, audience, and context. The course promotes flexible and iterative creative processes, fostering skills in independent work, persistence, critical reflection, and effective communication.

Prior Learning

Whilst no previous experience is necessary, it would be of benefit if the student had an understanding of creative processes and some technical skills.

Assessment Objectives

At the end of the course, students select and organize visual and written materials to submit to the IB for online assessment—both SL and HL students curate and digitally submit three assessment tasks to evidence their learning.

All assessment tasks are non-examination based. Two tasks are externally assessed, and one is internally assessed by the teacher and externally moderated by the IB. The assessment model clearly differentiates the requirements between SL and HL, reflecting the teaching hours allocated at each level and the greater depth and breadth of work required in the HL course.

Task 1 is **common** to SL and HL. All students complete the art-making inquiries portfolio.

Task 2 is designed **differently** for SL and HL, to fully reflect the different allocation of teaching time at each level. SL students complete the connections study and HL students complete the artist project.

Task 3 is the internal assessment (IA), **differentiated** between SL and HL. The IA is focused on the student's ability to create a coherent body of work. Both SL and HL students submit five resolved artworks, but some of the requirements of the task are different for each level. Student work is assessed through assessment criteria and marks are allocated by applying level descriptors.

For their summative end-of-course assessment, students are expected to provide evidence of how they learned to create, connect and communicate as visual arts practitioners. There are seven assessment objectives common to SL and HL that provide measurable indicators of success and help to shape learning and teaching. The visual arts objectives are embedded in the creative process to support authentic learning and the design of valid, reliable and manageable assessment tasks.

Visual arts students are expected to evidence how, as part of their art-making, they:

- **curate** visual and written materials, including both developing and resolved artworks, to communicate artistic intentions and inquiry
- **investigate** art forms and creative strategies, as well as meaning and cultural significance of artworks within and across contexts

- generate **intentions** and artworks through inquiry and the application of creative strategies
- **refine** artistic intentions and their own art-making through investigation, dialogue and critical reflection as part of inquiry
- **resolve** artworks to fulfil intentions and convey meaning
- **situate** their own artworks and art-making, as well as those of other artists, in relation to context(s), audience(s) and communities of artistic practice
- **synthesize** concept and form through creative and curatorial practices to create artworks, communicate artistic intentions and connect with audience(s).

Teaching Approach

The visual arts course is a creative, practice-based course.

Students work in the classroom as they would in an art studio. Art-making as inquiry is at the centre of the syllabus and students learn through three core areas—create, connect and communicate. These are introduced as discrete elements of the course; however, in practice, this division will only occasionally predominate.

Learning art-making as inquiry will mostly integrate, create, connect and communicate. This is to allow students to embrace the holistic nature of visual arts practice. However, teachers will at times need to make explicit the division of content and focus on just one of the core areas, to ensure that students have sufficient understanding, skills and methods to develop their artistic intentions and their artwork.

Students gain a deeper understanding of the visual arts through working with a variety of art-making forms and creative strategies, and develop a personal visual language as well as critical and curatorial skills and methods.

During the two years of the course, students are supported and guided by their teachers to become increasingly more independent visual artists. Seven assessment objectives, clearly defined and embedded in the creative process, guide teachers and students from the beginning to the end of the course.

Students learn to nurture their artistic practice and to develop their ideas, work and reflections through observation, experimentation and investigation. The course is designed to deepen students' understanding of the interactive and generative nature of the work of visual artists, and to promote flexible and iterative creative processes.

Visual arts journals—which might take a variety of formats—are used by students to generate, progress and develop their art-making as inquiry and their learning across the three core areas.

Students realize and resolve artworks to communicate with audiences through synthesis of concept and form. Understanding of context(s) and cultural significance are also part of the curriculum, and students learn to consider the complex and dynamic relationships between artist, artwork, audience and context. Not only do students connect with the work of other artists, but they also learn to situate the artworks they study as well as their own.

As part of the visual arts course students learn to employ curiosity, creativity and dialogue to openly engage with the self, the world and others. They develop the skills to work independently, persist and repurpose, reflect critically and communicate effectively and with coherence as visual artists.

Syllabus area	Teaching hours	
	SL	HL
<p>Create</p> <p>Teachers introduce a variety of art-making forms and creative strategies. Students learn how to generate ideas from investigation and observation, and engage with experimentation or in resolving artworks. They learn how to follow lines of inquiry from conception to realization and to develop a visual language.</p>	20	30
<p>Connect</p> <p>Teachers introduce ways to investigate artworks from different times and contexts. Students consider the relationships between artwork, artist and audience. They learn how to situate their art-making in relation to context and to consider cultural significance.</p>	20	30
<p>Communicate</p> <p>Teachers introduce methods of visual and written presentation, and create opportunities for dialogue and critique. Students learn how to curate, share and situate their artwork. Teachers introduce methods to digitally document and curate artwork.</p>	20	30
<p>Integration of create, connect, communicate</p> <p>The majority of teaching hours in visual arts are devoted to making art as inquiry.</p> <p>Students integrate the core areas of create, connect and communicate, through the pursuit of personal lines of inquiry and while developing a coherent body of resolved artworks. They learn to:</p> <ul style="list-style-type: none"> • develop their artistic intentions and creative processes • connect their art-making with the work of others • create their artworks in context • communicate with audiences. <p>Teachers plan time and set reasonable deadlines for students to prepare the three summative assessment tasks.</p>	90	150
Total teaching hours	150	240

Why students might choose this subject

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

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

The visual arts course aims to enable students to:

7. appreciate that art-making enhances knowledge, develops understanding and transforms ways of being
8. employ curiosity, creativity and dialogue to more openly engage with self, the world and others

Course Assessment

The Inquiry Portfolio

Personal Lines of Inquiry

A personal line of inquiry is the path a student takes in their artistic exploration. It may stem from an artwork, a cross-curricular interest (e.g., music or science), or a personal experience. Often, inquiry emerges through the act of making—one idea sparks another, leading to deeper exploration. While some inquiries result in resolved artworks, others do not, and that's okay. The focus is on the **process**, not just the outcome.

Inquiry Questions

Inquiry questions guide students in critically engaging with their work. These “generative statements” help move the creative process forward and should be clearly stated in the portfolio. The number of questions varies, and they do not need to appear on every screen. These questions evolve directly from experimentation and are unique to each student's exploration.

Portfolio Requirements

Students select and curate material from their **resolved and unresolved** work and art journals, annotating and organizing it to highlight key aspects of their inquiry. While SL (40%) and HL (30%) have the same requirements, they are weighted differently based on available hours.

Graphics design for InThinking Visual Arts

SL Vis. Arts	HL Vis. Arts
Task 1. Art-making Inquiries Portfolio Overview <i>External Assessment (graded by examiners)</i>	
40%	30%

IB Visual Arts, first assessment in 2027

The Task

Students curate visual and written evidence demonstrating the lines of inquiry or questions that have framed their experience within a variety of art-making forms: experimentation and exploration, practical investigation and research, visual inquiry, developing skills, understanding processes, developing ideas and intentions, and the process of making, refining, and critically reflecting.

Submission Requirements:

- **One PDF (maximum 15 screens)** with a balance of visual and written evidence
 - Approximately **250 words** per screen
- **One text file** listing sources

The Art-making Inquiries Portfolio should be curated in the 2nd year of the Visual Arts course.

The Artist Project (HL)

Students begin by proposing ideas and selecting two artworks (by different artists) to study while exploring their cultural context through research and discussions. These conversations shape their understanding of the audience and inform their project development.

As they create, students must consider how form (materials, techniques, design, scale, subject matter) aligns with concept (intent, message). Once completed, their artwork is documented through video (or still images in video format) to provide context. They then evaluate their work in relation to its presentation and reflect on insights that could inspire future projects.

Requirements

The project is assessed across six criteria, with evidence presented in:

- **One 3-minute video** documenting the process
- **Up to 12 screens** with curated images and writing
- **Acknowledgment of references** and use of subject-specific language throughout

HL Vis. Arts

Task 2. Artist Project Overview

External Assessment (graded by examiners)

30%

The Task

Students envision and propose a stand-alone artwork which they situate by connecting with and investigating the cultural significance of (at least) two artworks by different artists. As the student creates the work, in dialogue with others, they refine and synthesize how form and concept work to convey meanings to audience(s). At the conclusion, students curate visual and written evidence to reflect the project's development, and evaluate and consider the outcome for future ideas.

Submission Requirements:

- One PDF file, **up to 12 screens** (max. 2,500 words, including criteria-specific word counts).
- One **video file (max. 3-minutes)** showing work realized in the selected context; accompanied by details (Title, Media, Size) and a short text indicating artistic intentions (max. 100 words).
- **One text file** listing sources

The HL Artist Project should be developed and realized in the 2nd year of the Visual Arts course.

The Connections Study (SL)

SL students analyze their work in context, selecting one resolved piece as a starting point. They compare it with at least two artworks by different artists, exploring connections in meaning, cultural significance, and artistic influences. Research helps them understand these works across time and place.

Assessment is based on three criteria, with evidence presented in:

- A digital, screen-based document
- Curated visual and written analysis
- Proper reference acknowledgments and subject-specific language

SL Vis. Arts

Task 2. Connections Study Overview

External Assessment (graded by examiners)

20%

The Task

Students first select one of their resolved artworks to situate by considering how their artwork relates to their own context. Then, students situate their own artwork in relation to (at least) two artworks by two different artists by investigating the cultural significance of these pieces. Through curated visual and written evidence, students illuminate connections between the various works studied, including their own.

Submission Requirements:

- One PDF file, **up to 10 screens** (max. 2,500 words).
- **One text file** listing sources

The SL Connections Study should be compiled in the 2nd year of the Visual Arts course.