

International Baccalaureate Diploma Programme Subject Brief

The Arts: Music

First assessments for SL and HL - 2022



I. Course description and aims

The Diploma Programme Music course (for first teaching from 2020) has been designed to prepare the 21st century music student for a world in which global musical cultures and industries are rapidly changing.

The course is grounded in the knowledge, skills and processes associated with the study of music and offers a strengthened approach to student creativity through practical, informed and purposeful explorations of diverse musical forms, practices and contexts. The course also ensures a holistic approach to learning, with the roles of performer, creator and researcher afforded equal importance in all course components.

The aims of the music course are to enable students to:

- explore a range of musical contexts and make links to, and between, different musical practices, conventions and forms of expression
- acquire, develop and experiment with musical competencies through a range of musical practices, conventions and forms of expression, both individually and in collaboration with others
- evaluate and develop critical perspectives on their own music and the work of others.

Alignment with DP arts courses

The curriculum moves into alignment with other DP arts courses, through the clear articulation of the balance between the theoretical and practical disciplines of music. A new set of assessment tasks that link directly to the processes and roles experienced in the curriculum have been developed. These robust tasks address the concept of holistic musical development by removing optionality (and thereby the possibility to specialize in one skill at the expense of others) and incorporating practical music-making into all tasks. Assessment tasks are now presented as coursework, balanced between internal and external assessment. There are three common components at SL and HL, with a discrete HL extension component which invites students to work within the parameters of real-life music industry practices.

Engagement with diverse musical material

The new course seeks to be inclusive of students with wide-ranging personal and cultural musical backgrounds. In place of prescribed musical content, students and teachers in the new course have the agency to personalise unique approaches to musical forms, genres and pieces. The exploration of diverse musical material is focused through the lenses of four areas of inquiry.

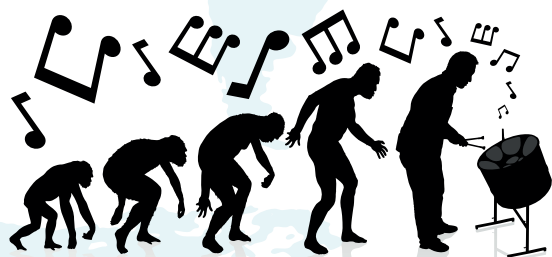
- Music for sociocultural and political expression
- Music for listening and performance,
- Music for dramatic impact, movement and entertainment
- Music technology in the digital age.



A framework for study and assessment

Engagement with these areas of inquiry takes place across three contexts—personal, local and global. These contexts invite students to move beyond familiar musical material (personal context), to experience music from the culture or community around them (local context), as well as engaging with previously unfamiliar music (global context). Combined with the contexts, the areas of inquiry offer a “matrix” onto which students can plot the variety of their musical encounters. This new flexibility is not only about choice in the learning, teaching and assessment—it is also about forging deep, life-long connections between students’ passions and interests and the wider world of music and music-making. All musical encounters are experienced in the roles of researcher, creator and performer, and are related through teaching and assessment to the processes of exploring, experimenting and presenting music. Academic rigour is assured through the requirement for students to critically analyse the music with which they engage, drawing information and conclusions which they then apply to their own practical music making through creating and performing.

What do students do in a music classroom?



Engage with a diverse range of music that will broaden their musical horizons and provide stimuli to expand their own music-making



Connect theoretical studies to practical work to gain a deeper understanding of the music they engage with.



Communicate and present music as researchers, creators and performers.

How are music students assessed?

Students at SL and HL submit the following common assessment tasks.

An exploration portfolio: Written work demonstrating engagement with, and understanding of, diverse musical material, along with practical exercises in creating and performing

An experimentation report: Written work in the form of a rationale and commentary that supports practical musical evidence of experimentation in creating and performing

A musical presentation: Finished works in creating and performing, supported by programme notes.

In addition, HL students will submit the following project.

A collaborative project: A continuous multimedia presentation documenting a real-life project, containing evidence of the project proposal, the process and evaluation, and the realized project, or curated selections of it.

By the end of the course students will have:

- broadened their musical horizons through engagement with diverse musical material
- analysed a wide range of music
- engaged with music technology as a compulsory part of the course
- gained confidence in the essential processes associated with music-making
- developed as holistic musicians with experience as creators and performers

- developed both independent and collaborative working skills
- honed their inquiry, reflection and critical thinking skills.

The course is ideal for students who ...

- are interested in both the practical and theoretical aspects of music-making
- respond to a creative approach to composition and performance
- value collaboration
- wish to experience a DP arts course
- plan to study music in university or college.

II. Curriculum model overview

Syllabus component	Teaching hours	
	SL	HL
Exploring music in context Students will learn how to engage with a diverse range of music that will broaden their musical horizons and provide stimuli to expand their own music-making. They will demonstrate diversity and breadth in their exploration by engaging with music from the areas of inquiry in personal, local and global contexts.	45	45
Experimenting with music Students connect theoretical studies to practical work and gain a deeper understanding of the music they engage with. Through this theoretical and practical work as researchers, creators and performers, they will learn to experiment with a range of musical material and stimuli from the areas of inquiry across local and global contexts.	45	45
Presenting music Students learn to practise and prepare finished pieces that will be performed or presented to an audience. In working towards completed musical works, they expand their musical identity, demonstrate their level of musicianship, and learn to share and communicate their music as researchers, creators and performers.	60	60
The contemporary music maker (HL only) Music at higher level (HL) builds on the learning of musical competencies and challenges students to engage with the musical processes in settings of contemporary music-making. For the HL component, students plan and collaboratively create a project that draws on the competencies, skills and processes in all of the musical roles of the music course and is inspired by real-life practices of music-making.	n/a	90
Total teaching hours	150	240

III. Assessment model

	External/ internal	SL	HL
Exploring music in context Students select samples of their work for a portfolio submission. Students submit: <ul style="list-style-type: none"> a) written work demonstrating engagement with, and understanding of, diverse musical material b) practical exercises in creating and performing 	External	30%	20%
Experimenting with music Students submit an experimentation report with evidence of their musical processes in creating and performing in two areas of inquiry in a local and/or global context. The report provides a rationale and commentary for each process. Students submit: <ul style="list-style-type: none"> a) a written experimentation report that supports the experimentation b) practical musical evidence of the experimentation process in creating and performing 	Internal	30%	20%
Presenting music Students submit a collection of works demonstrating engagement with diverse musical material from four areas of inquiry. The submission contains: <ul style="list-style-type: none"> a) Programme notes b) Presenting as a creator: composition and/or improvisation c) Presenting as a performer: solo and/or ensemble 	External	40%	30%
The contemporary music-maker (HL only) Students submit a continuous multimedia presentation documenting their real-life project which evidences: <ul style="list-style-type: none"> a) the project proposal b) the process and evaluation c) the realized project, or curated selections of it. 	Internal		30%
		100%	100%

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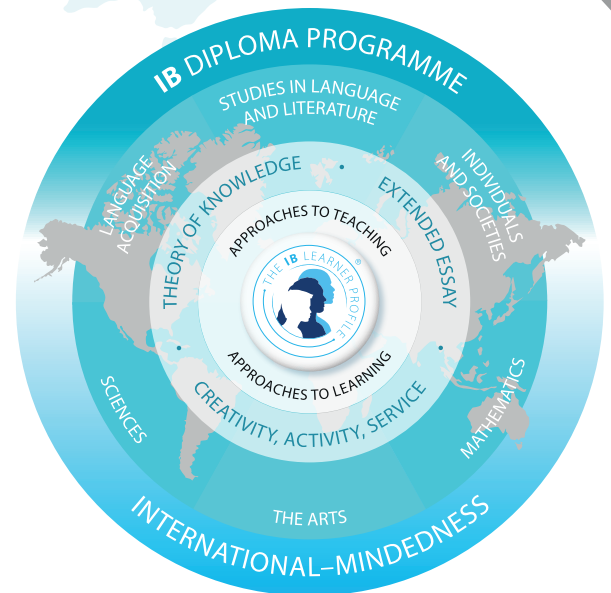
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International Baccalaureate Diploma Programme Subject Brief

The Arts: Visual arts - Higher level

First assessments 2016 – Last assessments 2022



I. Course description and aims

The IB Diploma Programme visual arts course encourages students to challenge their own creative and cultural expectations and boundaries. It is a thought-provoking course in which students develop analytical skills in problem-solving and divergent thinking, while working towards technical proficiency and confidence as art-makers. In addition to exploring and comparing visual arts from different perspectives and in different contexts, students are expected to engage in, experiment with and critically reflect upon a wide range of contemporary practices and media. The course is designed for students who want to go on to further study of visual arts in higher education as well as for those who are seeking lifelong enrichment through visual arts.

The role of visual arts teachers should be to actively and carefully organize learning experiences for the students, directing their study to enable them to reach their potential and satisfy the demands of the course. Students should be empowered to become autonomous, informed and skilled visual artists.

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

1. enjoy lifelong engagement with the arts
2. become informed, reflective and critical practitioners in the arts
3. understand the dynamic and changing nature of the arts
4. explore and value the diversity of the arts across time, place and cultures
5. express ideas with confidence and competence
6. develop perceptual and analytical skills.

In addition, the aims of the visual arts course at SL and HL are to enable students to:

7. make artwork that is influenced by personal and cultural contexts
8. become informed and critical observers and makers of visual culture and media
9. develop skills, techniques and processes in order to communicate concepts and ideas.

II. Curriculum model overview

Component	Recommended teaching hours
Visual arts in context <ul style="list-style-type: none"> • Examine and compare the work of artists from different cultural contexts. • Consider the contexts influencing their own work and the work of others. • Make art through a process of investigation, thinking critically and experimenting with techniques. • Apply identified techniques to their own developing work. • Develop an informed response to work and exhibitions they have seen and experienced. • Begin to formulate personal intentions for creating and displaying their own artworks. 	80

Visual arts methods <ul style="list-style-type: none"> Look at different techniques for making art. Investigate and compare how and why different techniques have evolved and the processes involved. Experiment with diverse media and explore techniques for making art. Develop concepts through processes informed by skills, techniques and media. Evaluate how their ongoing work communicates meaning and purpose. Consider the nature of “exhibition”, and think about the process of selection and the potential impact of their work on different audiences. 	80
Communicating visual arts <ul style="list-style-type: none"> Explore ways of communicating through visual and written means. Make artistic choices about how to most effectively communicate knowledge and understanding. Produce a body of artwork through a process of reflection and evaluation, showing a synthesis of skill, media and concept. Select and present resolved works for exhibition. Explain the ways in which the works are connected. Discuss how artistic judgments impact the overall presentation. 	80

Throughout the course students are required to maintain a visual arts journal. Although sections of the journal will be selected, adapted and presented for assessment, the journal itself is not directly assessed or moderated. It is, however, regarded as a fundamental activity of the course.

III. Assessment model

Having followed the visual arts course, students are expected to:

- Demonstrate knowledge and understanding of specified content
 - Identify various contexts in which the visual arts can be created and presented
 - Describe artwork from differing contexts, and identify the ideas, conventions and techniques employed by the art-makers
 - Recognize the skills, techniques, media, forms and processes associated with the visual arts
 - Present work, using appropriate visual arts language, as appropriate to intentions
- Demonstrate application and analysis of knowledge and understanding
 - Express concepts, ideas and meaning through visual communication

- Analyse artworks from a variety of different contexts
 - Apply knowledge and understanding of skills, techniques, media, forms and processes related to art-making
- Demonstrate synthesis and evaluation
 - Critically analyse and discuss artworks created by themselves and others and articulate an informed personal response
 - Formulate personal intentions for the planning, development and making of artworks that consider how meaning can be conveyed to an audience
 - Demonstrate the use of critical reflection to highlight success and failure in order to progress work
 - Evaluate how and why art-making evolves and justify the choices made in their own visual practice
 - Select, use and apply a variety of appropriate skills and techniques
 - Experiment with different media, materials and techniques in art-making
 - Make appropriate choices in the selection of images, media, materials and techniques in art-making
 - Demonstrate technical proficiency in the use and application of skills, techniques, media, images, forms and processes
 - Produce a body of resolved and unresolved artworks as appropriate to intentions

Assessment at a glance

Type of assessment	Format of assessment	Weighting of final grade (%)
External		60
Comparative study	<ul style="list-style-type: none"> 10–15 screens which examine and compare at least 3 artworks, at least 2 of which need to be by different artists 3–5 screens which analyse the extent to which the student's work and practices have been influenced by the art and artists examined A list of sources used 	20
Process portfolio	<ul style="list-style-type: none"> 13–25 screens which evidence sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities 	40
Internal		40
Exhibition	<ul style="list-style-type: none"> A curatorial rationale that does not exceed 700 words 8–11 artworks Exhibition text (stating the title, medium, size and intention) for each artwork 	40

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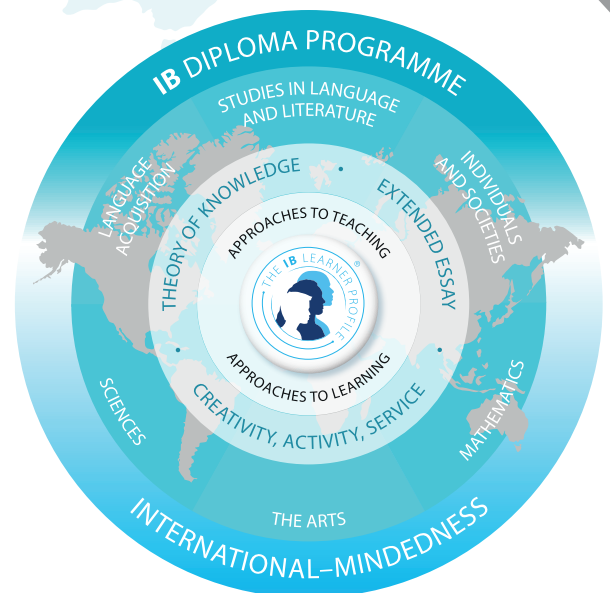
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International Baccalaureate Diploma Programme Subject Brief The Arts: Visual arts - Standard level

First assessments 2016 – Last assessments 2022



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