



Why Study Music?

Music functions as a means of personal and communal identity and expression and embodies the social and cultural values of individuals and communities. Music, and all of its associations, may vary considerably from one musical culture to another: yet music may share similarities. Such richness and diversity offer a variety of ways to encounter and engage with a constantly changing world.

Through the study of music, we learn to hear relationships of pitch in sound, pattern in rhythm and unfolding sonic structures. Through participating in the study of music we are able to explore the similarities, differences and links in music from within our own culture and that of others across time. Through informed and active musical engagement, we develop as researchers, creators and performers, engaging in a journey of discovery and active collaboration, in the process broadening our musical perspectives across personal, local and global contexts.

Skills Gained in the Music (Higher level) Course

This course will focus on **four** Areas of Inquiry (Aoi):

1. Music for sociocultural and political expression
2. Music for listening and performance
3. Music for dramatic impact, movement and entertainment
4. Music technology in the digital age

Through the course, you will demonstrate/develop:

- knowledge, understanding and perception of music in relation to time, place and cultures
- appropriate musical terminology to describe and reflect your understanding of music
- creative skills through exploration, control and development of musical elements
- performance skills through individual and collaborative music making
- critical-thinking skills through reflective thought
- engagement with music technology

Course Content and Assessment (from 2022)

External Assessment (50%)

1. Exploring Music in Context (20%)
A portfolio of written work and practical exercises in creating and performing:
 - a. *Written work* (≤ 2400 words)
 - b. *A creating exercise* (≤ 32 bars/ 1 min)
 - c. *A performed adaptation* (≤ 2 min)
2. Presenting Music (30%)
A composition and performance portfolio:
 - a. *Programme Notes* (≤ 600 words)
 - b. *Composition and/or Improvisation* (≤ 6 min)
 - c. *Solo and/or Ensemble performance recordings* (≤ 12 min)

Internal Assessment (50%)

3. Experimenting with Music (20%)
A portfolio demonstrating creating and performing processes:
 - a. *Written work* (≤ 1500 words)
 - b. *3 related composition excerpts* (≤ 5 min)
 - c. *3 related performance excerpts* (≤ 5 min)
4. The Contemporary Music-Maker (30%)
A multimedia presentation (≤ 15 min)
documenting a realized project of collaborative music-making in a real-life setting

University Courses and Careers

IB music provides exposure and in-depth understanding of the different aspects of music, thus leading to a specialization in musicology, composition, performance or music technology at universities and conservatoires.

The course also establishes an excellent foundation for the music career pathways such as arts management and in the recording and media industry. It also provides an enriching and valuable course of study for students who may pursue other careers. Most importantly, it allows all students the opportunity to engage in the world of music as lifelong participants.



The visual arts are an integral part of everyday life, permeating all levels of human creativity, expression, communication and understanding.

They range from traditional forms embedded in local and wider communities, societies, and cultures, to the varied and divergent practices associated with new, emerging and contemporary forms of visual language. They may have socio-political impact as well as ritual, spiritual, decorative and functional value; they can be persuasive and subversive in some instances, enlightening and uplifting in others. We celebrate the visual arts not only in the way we create images and objects, but also in the way we appreciate, enjoy, respect and respond to the practices of artmaking by others from around the world. Theories and practices in visual arts are dynamic and ever-changing and connect many areas of knowledge and human experience through individual and collaborative exploration, creative production and critical interpretation.

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 study visual arts in higher education as well as for those who are seeking lifelong enrichment through visual arts.

Supporting the International Baccalaureate mission statement and learner profile, the course encourages students to actively explore the visual arts within and across a variety of local, regional, national, international, and intercultural contexts. Through inquiry, investigation, reflection and creative application, visual arts students develop an appreciation for the expressive and aesthetic diversity in the world around them, becoming critically informed makers and consumers of visual culture.

Key Features of the Curriculum Model

To fully prepare students for the demands of the assessment tasks, teachers would ensure that lesson planning addresses each of the syllabus activities outlined below, the content and focus of which is not prescribed. Students are required to investigate the following:

	VISUAL ARTS IN CONTEXT	VISUAL ARTS METHODS	COMMUNICATING VISUAL ARTS
Theoretical Practice	Students examine and compare the work of artists from different cultural contexts. Students consider the contexts influencing their own work and the work of others.	Students look at different techniques for making art. Students investigate and compare how and why different techniques have evolved, and the processes involved.	Students explore ways of communicating through visual and written means. Students make artistic choices about how to most effectively communicate knowledge and understanding.
Artmaking Practice	Students make art through a process of investigation, thinking critically and experimenting with techniques. Students apply identified techniques to their own developing work.	Students experiment with diverse media and explore techniques for making art. Students develop concepts through processes that are informed by skills, techniques & media.	Students produce a body of artwork through a process of reflection and evaluation, showing a synthesis of skill, media and concept.
Curatorial Practice	Students develop an informed response to work and exhibitions they have seen and experienced. Students begin to formulate personal intentions for creating and displaying their own artworks.	Students evaluate how their ongoing work communicates meaning and purpose. Students consider the nature of “exhibition” and think about the process of selection and the potential impact of their work on different audiences.	Students select and present resolved works for exhibition. Students explain the ways in which the works are connected. Students discuss how artistic judgments impact the overall presentation.

Key Features of the Assessment Model

COMPARATIVE STUDY	Students analyse and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artifacts from differing cultural contexts.	20%
	Compare at least 3 different artworks, by at least 2 different artists, with commentary over 10–15 pages. A reflection on the extent to which their work and practices have been influenced by any of the art/artists examined (3–5 pages).	
PORCESS PORTFOLIO	Students submit carefully selected materials which evidence their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course.	40%
	13–25 pages. The submitted work should be in at least three different art-making forms.	
EXHIBITION (Internal)	Students submit for assessment a selection of resolved artworks from their exhibition. The selected pieces should show evidence of their technical accomplishment during the visual arts course and an understanding of the use of materials, ideas and practices appropriate to visual communication.	40%
	8–11 pieces with exhibition text for each. A curatorial rationale (700 words maximum)	