THE COMPARATIVE STUDY

External Assessment: 20% | DP Visual Art | Lauren Robles

**TASK OBJECTIVES (DP Guide)**

Students are required to analyze and compare artworks, objects or artifacts by different artists. This independent critical and contextual investigation should explore artworks, objects and artifacts from differing cultural contexts.

Throughout the course, students will have investigated a range of artists, styles, images and objects from a range of cultural contexts, through an integrated approach to exploring the three syllabus areas: visual arts in context, visual arts methods and communicating visual arts. Students select artworks, objects and artifacts for comparison from differing cultural contexts that may have been produced across any of the art-making forms, and that hold individual resonance for the student and have relevance to their own art-making practice. This is of particular importance to HL students.

Students at both SL and HL must examine and compare at least three pieces, at least two of which should be by different artists. It is valuable for students to have experienced at least one of the works in real time and space, such as a painting at a gallery, a sculpture in a park or an artifact from the local community that is brought into the school, although this is not essential. Good quality reproductions can be referred to when a student's location limits their access to such works first hand. The works selected for comparison and analysis should come from contrasting cultural contexts.

Students use research and inquiry skills to investigate and interpret the selected pieces, applying aspects of critical theory and methodologies to the works examined and presenting their findings as a personal and critically reflective analysis, using both visual and written forms of notation. Students must support their interpretation with references to sound and reliable sources. A recognized system of academic referencing must be used in line with the school's academic honesty policy. A candidate's failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

**TASK DETAILS (DP Guide)**

Students at both SL and HL must select at least 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 should 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 should also reflect on the investigation outcomes and the extent to which their own art-making practices and pieces have subsequently been influenced by artworks, objects or artifacts examined in the comparative study.
THE COMPARATIVE STUDY

External Assessment: 20%  |  DP Visual Art  |  Lauren Robles

STRUCTURING THE COMPARATIVE STUDY (DP Guide)

INTRODUCTION
Students summarize the scope of the investigation from which the focus artworks, objects and artifacts have been selected, and any thematic or conceptual framework used to draw the investigation together.

THE ARTWORKS, OBJECTS OR ARTIFACTS AND THEIR CONTEXTS
Students summarize their research from a range of different sources and present their inquiry into the identification and interpretation of selected artworks, objects and artifacts. They also explain how they have applied a range and combination of critical theories and methodologies to the works. Areas of investigation might include:

• analysis of the cultural contexts of the selected pieces
• identification of 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)
• interpretation of the function and purpose of the selected pieces (such as the meanings of motifs, signs and symbols used in the work)
• evaluation of 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. These comparisons might include:

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

CONNECTING TO OWN ART-MAKING PRACTICE (HL ONLY)
Students reflect on their 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.

When referring to their own artwork and practices, HL students must be sure to identify and acknowledge their own artworks with the same rigorous attention to detail as with images from other sources.

SOURCES
Students include a list of sources used during the study.

OPTIONAL FRAMEWORK (InThinking)

Introduction
Introduce area of interest and any common theme or concepts that underpin the comparison. Why did you choose these artists? What drew you to them? (1 screen with several images)

The Artworks and their Context
Present and discuss the context of at least 3 artworks by at least 2 artists from contrasting cultural contexts. Discuss cultural contexts of artworks: where they come from, when were they made, how does the context influence the work? (2 screens)

Visual Analysis
Discuss the formal elements, technique and materials used for each artwork. (2 screens)

Function and Purpose
THE COMPARATIVE STUDY

External Assessment: 20% | DP Visual Art | Lauren Robles

Was this art made for a particular purpose, i.e religious, political, commemorative, functional, decorative, expressive? (1 screen)

Conceptual and material significance
Meaning of work, possible interpretations, how is meaning communicated? Do the materials contribute to the meaning? (1 screen - function and purpose and this section could be combined into one screen)

Making Connections Between the Works
Make diagrams (venn, or with arrows over images, or a page in your journal) that compares and contrasts all that you have already discussed but in note form: (3 screens with diagrams or journal pages one for each point above)

• Compare the cultural contexts of the work, how are they shaped by their culture and time?
• Compare the formal qualities, the materials, how are they similar, how do they differ?
• Compare the meaning and content, concepts, ideas, motifs, signs, symbols...how is meaning communicated?

Connections with Own Art (HL only)
How does your own art relate to the artists under consideration. Make connections through any of these but not necessarily all: (3-5 screens)

• Cultural context
• Formal qualities
• Concepts and ideas

Include images of own artwork and reference just as you would the other works, title, medium, size, date

Sources
List of sources used for investigation - bibliography
You can label images throughout the CS as fig 1 fig 2 etc, but be sure to include full citation on the source page with artist, title, date, medium, size, location, and source. (last screen)

TIPS FOR TOP MARKS
• Use exciting visuals, high quality images, and a mixture of graphic approaches: some journal pages, some diagrams and notes, close up details, varied compositions,
• Include text-based analysis, annotated sketches and diagrams, annotations on copies of artworks, and visual organizing techniques.
• Clean, clear graphics, easy to read, with section headers to help examiners understand which criteria you are addressing.
• Use art vocabulary, look things up if you don't know!
• Use quotes from the artist where relevant.
• Cite all your sources properly

FORMAL REQUIREMENTS OF THE TASK - SL (DP Guide)
SL students submit 10–15 screens which examine and compare at least three artworks, objects or artifacts, at least two of which need to be by different artists. The works selected for comparison and analysis should come from differing cultural contexts.
SL students submit a list of sources used.

FORMAL REQUIREMENTS OF THE TASK - HL (DP Guide)
HL students submit 10–15 screens which examine and compare at least three artworks, objects or artifacts, at least two of which need to be by different artists. The works selected for comparison and analysis should come from differing cultural contexts.
THE COMPARATIVE STUDY

External Assessment: 20% | DP Visual Art | Lauren Robles

HL students submit 3–5 screens which analyse the extent to which their work and practices have been influenced by the art and artists examined.
HL students submit a list of sources used.

ASSESSMENT CRITERIA (DP Guide)

Summary

<table>
<thead>
<tr>
<th>Part 1: Comparative study</th>
<th>Marks</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Analysis of formal qualities</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>B Interpretation of function and purpose</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>C Evaluation of cultural significance</td>
<td>6</td>
<td>18</td>
</tr>
<tr>
<td>D Making comparisons and connections</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>E Presentation and subject-specific language</td>
<td>6</td>
<td>30</td>
</tr>
<tr>
<td>F (HL only) Making connections to own art-making practice</td>
<td>12</td>
<td>42</td>
</tr>
</tbody>
</table>

A. Analysis of formal qualities
To what extent does the work demonstrate effective identification and analysis of the formal qualities of the selected artworks, objects and artifacts?
Candidates who do not examine and compare at least 3 artworks by at least 2 different artists will not be awarded a mark higher than 3 in this criteria.

<table>
<thead>
<tr>
<th>Mark</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The work does not reach a standard identified by the descriptors below</td>
</tr>
<tr>
<td>1–2</td>
<td>The work identifies some formal qualities of the selected pieces from at least two cultural origins. There is little or no attempt at analysis.</td>
</tr>
<tr>
<td>3–4</td>
<td>The work identifies and describes the formal qualities of the selected pieces from at least two cultural origins. The analysis of these formal qualities is inconsistent.</td>
</tr>
<tr>
<td>5–6</td>
<td>The work identifies and analyses the formal qualities of the selected pieces from at least two cultural origins. The analysis of these formal qualities is consistently informed and effective.</td>
</tr>
</tbody>
</table>

ASSESSMENT CRITERIA CLARIFICATION (IB)
There are many different acceptable approaches to the analysis of formal qualities. There will be various approaches to the relationship between description and analysis. While many comparative studies will demonstrate a clearly structured and sometimes explicit approach to the analysis of formal qualities, in others evidence of analysis of formal qualities may be contained in broader descriptions that also relate to the interpretation of mood or context. Where relevant, the analysis of technique and media is to be rewarded as part of this criterion.
B. **Interpretation of function and purpose**

To what extent does the work demonstrate informed and appropriate interpretation of the function and purpose of the selected artworks, objects and artifacts within the cultural context in which they were created? Candidates who do not examine and compare at least 3 artworks by at least 2 different artists will not be awarded a mark higher than 3 in this criterion.

<table>
<thead>
<tr>
<th>Mark</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The work does not reach a standard identified by the descriptors below</td>
</tr>
<tr>
<td>1-2</td>
<td>The work demonstrates an interpretation of the function and purpose of the selected pieces within the cultural context in which they were created, but this is largely undeveloped, superficial or relies heavily on personal opinion.</td>
</tr>
<tr>
<td>3-4</td>
<td>The work demonstrates an interpretation of the function and purpose of the selected pieces within the cultural context in which they were created, although this is not always consistently informed or developed.</td>
</tr>
<tr>
<td>5-6</td>
<td>The work demonstrates a consistently informed and appropriate interpretation of the function and purpose of the selected pieces within the cultural context in which they were created.</td>
</tr>
</tbody>
</table>

**ASSESSMENT CRITERIA CLARIFICATION (IB)**

The focus is on the specific artwork, the artist’s intentions, and the context of its original production as well as the cultural context.

C. **Evaluation of cultural significance**

To what extent does the work demonstrate informed understanding of the cultural significance of the selected artworks, objects and artifacts within the specific context in which they were created? Candidates who do not examine and compare at least 3 artworks by at least 2 different artists will not be awarded a mark higher than 3 in this criterion.

<table>
<thead>
<tr>
<th>Mark</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The work does not reach a standard identified by the descriptors below</td>
</tr>
<tr>
<td>1-2</td>
<td>The work demonstrates an evaluation of the material, conceptual and cultural significance of the selected pieces within the specific context in which they were created, but this is largely undeveloped, superficial or relies heavily on personal opinion.</td>
</tr>
<tr>
<td>3-4</td>
<td>The work demonstrates an evaluation of the material, conceptual and cultural significance of the selected pieces within the specific context in which they were created, although this is not always consistently informed or developed.</td>
</tr>
<tr>
<td>5-6</td>
<td>The work demonstrates consistently informed and appropriate evaluation of the material, conceptual and cultural significance of the selected pieces within the specific context in which they were created.</td>
</tr>
</tbody>
</table>

**ASSESSMENT CRITERIA CLARIFICATION (IB)**

This might include the cultural, socio-political and historical significance of the works with respect to the original audience and purpose, as well as to a contemporary audience.
THE COMPARATIVE STUDY

External Assessment: 20% | DP Visual Art | Lauren Robles

D. Making comparisons and connections
To what extent does the work demonstrate effective identification and critical analysis of the connections, similarities and differences between the selected artworks, objects and artifacts? Candidates who do not examine and compare at least 3 artworks by at least 2 different artists will not be awarded a mark higher than 3 in this criterion.

<table>
<thead>
<tr>
<th>Mark</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The work does not reach a standard identified by the descriptors below</td>
</tr>
<tr>
<td>1–2</td>
<td>The work outlines connections, similarities and differences between the selected pieces, with little critical analysis. These connections are largely superficial or inappropriate and demonstrate a basic understanding of how the pieces compare.</td>
</tr>
<tr>
<td>3–4</td>
<td>The work describes the connections, similarities and differences between the selected pieces, with some underdeveloped critical analysis. The connections are logical and coherent and demonstrate a sound understanding of how the pieces compare.</td>
</tr>
<tr>
<td>5–6</td>
<td>The work critically analyses the connections, similarities and differences between the selected pieces. These connections are logical and coherent, showing a thorough understanding of how the pieces compare.</td>
</tr>
</tbody>
</table>

ASSESSMENT CRITERIA CLARIFICATION (IB)
It is not a requirement that all three works should be compared which each other. It is sufficient to compare each work with one other.

E. Presentation and subject-specific language
To what extent does the work ensure that information is conveyed clearly and coherently in a visually appropriate and legible manner, supported by the consistent use of appropriate subject-specific language?

<table>
<thead>
<tr>
<th>Mark</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The work does not reach a standard identified by the descriptors below</td>
</tr>
<tr>
<td>1–2</td>
<td>The work makes some attempt to convey information clearly or in a visually appropriate manner; however this may be inconsistent or not always appropriate. There is some attempt to use subject-specific language but this may be infrequent or with inaccuracies.</td>
</tr>
<tr>
<td>3–4</td>
<td>The work clearly and coherently conveys information, in a visually appropriate and legible manner, with some consistent use of appropriate subject-specific language.</td>
</tr>
<tr>
<td>5–6</td>
<td>The work clearly and coherently conveys information which results in a visually appropriate, legible and engaging study. Subject-specific language is used accurately and appropriately throughout.</td>
</tr>
</tbody>
</table>

ASSESSMENT CRITERIA CLARIFICATION (IB)
There are two different elements to balance here in assessment: presentation and subject specific language. Note the “visually...engaging” phrase on the 5-6 descriptor that refers to appropriate, clear and creative presentation such as the candidate’s practice. “Appropriate” in this instance means that the presentation enhances our understanding of the qualities of the art works studied.
THE COMPARATIVE STUDY

External Assessment: 20% | DP Visual Art | Lauren Robles

F. Making connections to own art-making practice
To what extent does the work analyse and reflect on the outcomes of the comparative study investigation and on how this has influenced the student’s own development as an artist, identifying connections between one or more of the selected works and the student’s own art-making processes and practices?

<table>
<thead>
<tr>
<th>Mark</th>
<th>Descriptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>The work does not reach a standard identified by the descriptors below</td>
</tr>
<tr>
<td>1–3</td>
<td>The work outlines the outcomes of the investigation making few or only superficial connections to their own art-making practice.</td>
</tr>
<tr>
<td>4–6</td>
<td>The work describes the outcomes of the investigation but without considering the implications on their own development. The student makes attempts to make connections to their own art-making practice, but these are inconsistent or superficial.</td>
</tr>
<tr>
<td>7–9</td>
<td>The work reflects upon the outcomes of the investigation consistently with some attempts at analysis and consideration of their own development, however this lacks depth. The student makes some meaningful connections to their own art-making practice, but these are underdeveloped.</td>
</tr>
<tr>
<td>10–12</td>
<td>The work analyses and reflects upon the outcomes of the investigation consistently and appropriately. The student effectively considers their own development, making informed and meaningful connections to their own art-making practice.</td>
</tr>
</tbody>
</table>

ASSESSMENT CRITERIA CLARIFICATION (IB)
It might be worth clarifying that when applying criterion F to HL submissions, examiners are judging the analysis and reflection that the candidate has made in relation to his/her art making practice, not the quality of the art works, which will be assessed if these are submitted as part of the exhibition or the process portfolio. This assessment criterion concentrates on how the candidate reflects and makes connections in the 3-5 additional screens dedicated to this HL task. Analysis might be evident through drawing and other visual means as well as text, but reflection will only be evident through text. It might be appropriate for a candidate to make connections with their own artworks at an earlier point in the study, but it is on the final 3-5 screens that they should analyse and reflect on these links. Teachers and examiners need to check carefully that the correct number of screens has been included.

ACADEMIC HONESTY (DP Guide)
Every image used within the comparative study must be appropriately referenced to acknowledge the title, artist, date (where this information is known) and the source, following the protocol of the referencing style chosen by the school. When HL students include any images of their own original work, these must also be identified and acknowledged in the same way.