

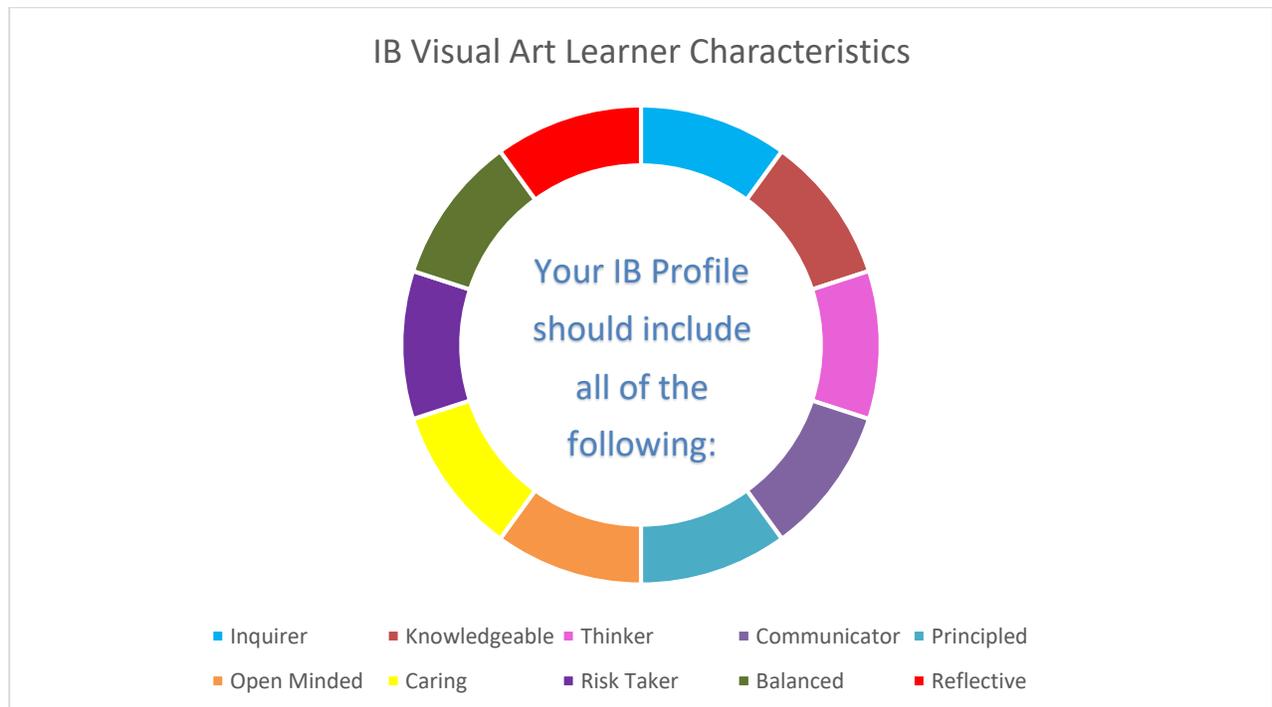
# IB Visual Arts SL

## Course Description:

The impulse to make art is common to all people. From the earliest times, human beings have displayed a fundamental need to create and communicate personal and cultural meaning through art.

The process involved in the study and production of visual arts is central to developing capable, inquiring and knowledgeable young people and encouraging students to locate their ideas within international context. Supporting the principles of the IBO mission statement of fostering students' appreciation of diverse world cultures and traditions, the course encourages an active exploration of visual arts with in the students' own and other cultural contexts. The study of visual arts and the journey within it encourages respect for cultural and aesthetic differences and promotes creative thinking and problem solving.

The processes of designing and making art require a high level of cognitive activity that is both intellectual and affective. Engagement in the arts promotes a sense of identity and makes a unique contribution to the lifelong learning of each student. Study of visual arts provides students with the opportunity to develop a critical and intensely personal view of themselves in relation to the world. The Diploma Program Visual Arts course enables students to engage in both practical explorations and artistic production, and in independent contextual, visual and critical investigation. The course is designed to enable students to study visual arts for higher education and welcomes those who seek life enrichment through the visual arts.



**Inquirer-** Student will ask a lot of questions about art and artists, experiment with new ideas and materials, and investigate new and different things in art.

**Knowledgeable-** Students will come up with their own ideas, solve problems creatively, and think about and learn different art techniques and processes.

**Thinker-** Students will create their own ideas, problem solve with ingenuity and critical thinking, and process art techniques in creative and thoughtful ways.

**Communicator-** Students will share and collaborate ideas with others, listen and communicate opinions and thoughts, and explain art work, subjects, and artistic choices.

**Principled-** Students will share and cooperate with classmates, maintain and organize materials and respect the process and actions of others creations.

**Open Minded-** Student will respect the opinions and critiques of others, make positive comments and suggestions, and understand that every person likes different art for different reasons.

**Caring-** Students will care for and maintain the materials in the classroom, their own artwork and the supplies of classmates and their artwork.

**Risk Taker-** Students will experiment with new ideas, not worry and stress about what others think of their art, and not be afraid to challenge themselves and use new and different mediums and techniques.

**Balanced-** Students will try to maintain the work load of the IB courses and stay positive with their work.

**Reflective-** Students will evaluate, reflect, and appreciate their work and that by other artists. They will celebrate achievements and know when they can do more or do better.

## **The IB Visual Arts Program**

The IB Visual Arts program encourages and enables students to analyze verbal and nonverbal communication and make informed judgments about cultural products and issues; and to communicate their thoughts and feelings in a variety of modes. This will give the student a vastly more powerful repertoire of self-expression. This course actively encourages visual exploration of the students own and other cultural contexts within their school, community, and throughout the world through practical study and artistic production. A multicultural understanding of the moral, social, and economic values of art will be developed. IB Visual Arts students will actively pursue the questions “What is art?”, “Why do people create art?”, and “What makes art valuable?” The program will enable the student to critically answer these questions by forming their own perceptions with knowledge based ideas stemming from knowledge gained in core academic study, visual arts study, and from their own experiences. We will strive to move freely between the different perspectives of thought in our International community and find that acceptance of diverse global views enhances our personal success.

The nature of the course changes over a one year period. It begins primarily teacher-directed, with students following assignments and instructions which are designed to get them working in their Process Portfolios and developing ideas for the course of inquiry they will follow in their studio work. It evolves into a more student-

initiated and student-guided course of study during the second year, when the teacher serves more as an objective guide for the student as they progress through exploration and experimentation of themes and use of various media.

This course will culminate in an individual exhibition of studio work, which will be externally assessed by an examiner, a process portfolio and a comparative study.

### IB Visual Arts Aims

The aims of the Visual Arts course at Standard Level are to enable students to

- have the opportunities to develop their aesthetic, imaginative and creative faculties.
- cultivate intrinsic motivation.
- develop a strong sense of individual identity that will contribute to the lifelong learning of the student.
- develop an understanding of visual arts from a local, national, and international perspective-- understanding human experiences, both past and present; learning to adapt to and respect others' ways of thinking, working, and expressing themselves; learning artistic modes of problem solving, which bring an array of expressive, analytical, and developmental tools to every human situation.
- stimulate and train visual awareness.
- encourage the pursuit of quality and excellence through guided training, exploration, and experimentation/risk taking.
- increase technical dexterity through media practice and exploration.

### IB Visual Arts Requirements

- Standard Level
  - SL students submit 9–18 screens/pages
  - SL student submit a curatorial rationale that does not exceed 400 words.
  - SL student submit 4–7 artworks.
- Both HL and SL: Comparative Study:
  - **SL / HL - 10–15** pages that 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 / HL** - submit a list of **sources** used
  - **HL only - 3–5** additional pages that analyse the extent to which personal work and practices have been influenced by the art and artists examined.

Exhibit work involves practical exploration and artistic production.

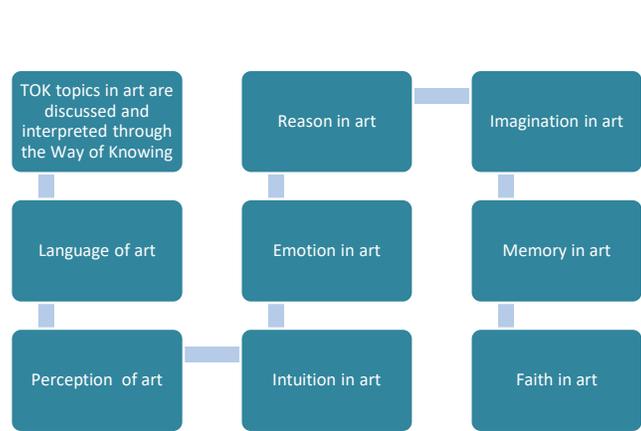
Process portfolio work involves independent contextual, visual and critical investigation and reflection, both visual and written.

The Comparative Study is comparison and analysis of other artists

An integrated relationship between exhibit work and process portfolio investigation work is essential throughout the course. Students will produce their process portfolio to support, inform, develop and refine the exhibit work through sustained contextual, visual and critical investigation. At both the HL and SL, the process portfolios are integral to studio practice and should reflect the student’s critical visual and written investigation.

**Aims for Theory of Knowledge in Visual Arts**

Through Socratic class discussion and process portfolio reflection students are to discuss the eight ways of knowing as they appropriately appear in class through the art that is studied and produced. Focusing on the impact art has on the audience or audience intent and how to make sure their art achieves the resonance they desire in their audience. Several questions and topic are posed in class to ignite artistic philosophies. Students are required to incorporate TOK reflection within their Process Portfolio screens.



**Topics may include:**

- What is art? Is art everything?
- Aesthetics, who is created for and why?
- Criticism of art and its intention for the audience
- Quality of art work and its intentions for the audiences interpretation
- Judging art, world views...different audience, different opinions.
- Psychological factors that influence the artist or audience that views that art
- Universal standards in art
- Cultural differences and artistic tastes of a global audience
- Art as a communicator

Exhibit Work
Students will be introduced to art concepts and techniques through practical work in the studio. Students will explore media, including the use of materials and equipment, explore and develop artistic qualities in visual arts, study the relationships between form, meaning, and content in visual arts, study a variety of social and cultural functional of visual arts and appreciate and evaluate their own work and work of others.
At the end of the course student’s exhibit work should communicate their understanding of conceptual content, their technical skill level and their sense of critical awareness. They should also have developed an understanding of the artistic process from the generation of initial ideas through the various stages that lead to the completion of a final studio work. Student work should reflect personal involvement and be linked to the investigation contained in their process portfolio.
Process Portfolio

The purpose of the process portfolio is to encourage investigation into visual arts, which must be closely related to the exhibit work undertaken. The process portfolio should incorporate contextual, visual and critical investigation. They should function as working documents and support the student's independent, informed investigation and studio practice. Process portfolios provide an opportunity for reflection and discovery and they play a key role in allowing ideas to take shape and grow. They should contain visual and written material that address contextual, visual and critical aspects of the investigation. They should also reflect the student's interest and include wide-ranging first-hand investigation into issues and ideas related to the visual arts. There should be a balance in the investigation between analytical and open-ended discussion, illustrating the students creative thinking.

**Visual Journal:** The visual arts journal underpins every aspect of the course. Students will use the journal, which can take many forms, to record all aspects of their art-making journey, including experiments with media, research, reflections, observations and personal responses. Elements of this journal will contribute directly to the work submitted for assessment.

### Comparative Study

The purpose of the comparative study is for students to analyze and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artifacts from differing cultural contexts.

## Assessment

Knowledge of IBO required assessment and descriptors will be evident. All parts of IB assessment will be addressed both internal and external. In addition, examples of non-IB monitoring will be given as part of the course.

### Assessment Objectives:

1. Respond to and analyses critically and contextually the function, meaning and artistic qualities of past, present and emerging art, using the specialist vocabulary of visual arts.
2. Develop and present independent ideas and practice and explain the connections between these and the work of others.
3. Explore and develop ideas and techniques for studio work through integrated contextual study and first-hand observations.
4. Develop and maintain a close relationship between investigation done in the process portfolio and the purposefully application of the creative process in the exhibit work.
5. Produce personally relevant works of art that reveal evidence of exploration of ideas that reflect cultural and historical awareness.
6. Develop and demonstrate technical competence and artistic qualities that challenge and extend personal boundaries, technical competence and self-direction.

Evaluation chart:

Part 1: Comparative study - 20%		
		Max
A	Analysis of formal qualities	6
B	Interpretation of function and purpose	6
C	Evaluation of cultural significance	6
D	Making comparisons and connections	6
E	Presentation and subject specific language	6
<b>SL Total</b>		<b>30</b>
F	<b>HL only</b> - Making connections to own art-making practice	<b>12</b>
<b>HL Total</b>		<b>42</b>
<p><b>SL / HL - 10–15 pages</b> that examine and compare at least <b>three</b> artworks, objects or artifacts, at least <b>two</b> of which need to be by different artists. The works selected for comparison and analysis should come from differing cultural contexts.</p>		
<p><b>SL / HL</b> - submit a list of <b>sources</b> used</p>		
<p><b>HL only - 3–5</b> additional pages that analyse the extent to which personal work and practices have been influenced by the art and artists examined.</p>		

Part 2: Process portfolio - 40%		
		Max
A	Skills, techniques and processes	12
B	Critical investigation	6
C	Communication of ideas and intentions	6
D	Reviewing, refining and reflecting	6
E	Presentation and subject specific language	4
<b>Total</b>		<b>34</b>
<p><b>SL students submit 9–18 screens/pages</b> that evidence sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities.</p> <p>For SL students the submitted work must be in at least two art-making forms, each from separate columns of the art-making forms table.</p>		
<p><b>HL students submit 13–25 screens/pages</b> that evidence sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities.</p> <p>For HL students the submitted work must have been created in at least three art-making forms, selected from a minimum of two columns of the art-making forms table.</p>		

Part 3: Exhibition - 40%		
		Max
A	Selection and application of materials	9
B	Technical skills	9
C	Realization of function, meaning and purpose	9

<b>D</b>	Curatorial practice	<b>3</b>
<b>Total</b>		<b>30</b>
<p><b>Formal requirements of the task—SL</b></p> <ul style="list-style-type: none"> <li>• submit a curatorial rationale that does not exceed 400 words.</li> <li>• submit 4–7 artworks.</li> <li>• submit exhibition text (stating the title, medium and size of the artwork) for each selected artwork.</li> </ul> <p>Two photographs of their overall exhibition may be included, but will not be assessed or used to assess the individual artworks.</p>		
<p><b>Formal requirements of the task—HL</b></p> <ul style="list-style-type: none"> <li>• HL students submit a curatorial rationale that does not exceed 700 words.</li> <li>• HL students submit 8–11 artworks.</li> <li>• HL students submit exhibition text (stating the title, medium and size) for each selected artwork.</li> </ul> <p>HL students may submit two photographs of their overall exhibition. They will not be assessed or used to assess the individual artworks.</p>		

## School Based Assessment

Students will be given quarterly grades based on the following criteria:

- **Exhibit work production**
- **Process Portfolio screens production**
- **Comparative Study production**
- **In class art historical oral presentations**
- **Class Socratic discussion**
- **Art Critique:** Students are expected to participate in oral class critique. They are expected to talk about their own and their peers work with intelligent, constructive criticism using proper art vocabulary.
- **Originality:** Students should always practice artistic integrity in their work in and out of class. They are to produce their own original works of art that are in no part copied from other art works or photographs made by someone else. This is considered plagiarism and is not accepted or legal. If a student looks at a picture as a reference, there must be significant alteration to the image to make it original. Students must follow the principles of academic honesty in all their work in this visual arts course; they must ensure they acknowledge sources as well as the work, words and ideas of others in line with the consistent referencing style adopted by their school.

### Schedule- SL = over 200 course hours

- Students will follow and 3 to 4 week schedule of rotation between process portfolio development and exhibit work production throughout the one-year course. This will maximize the greatest amount of screens and exhibit work the student will turn in for examination. The comparative study will be developed over the course in small increments.
- The teacher will be the facilitator for the students and studio projects and help the students to; develop the skills and techniques of investigation-both visual and written, relate art to its cultural and historical contexts, explore art concepts, explore art elements, develop and use the processes of art criticism and analysis, develop confidence and expertise in the use of various media, extend their knowledge of design, share their work with an audience through display and exhibitions or presentations, extend individual investigation to inform practical work, make connections between ideas and practice-both their own and others' and prepare students for their end of the year exhibit.

## IB Visual Art 2021 Curriculum Map

Dates	TOK	Art Period or Art Technique	Vocabulary and Discussion Topics	Studio Work
8/16-20	<p>Can form exist without space? Can space exist without form? Is a balloon defined by what it contains or by what it surrounds?</p>	<p><b>Intro to IB ART</b> <b>Intro to sketchbook entries and requirements</b> What is Art? Who decides the value? Elements of Art</p>	<p>Discuss requirements, Deadlines and process. Line, shape, form, space, color, texture, value</p>	<p>Sketchbook drawing Draw to Impress Cube drawing, shading for value</p>
<p>8/23-27</p> <p><b>Exploratory Historical/Cultural Context</b></p>		<p><b>Cave Art</b>-video/ppt Where did it all begin? Why? How? <b>Egyptian Art</b>-video /ppt What did they use art for? Who was the art for?</p>	<p>Perspective Profile patterns Hieroglyphs Lines Symbols Shape-organic and geometric Informative vs entertainment Abstract Style</p>	<p>Intro to painting Cave painting-acrylic paint</p> <p>Egyptian art drawings-pencil and marker watercolor Pattern drawings Critique</p>
8/30-9/3	<p><b>Originality in art: When does inspiration become plagiarism? How important is originality?</b></p>	<p><b>Research comparative study artist in lab</b></p> <p><b>Beginning to explore-Sketchbook entries 5 per week</b></p>	<p>Break down of the comparative study</p>	<p>Lab work/research Compare and contrast artists work</p>
<p>9/7-14</p> <p><b>Connections</b></p>	<p><b>Who decides and what factors determine what artists are the most highly valued at any given time?</b></p> <p><b>What other NEW things were happening during this time period?</b></p>	<p><b>Italian Renaissance Art</b> Realism and humanism How does it compare?</p> <p>painting, architecture, sculpture, literature, music, philosophy, science, technology, and exploration</p> <p>Humans were expanding their brain power.</p>	<p>Humanism- human anatomy Realistic-accurate Facial and body proportions Earthy landscapes Value Shading- light and shadow Sfumato Chiaroscuro Science and Math Linear Perspective Religion/Philosophy Representational Foreshortening Frescos/tempera/oil paints Money and power</p>	<p>Realistic body part drawing</p> <p>Pencil drawing</p> <p>Modern Mona-pencil drawing</p> <p>Diatoms</p>

			Trade and economy The Value of Man The beauty of an individual Dignity/Worth/Value Emotion/Faith/Imagination	
9/15-22 Exploratory	What are the standards by which we judge artwork?	<b>Abstract Art</b>  <b>3D Assemblage-</b> Seeing everyday items in a new light. The point. To encourage involvement and imagination.  <b>Felt</b>  Acrylic paints Paper, straws, yarn, cardboard, paper bag, glue gun, elmers glue,	Interpret symbol Variety Balance Color Line Shape Form Mixed media Adhesive Nonrepresentational Emotion Movement Freeform Style Process-experimental Distorted	Family story painting 3D assembled objects (random draw of topic ) Random creation from found objects. Assemblage Mona Lisa
9/23-24 Perception and Evaluation	Is it always an advantage to know biographical details of the artist and historical context in order to evaluate an artwork?	<b>Comparative study explanation and artist choices</b> <b>Set up PowerPoint slides layout per IB guidelines</b>		
9/27-10/1	What do we mean by culture?  Is process more important than product in the visual arts?	<b>Assessment talk- Process portfolio, comparative study and exhibition discussions</b>  <b>Continue abstract Assemblage- Warhol</b>	Written Comparisons, Venn diagrams, list similarities and differences, comparison vocabulary	Computer Lab work
10/4-8 Creating art	Does an artwork have to “say Something” to me meaningful?	<b>Hand eye coordination Following a tutorial and transferring proportions</b>  Draw, write and think creatively, develop hand-eye co-ordination, hone analytic skills, and conceptualize ideas.	our cognitive development	chromebooks

<p><b>10/11-15</b> <b>Exploratory</b></p>		<p><b>Intro to watercolor- technique experimenting</b></p> <p><b>Inspiration from Nature</b></p> <p><b>Intro to Impressionism/ Expressionism</b></p>	<p>Value Realistic Balance Color Harmony En plein air Blurry lines Mundane/unimportant Natural light Evoke emotion Broad strokes</p>	<p>Nature from a Magazine Canvas painting</p>
<p><b>10/18-22</b> <b>Historical/cultural context</b></p>	<p><b>Where do ideas come from?</b></p>	<p><b>Multicultural art- for what reasons do they create art?</b> African Indian Asian Australian</p> <p>Sharing knowledge and traditions, uniting people, encouraging community and solidarity</p>	<p>Abstract, symbolism, cultural, religion, ceremonial, uniting, solidarity, community</p>	<p>Ceremonial masks</p>
<p><b>10/25-29</b>  <b>Historical/cultural context connections</b></p>	<p><b>Can we dismiss the work of an artist or author just because we detest their politics?</b></p> <p><b>To what extent does the marketplace value of an artwork correlate with its quality?</b></p>	<p><b>Harlem Renaissance/Pop art</b> Movement, social issues, printmaking. Color and vibrancy an explosion of culture for the African American</p>	<p>Color, rhythm, expressionism Oppression, humanity, and equality, stylization, relevance</p>	<p>Music painting with movement</p>
<p><b>11/13-12/20</b> <b>Creating personal Exhibition Art</b></p> <p><b>CAS- Class guided Hand stitching of Fleece beanie hats to donate to the elementary students.</b></p>	<p><b>What does the artists statement say about your work? Does it open minds into an insight about the exhibitions?</b></p>	<p><b>Exhibition</b> – work on and complete projects for exhibition</p> <p>Mini lessons for those not attempting the particular art medium.</p> <p>Write rough draft of artist statement (deeper insight into your work)</p>	<p>Artist statement, insight, expression, developed composition</p>	<p>Personal Themed artwork</p>

		<p>Critique</p> <p>Journaling/comparative study research and typing</p> <p>Review of information</p> <p>Scanning pages</p>		
<b>1/3-1/20</b>		<p>Self paced</p> <p>What is an exhibition?</p> <p>How is it displayed?</p> <p>What is the reasoning behind the displays?</p>	Organized display	Personal exhibition projects
<b>1/21-3/10</b>		<p>Self paced</p> <p>Complete CS, PP, exhibition</p>		
<b>3/14-4/20</b>		<p>Exhibition</p> <p>Photos</p> <p>Submission of all assessments</p>		
<b>4/21-5/20</b>		<p>Experiment with Art</p> <p>Students teach students</p>		