

VISUAL ARTS SL

Topic/unit/assessment component	Contents	Allocated Time	Assessment instruments to be used	Resources	
		<p>One class is 95 mins.</p> <p>In one week there are 2(SL) + 3(HL) classes.</p>			
Year 1	What is Art?	<p>Exploration of what art is? How it's made? Who makes it? Who decides its art? Who judges it? Who puts it into a museum or gallery?</p> <p>Overview of "art" through the human history: its function and aesthetics.</p> <p>What is artistic identity?</p>	1 week	<p>HL and SL: Verbal discussions</p>	<ul style="list-style-type: none"> • How Art made the world (BBC Documentary);
	Introduction to Visual Journal	<p>Artist and journaling: uses of a sketchbook for a record of something; a diary or confessional or a study, or for brainstorming.</p> <p>Size A3 Sketchbooks</p> <p>How do artists today use the sketchbook/ journal</p> <p>Documenting ideas and linking to art history: exploring contemporary art practice</p>	1 week	<p>HL and SL: Journal</p> <ul style="list-style-type: none"> • Review of Art Elements and Principles of Design <p>–practical exercises</p> <ul style="list-style-type: none"> • Aesthetic Theories • How to judge art? • Purpose of Art <p>Discussions</p>	
	Photo Collage and Manipulation	<p>Hannah Höch and Dada exploration and invention of photomontage</p> <p>Use of montage as political critique: Use of media to distort print propaganda and communicate</p>	3 weeks	<p>Formative assessment with teacher and peer feedback as project unfolds.</p> <p>Paired + groups discussion and presentation of ideas</p> <p>Summative assessment of final</p>	<ul style="list-style-type: none"> • The Age of Collage: Contemporary Collage in Modern Art, Dennis Busch, Gestalten • The Age of Collage Vol. 2: Contemporary Collage in

		<p>opposing values and ideas</p> <p>Use of montage in Weimar Germany and anti-Fascist influence Acceptable appropriation/ what is copying verses commentary? What is plagiarism (IB guidelines) How to manipulate: commentary through cutting and pasting; weaving paper (paper weaver artist!)</p> <p>HL and SL: Project 1: Project: Use collage and/ or photo manipulations creatively/ combine <u>print media</u></p> <p>HL: Project 2: use collage and/ or photo manipulations creatively/ combine <u>digital media</u></p>		<p>outcome and reflective commentary using IB assessment criteria. Set criteria for each project so students can see how they can progress through the lesson Teacher feedback on journal</p>	<p>Modern Art, Dennis Busch, Gestalten</p> <ul style="list-style-type: none"> • Collage: Contemporary Artists Hunt and Gather, Cut and Paste, Mash Up and Transform, Daniella Krysa • Dada & Surrealism, Matthew Gale, Phaidon • Surrealist Art, Sarane Alexandrian, Thames and Hudson World of Art
	History of Photography and Camera Obscura	<p>Teacher led Introduction Framing; focus; depth of field exercises using digital cameras Introduction of “<i>Other/ otherness</i>” in art and specifically as a new idea in Post-Modernism Study of idea of <i>alternate identity</i> in the works of Claude Cahun, Cindy Sherman and David Bowie/ Ziggy Stardust</p> <p>HL and SL: Exercises: Digital photo shoots demonstrate framing, composition, point of view, depth of field</p> <p>Projects: HL and SL: Project: Portrait as Self Portrait as Other Portrait as alternate identity</p>	2 weeks		<ul style="list-style-type: none"> • Photography: History and Theory by Jae Emerling, Routledge; A History of Photography from 1839 to present, Steven Heller, Taschen • Materials: Photographers' Formulary 07-0091 Liquid Cyanotype Printing Kit • Magazines • paper, • digital camera

	<p>The Comparative Study</p>	<p>Comparative Study: Skills Introduction Comparative Study and strategies for creating screens; use of PowerPoint/ Photoshop/ Adobe Profession</p> <p>The Comparative Study: Making connections between Form and meaning in two different works of art. Example: Hokusai and Jeff Wall</p> <p>Making connections through subject matter, concept, context, medium or technique.</p> <p>Analysis of the cultural contexts of the selected pieces</p> <p>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)</p> <p>Interpretation of the function and purpose of the selected pieces (such as the meanings of motifs, signs and symbols used in the work)</p> <p>Evaluation of the material, conceptual and cultural significance of the pieces and the cultural contexts in which they were created.”</p> <p>Students develop DAIJ technique to analyze the formal visual qualities of the artwork/artifact selected.</p>	<p>5 weeks</p>	<p>Formative assessment with teacher and peer feedback as project unfolds. Paired + groups discussion and presentation of ideas Summative assessment of final outcome and reflective commentary using IB assessment criteria. Set criteria for each project so students can see how they can progress through the lesson Teacher feedback on journal</p>	<ul style="list-style-type: none"> • Themes in Contemporary Art: Visual Art after 1980, Jean Robertson, Oxford University Press; • Contemporary Art and Classical Myth, Edited by Isabelle Loring Wallace and Jennie Hirsh, Ashgate Publishing Company • Basic Human Anatomy: An Essential Visual Guide for Artists: Robert Osti • Photoshop (Creative Suite) • Student and classroom computer
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		<p>Students will review techniques of Photoshop and how to use for comparative study.</p> <p>Discussion: Expectations of finished work</p> <p>HL: 10-15 Screens which examine and compare three artworks from constrasting cultures + 3-5 screens which analyse how your work has been influenced by the above.</p> <p>SL: Screens which examine and compare three artworks from constrasting cultures</p> <p>Both SL and HL: 1 screen with your sources</p> <p>Practice Exercise:</p> <p>HL: Compare 4 works</p> <p>SL: Compare 2 works</p>			
	The Process Portfolio	<p>Introduction to The Process Portfolio Students are developing interest in thematic approached to making work</p> <p>Students question aspects of their own approach, confront inconsistencies or weak areas, larger questions in the work are addressed</p> <p>Discussion of IB expectations:</p> <p>HL: 13-25 screens showing experimentation and refinement of</p>	2 weeks	<p>Formative assessment with teacher and peer feedback as project unfolds. Paired + groups discussion and presentation of ideas Summative assessment of final outcome and reflective commentary using IB assessment criteria. Set criteria for each project so students can see how they can progress through the lesson and exercises Teacher and peer feedback on</p>	<ul style="list-style-type: none"> • Photoshop (Creative Suite) • Student and classroom computer

		<p>art making in a variety of media + must show at least 3 art making forms. SL: 9-18 screens + must show at least 2 art making forms.</p> <p>Exercises: HL: 2 screens SL: 1 screen</p>		journal	
	Textiles in Art and Craft	<p>Workshops for one week and 3 weeks to complete work</p> <p>Workshops look at aspects of Craft verses High Art; textile as “feminine” and textile as major component of contemporary art Embroidery</p> <p>HL Project: Create 2 works in 2 different media</p> <p>SL Project: create 1 work using one of the following media</p> <ul style="list-style-type: none"> • Textile dying using cyanotype process • Knitting and cement • crochet with plastic bags <p>Students select technique of interest and create work. Students document work using camera and Photoshop.</p> <p>Installation of work and “Artist Talk” for peers</p> <p>Group and one-on-one critique</p>	5 weeks	<p>Formative assessment with teacher and peer feedback as project unfolds. Paired + groups discussion and presentation of ideas Summative assessment of final outcome and reflective commentary using IB assessment criteria. Set criteria for each project so students can see how they can progress through the lesson Teacher feedback on journal</p> <p>Audience and group feedback</p>	<ul style="list-style-type: none"> • Books: Subversive Stitch; • Bauhaus Textiles: Women Artists and the Weaving World; • Beyond Craft: Art Fabric; • Radical Lace and Subversive Knitting • Materials: Crochet hooks, Knitting needles; embroidery hoops, sewing needles, thread, fabric, cement, plastic bags, plastic bottles • Class cameras, computer + Photoshop
	Sculpture	<p>Workshops for 1 week. Studio practice/ work 4 weeks</p>	5 weeks	Formative assessment with teacher and peer feedback as project unfolds.	<ul style="list-style-type: none"> • Book: Art Since 1945 (Oxford University Press)

		<p>Workshop: look at aspects of (sculpture since 1945)</p> <ul style="list-style-type: none"> • Found Art (Marcel Duchamp) • Sculpture Collages (Robert Rauschenberg) • Assemblages (Joseph Cornell) • Pop Art (Claes Oldenburg, Jasper Johns) • Mobiles (Alexander Calder) • Arte Povera <p>Independent research of contemporary sculptors and inclusion of research in Journal</p> <p>HL and SL Studio project: Production of a 3 dimensional assemblage/ sculpture/ mobile (for example with the use of found objects) Installation of work and “Artist Talk” for peers</p> <p>Group and one-on-one critique</p>		<p>Paired + groups discussion and presentation of ideas Summative assessment of final outcome and reflective commentary using IB assessment criteria. Set criteria for each project so students can see how they can progress through the lesson Teacher feedback on journal</p> <p>Group and one-on-one critiques</p> <p>Audience feedback</p>	<ul style="list-style-type: none"> • Online sources: MET Museum; MOMA;
	Drawing and Painting-Realism to Abstraction	<p>Workshop for 1 week, studio practice 4 weeks Workshops: look at WWII politics and contexts and development of the prioritization of expression over realism Look at Post WWII politics and context of artists: Pablo Picasso Otto Dix George Grosz Jackson Pollock Willem de Kooning Independent Research of Art Movements Independent Research of contemporary painters</p>	5 weeks	<p>Formative assessment with teacher and peer feedback as project unfolds. Paired + groups discussion and presentation of ideas Summative assessment of final outcome and reflective commentary using IB assessment criteria. Set criteria for each project so students can see how they can progress through the lesson Teacher feedback on journal</p> <p>Group and one-on-one critiques</p> <p>Audience feedback</p>	<ul style="list-style-type: none"> • Vitamin P; Vitamin D; Drawing Now: Between the Lines of Contemporary Art; Peter Doig; Neo Rauch; Online sources • Materials: paper, paint, paintbrushes, easels

		<p>Generating a series of realistic sketches, from which one develops an abstract composition</p> <p>HL Studio Project: produce artwork in the specific style of a chosen artist (painting, drawing or mixed media)</p> <p>SL: produce artwork in the specific style of a chosen artist (painting or drawing)</p>			
	Land Art/ Installation Art	<p>Workshops 1 week: Practice 3 weeks</p> <p>Workshops: look at History of Land art (1970- today); <i>The Document</i> (photograph or video) as gallery piece; work of Christo and use of factory; Contemporary land art and <i>craftivism</i></p> <p>HL and SL: Independent Research on Andy Goldsworthy's work or other artists who use natural materials or make their art part of the environment</p> <p>HL: Planning/ sketching/ constructing a model: Discuss individual ideas for studio group work</p> <p>HL and SL: Studio project (individual or group work): use natural materials to produce artworks –inspired by Andy Goldsworthy's work (for example installation/ outside sculpture on school grounds)</p> <p>Installation of work and "Artist Talk" for peers</p> <p>Group and one-on-one critique</p>	4 weeks	<p>Formative assessment with teacher and peer feedback as project unfolds.</p> <p>Paired + groups discussion and presentation of ideas</p> <p>Summative assessment of final outcome and reflective commentary using IB assessment criteria.</p> <p>Set criteria for each project so students can see how they can progress through the lesson</p> <p>Teacher feedback on journal</p> <p>Group and one-on-one critiques</p> <p>Audience feedback</p>	<ul style="list-style-type: none"> • Sculpture Since 1945; Ways of Seeing;

		Document work using Photoshop			
	Thematic Concerns of Artists	<p>Independent research of thematic concerns of artist</p> <p>HL and SL: Individual projects: personal relevant theme</p> <p>Students choose a theme and develop an idea into realization (each student defines a favourite art form/ media he/she wants to use)</p> <p>Use different media for creating an art work, using same theme as previously</p> <p>Exhibition Development: Installation of works; Artist Talk in front of peers</p>	6 weeks	<p>Formative assessment with teacher and peer feedback as project unfolds.</p> <p>Paired + groups discussion and presentation of ideas</p> <p>Summative assessment of final outcome and reflective commentary using IB assessment criteria.</p> <p>Set criteria for each project so students can see how they can progress through the lesson</p> <p>Teacher feedback on journal</p> <p>Group and one-on-one critiques</p> <p>Audience feedback</p>	<ul style="list-style-type: none"> • Exploring Art: A Global, Thematic Approach: Margaret Lazzari,;
	Reflection of the student as an artist/ Investigation Workbooks Preparation for exhibition	<p>Discussion: What makes something into a body of related work?</p> <p>HL and SL:</p> <p>Students Presentation of their Investigation Workbooks</p> <p>Prepare for exhibition</p> <p>Complete individual projects</p>	1 weeks	<p>Formative assessment with teacher and peer feedback as project unfolds.</p> <p>Paired + groups discussion and presentation of ideas</p> <p>Summative assessment of final outcome and reflective commentary using IB assessment criteria.</p> <p>Set criteria for each project so students can see how they can progress through the lesson</p> <p>Teacher feedback on journal</p> <p>Group and one-on-one critiques</p> <p>Audience feedback</p>	<ul style="list-style-type: none"> • Taking the Leap: Building a Career as a Visual Artist (The Insider's Guide to Exhibiting and Selling Your Art: Cay Lang, • The Artist's Guide: How to Make a Living Doing What You Love: Jackie Battenfield • Art Inc.: The Essential Guide for Building Your Career as an Artist: Jonathan Fields
	Students' Exhibition	<p>HL and SL: Students set up an exhibition displaying their artwork, including their Investigation workbooks</p>	2 weeks	<p>Set criteria for each project so students can see how they can progress through the lesson</p> <p>Teacher feedback on journal</p>	

				Group and one-on-one critiques Audience feedback	
Year 2	Developing a Theme Investigation Workbooks Process Portfolio	HL and SL: Creating a cohesive theme: Devise, develop and investigate a theme Individual research Understand/ refine individual approach to art PP: Skills refresher course	2 weeks	Formative assessment with teacher and peer feedback as project unfolds. Paired + groups discussion and presentation of ideas Summative assessment of final outcome and reflective commentary using IB assessment criteria. Set criteria for each project so students can see how they can progress through the lesson Teacher feedback on journal Group and one-on-one critiques	<ul style="list-style-type: none"> • Class computer • Powerpoint • Photoshop
	Critique of an exhibit Writing about art Intensive/ effective use of Investigation Workbooks	HL and SL: Fieldtrips to art studios of local artists or art galleries Invited artists visiting the school to introduce their work Comparison of exhibits, art forms, techniques and context of art Project inspired by art studio/ gallery/ museums exhibits or other researched art work	2 weeks	Formative assessment with teacher and peer feedback as project unfolds. Paired + groups discussion and presentation of ideas Summative assessment of final outcome and reflective commentary using IB assessment criteria. Set criteria for each project so students can see how they can progress through the lesson Teacher feedback on journal Group and one-on-one critiques Audience feedback	
	Exhibition Individual Student work	HL and SL: Students submit outline plans Independent research Student exhibition and talk Student review Exhibition plans	7 weeks	Formative assessment with teacher and peer feedback as project unfolds. Paired + groups discussion and presentation of ideas	

		Exhibition Individual Student work/ revise		Summative assessment of final outcome and reflective commentary using IB assessment criteria. Set criteria for each project so students can see how they can progress through the lesson Teacher feedback on journal Group and one-on-one critiques Audience feedback	
	Comparative Study	HL and SL: Complete Comparative Study: students select own artworks Mock Exam: students hand in CS	3 weeks	Formative assessment with teacher and peer feedback as project unfolds. Paired + groups discussion and presentation of ideas Summative assessment of final outcome and reflective commentary using IB assessment criteria. Set criteria for each project so students can see how they can progress through the lesson Teacher feedback on journal	
	Developing/Refining individual theme Proposal for final exhibits/ development of theme Documentation of thought processes and Research in Investigation Work books	HL and SL: Students examine their theme through several filters of thought Choose media preferences to produce personally relevant works of art that reveal evidence of the exploration of ideas that reflect cultural and historical awareness Develop a personal style Studio Project: Combining two cultures within a single piece of art work	4 weeks	Formative assessment with teacher and peer feedback as project unfolds. Paired + groups discussion and presentation of ideas Summative assessment of final outcome and reflective commentary using IB assessment criteria. Set criteria for each project so students can see how they can progress through the lesson Teacher feedback on journal Group and one-on-one critiques	

				Audience feedback	
	Process Portfolio	HL and SL: Complete and submit Process Portfolio	1 week	Formative assessment with teacher and peer feedback as project unfolds. Summative assessment of final outcome and reflective commentary using IB assessment criteria. Set criteria for each project so students can see how they can progress through the lesson Teacher feedback	
	Work on individual exhibits Artist statement Research / Investigation Workbook/ Sketchbook	HL and SL: Studio work: Students produce one studio work per month Focus on exhibit theme Exploration of ideas both visually and in writing (Investigation Work book) Illustration of journeys, ideas, experiences, and research Weekly critiques (in written form)	4 weeks	Formative assessment with teacher and peer feedback as project unfolds. Paired + groups discussion and presentation of ideas Summative assessment of final outcome and reflective commentary using IB assessment criteria. Set criteria for each project so students can see how they can progress through the lesson Teacher feedback on journal Group and one-on-one critiques Audience feedback	<ul style="list-style-type: none"> • Taking the Leap: Building a Career as a Visual Artist (The Insider's Guide to Exhibiting and Selling Your Art) • The Artist's Guide: How to Make a Living Doing What You Love
	Exhibition	HL and SL: Exhibition Individual Work Exhibition Hanging, photograph work and write Curatorial Rationale	4 weeks	Formative assessment with teacher and peer feedback as project unfolds. Paired + groups discussion and presentation of ideas Summative assessment of final outcome and reflective commentary using IB assessment criteria. Set criteria for each project so students can see how they can	

				<p>progress through the lesson Teacher feedback on journal</p> <p>Group and one-on-one critiques.</p>	
	Exhibition	<p>HL and SL: Exhibition Opening</p> <p>Finalize Curatorial text</p>	1 week	Summative assessment of final outcome and reflective commentary using IB assessment criteria.	
	Exhibition	<p>HL and SL: Upload all work for Assessment</p>	1 week	Summative assessment of final outcome and reflective commentary using IB assessment criteria.	
	Assessment	(April)			

1. Diploma Programme external and internal assessment components to be completed during the course

Visual Arts Journal: Internal Assessment (for school only) June
 Comparative Study: External Assessment- Upload all documents by last week March
 Process Portfolio: External Assessment- Upload all documents by last week March

2. Links to TOK

Topic	Link with TOK (including description of lesson plan)
Why are the arts important?	What is art: what is the function of art in society? During this lesson students will be encouraged to consider the value of art in global societies and how art becomes <i>art</i> .
Why is it important to fail in art?	The Sketchbook Workbook and Process Portfolio show students that art making is a process and artists do not always succeed in each project
Are some art mediums more political than others?	Collage: The use of collage is inherently political when the media is taken from a news source and used against that source.
What are the standards by which we judge art? Can we justify these standards and, if so, how?	Critique Sessions: Are we judging art through our own prejudices and interests? Students learn how to discuss artworks in terms of DAII process and learn to develop visual art language

3. Approaches to learning

Topic	Contribution to the development of students' approaches to learning skills (including one or more skill category)
Exhibition	Self-Management Skills: students develop the skills and strategies required to work independently in a balanced way to reach a desired outcome.
Studio Practice (Making work)	Communication Skills: through the application of creative skill students will consider and strive to use techniques to communicate a message to an audience.
Art History Investigations	Thinking Skills & Research Skills: based on an inquiry project students will develop a reasoned conclusion that has involved a variety of resources and analytical strategies.
Critiques	Social Skills: through classroom activities involving inquiry, discovery, research and art making, students will develop the ability to consider the work of others, to appreciate the opinions of other, to provide support and critical advice to others and to work collaboratively with others to reach a common goal.

4. International mindedness

Topic	Contribution to the development of international mindedness (including resources you will use)
From Realism to Abstraction	Through research students will understand how politics and cultural context shape new art movement or thematic concerns and how much art has undergone rapid development in a global context. Students will look at work from a variety of movements while considering their cultural and social impact for example the reaction against realism and its appropriation by the Nazi party to impart Nazi ideals; and its resulting reaction and rejection from Abstract Expressionist painters who wished to see their work as pure emotion instead of propaganda.
Textiles	Through the research of different textile techniques styles from around the world students will appreciate the role/purpose and importance of traditional technique. Students will observe and create art influenced by different traditions and cultures in order to develop a deeper understanding.

5. Development of the IB learner profile

Topic	Contribution to the development of the attribute(s) of the IB learner profile
Comparative Study	Thinkers: through the investigation and comparison of 2 distinct art pieces styles students will apply skills and techniques creatively to solve problems and reach a reasoned decision.
Themes in Art	Inquirers: by using their natural curiosity students will research and explore artists/ movements and art works from other cultures and develop an interest in learning more.
Studio Practice/ Art making	Communicators: through the process of creating art students will develop the skills and techniques to communicate a message / feeling or concept
Comparative Study, Journal	Principled: by employing research skills that embody integrity and honesty students will show respect for art of different cultures. They take responsibility for their own learning through independent research.
Studio Practice, Exhibition	Open-minded: through the discovery of art from different cultures students will develop an understanding of the value of art in their own culture and that of others.
Exhibition, Critique, Studio Practice	Caring: through the process of art making students will show empathy, compassion and support for artists of different abilities.
Exhibition, Critique, Studio Practice	Risk-takers: students will approach the situation of live artist talks and group critiques with a positive attitude and a desire to embrace the experience with a view to learn and develop from the experience, regardless of the outcome.
Exhibition, Critique, Studio Practice	Balanced: students will understand the importance of intellectual, physical and emotional balance in order to achieve personal and collective progress
Exhibition and Critique	Reflective: students will give thoughtful consideration to their completed work; strengths and weaknesses are evaluated in a manner so as to see on-going future development.

6. Facilities and equipment

- Dedicated classroom space with exhibition possibilities
- Mac computer (graphics, this is an art standard in universities and colleges)
- Adobe Creative Suite Software
- Acrylic paint
- Windsor and Newton coloured inks
- paper
- glue
- Dedicated Art library
- resource textbooks and books
- bulldog clips
- **Photographers' Printing Kit**
- **Studio easels**
- **Canvases**
- **Dedicated space for exhibition work to be displayed**
- **A3 sketchbooks**
- **A4 sketchbooks**
- **Art 21 dvd set**