

Revision

International Baccalaureate · IB Diploma · Visual Arts · SL

1 Visual analysis, context and comparison

- composition
- formal qualities

U1-Q1

What makes a comparison more than a list of colours?

Available marks: 2.

Worked answer

Explaining how formal choices interact with function, meaning and context.

U1-Q2

Explain the mechanism or reasoning in this original case: Two portraits can use similar colours but position viewers differently through gaze, scale and setting. Formal comparison needs context as well as visible description.

Available marks: 4.

Worked answer

For original classroom studies, compare a centred composition with an off-centre figure and a larger area of empty space. Explain how balance and negative space change the viewer's attention. In assessment, use actual credited works and evidence about their contexts.

- Accurate relevant concept (1)
- Specific evidence from the case (1)
- Connected reasoning (2)

These original studies do not fulfil the artist/artwork source requirements. / HL adds explicit connections to the student's own practice; a visual similarity alone is insufficient contextual analysis.

2 Material inquiry and iterative development

- iteration
- material investigation

U2-Q1

What is the best process annotation?

Available marks: 2.

Worked answer

A specific account of what changed, what was learned and how it affected the next artistic decision.

U2-Q2

Explain the mechanism or reasoning in this original case: A first print has unclear edges; the next uses less ink and stronger contrast. A process record can show learning that a final image conceals.

Available marks: 4.

Worked answer

Make two original texture tests with one variable changed, such as pressure. Photograph and annotate them, then explain how the result informs a planned artwork. Connect a researched artist's strategy to a transformed decision in your own practice with a source credit.

- Accurate relevant concept (1)
- Specific evidence from the case (1)
- Connected reasoning (2)

A portfolio is curated evidence, not a chronological dump or a finished-work gallery. / School checks the current art-making-form requirements and screen limits; the future inquiry portfolio has different criteria.

3 Resolved artworks and curatorial rationale

- curatorial rationale
- resolved artwork

U3-Q1

What should justify the exhibition order?

Available marks: 2.

Worked answer

How the arrangement supports relationships among the actual works and the intended audience experience.

U3-Q2

Explain the mechanism or reasoning in this original case: Two works placed together can create a connection that neither creates alone. Curation is a creative decision supported by the actual works.

Available marks: 4.

Worked answer

Arrange original studies in two ways: by material and by a developing theme. Compare how the sequence changes what a viewer notices. Choose the arrangement that best serves your intention and explain any work you leave out.

- Accurate relevant concept (1)
- Specific evidence from the case (1)
- Connected reasoning (2)

Current SL selects 4–7 works and HL 8–11; five resolved artworks belongs to the future 2027 model. / School supervises actual work and exhibition evidence; a written mock cannot replace it.