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	Visual Art		
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Name of the teacher who completed this outline	Krista Baker	Date of IB training	17-19 February 2017
Date when outline was completed	Originally 09-19-2016 Updated 05-08-2021	Name of workshop <i>(indicate name of subject and workshop category)</i>	Category 2 Visual Arts

* All Diploma Programme courses are designed as two-year learning experiences. However, up to two standard level subjects, excluding languages ab initio and pilot subjects, can be completed in one year, according to conditions established in the *Handbook of procedures for the Diploma Programme*.

1. Course outline

	<p>Topic/unit/assessment component</p> <p>(as identified in the IB subject guide)</p> <p><i>State the topics/units/assessment components in the order you are planning to teach them.</i></p>	<p>Contents</p>	<p>3</p> <p>4</p>		
Year 1	<p>Object Study Art making practice Critical Investigation Process Portfolio</p>	<p>takes students through an exploration of an object and even includes a critical investigation of other works of art that have the object represented. The exploration and experimentation leads to a final resolved piece.</p> <p>**This unit will be developed to include drawing from observation, tonal studies, etc., to be included at a more in depth level.**</p>	4 weeks or 16 hrs @ HL or 12 hrs @ SL	<p>(PP): A, B A Skills, techniques and processes B Critical investigation</p>	<p>Communication: The audience is also explicitly taught art critique methods and the artist is given an opportunity to give and receive feedback prior to a final presentation.. At the end of the this unit, students present their final, resolved work as a result of their exploration. Here they communicate artistic intent, successes, weaknesses, etc. This assignment is scaffolded for explicit teaching of the presentation skills.</p>
	<p>OR Proper Drawing Unit focusing on foreshadowing (using own photography), grid method, value scale, etc.</p>				
	<p>Lines Linoleum Art making Theoretical Curating Exhibition Process Portfolio</p>	<p>The main area of focus technically is Lino block printing. This inherently lends itself to exploration of line, texture, pattern, contrast, etc. We will also focus on using art terminology to describe the works we see and create. The concept of originality will be explored in that students cannot simply choose an image from the web, copy it, and create the lino cut. Instead they can find a element or principle of art they are attracted to within a lino cut artists' work and they will use that idea/technique to inspire their own work.</p>	4 weeks or 16 hrs @ HL or 12 hrs @ SL	<p>(PP): A, D A Skills, techniques and processes D Reviewing, refining and reflecting</p>	<p>Thinking-transfer thinking: One of the learning experiences is to find artists who use line in a way that the student finds intriguing. They are to analyze the result/conclusion of how a particular line use emphasises certain emotions or feelings. They are then asked to mimic a certain "type" of line in their own work, but in a different way, thus transferring the ability to identify a formal quality to being able to apply it to their own work.</p>
	<p>Watercolor Art making Theoretical Process Portfolio Critical investigation</p>	<p>Students learn the basic techniques of watercolor (and observational drawing) and are encouraged to experiment more to develop their skills. Artist-referencing is used to develop skills and techniques as well as appreciation for the artist's intent and choices.</p> <p>A focus will be paid to the arts journal and using Assessment Criteria (for the PP) as the titles and headings so they have a clear connection to the course expectations, and be able to identify what they're doing at any given moment.</p> <p>An initial exploration will lead to an open ended task that will ask students to consider what watercolor lends itself to in terms of conceptual or visual communication and where they would like to take this media in order to create a final resolved work consistent with their own artistic intent.</p>		<p>PP): A Skills, techniques and processes B Critical investigation C Communication of ideas and intentions D Reviewing, refining and reflecting E Presentation and subject-specific language</p>	<p>Self-management-affective. Many students find that painting has a calming or find that it is even cathartic. This is explicitly pointed out so that students might be able to identify the feeling and perhaps decide to use it as a technique for finding balance in their life. It could be pointed out that developing their art skills <i>outside of the DP subject visual arts</i> could be beneficial and done for CAS.</p>
	<p>Appropriation in Art Art-Making Exhibition-mini</p>	<p>What is appropriation? Why appropriate intentionally? Critically investigate others who have worked with appropriation. Find an issue you disagree with and make art that sends a message, using appropriation and found objects.</p> <p>What is "found object", "readymade" "assemblage" or "art as concept". How do artists' create political art?</p> <p>Curate a virtual exhibition of appropriated artworks, complete with CR and Exhibit text</p>	10 weeks @30 hrs SL or 40 HL	<p>(Exhib): B, C, D B Technical competence C Conceptual qualities D Curatorial practice</p>	<p>Self-Management: Reflective Review, refine, reflect: this is a large part of curatorial practice. The student must consider "Why do I want to show just these specific works?" what is it that brings these works together? How are they different? How does the way they are different help the audience think about their relationship in other ways?</p>

	Comparative study Continue Art Making: Drawing or Digital	<p>"Learning to Analyze" scaffolds student approach to this. We focus on one criteria at a time. With this, we look at examples, and draft slides for CS so an entire draft CS is mostly complete by June 12th.</p> <p>At the same time, mini-inspired studies are being done so practical art skills aren't fading.</p>	Apr 29-June 12 (further work done on own time in Aug-Sep in Year 2)	<p>(CS):</p> <p>A Identification and analysis of formal qualities</p> <p>B Analysis and understanding of function and purpose</p> <p>C Analysis and evaluation of cultural significance</p> <p>D Making comparisons and connections</p> <p>E Presentation and subject-specific language</p> <p>F (HL only) Making connections to own art-making practice</p>	<p>Research-media literacy and information. It is necessary as part of the CS process to find scholarly sources that have written about the works of art chosen. We specifically look at how art critics/art historians <i>write about</i> art. How do they talk about art? What language is used?</p> <p>A preparation for this was done prior in the mini-CS, now students are expected to apply/transfer that knowledge for their own process of research.</p>
Year 2	Comparative Study, Continued	<p>Over summer, students have worked on at least 1 fully resolved work of art. HL students work with something inspired by the CS.</p> <p>Students are reminded of the art-making forms table and the requirements of the PP.</p>	Aug 12-Aug 30.	(CS): A, B, C, D, E	
	New Methods workshop Exhibition Working on art making! Exhib Text Curatorial Rationale	<p>We explore what "coherent body of work" means. We delve into at least 1 new art making forms to expand skills/increase process/increase art making forms through workshops. In 2020-2021 I plan to look at lens-less photography by using photographic paper and the chemicals for film development: Developer, Fixer, Stop bath. We will use different methods of resist and experiment methodically to create an intended but also somewhat spontaneous result.</p> <p>Then, students choose 1 media they are best in and work to excel and stretch their skills and work with that for a bit of time.</p> <p>This may need to be done through video tutorial or help by me or by calling in experts.</p> <p>All work must be documented!</p> <p>Finally, the remainder of time is spent simply preparing a "coherent body of work" to exhibit. The idea is that the time spent initially with workshops or developing one's best media has also contributed towards the exhibition body of work in some way.</p>	Sept--Mid Dec (exhib during JulKul?)	<p>(Exhib):</p> <p>A Coherent body of works</p> <p>B Technical competence</p> <p>C Conceptual qualities</p> <p>D Curatorial practice</p>	
	Final art making unit Process Portfolio	<p>Depending on the art making table and media explored, students may have one media left to work with and document in their PP.</p> <p>An option for 2020-2021 is low relief sculpture using found objects.</p>	Jan 7 – Feb 13		
	Process Portfolio	Curating/designing the actual PP for submission to IB.	Feb 15 to April 23	<p>(PP):</p> <p>A Skills, techniques and processes</p> <p>B Critical investigation</p> <p>C Communication of ideas and intentions</p> <p>D Reviewing, refining and reflecting</p> <p>E Presentation and subject-specific language</p>	

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

Briefly explain how and when you will work on them. Include the date when you will first introduce the assessment components to your students. Explain the different stages and timeline and how students will be prepared to undertake both.

EA and IA Info/Timeline :

EA : PP : August DP 1 : Introduce all assessment components (EA and IA). Weight on Process Portfolio since it drives the course. Begin curating own PP Feb 15. Done by April 23. Submit to IB by April 30.

EA : CS : Mid-Late April DP 1 : Focus entirely on Comparative study until mid June. Highly scaffolded so each component is taught, structured, scaffolded. A draft version is ready by end of DP 1, June. Final internal due date : End of August. Submit to IB by April 30.

IA : Exhibition start full on in Sept 1 Hold actual Exhibition Dec 21ish. Submit to IB by April 20. The idea is that they fully develop their own coherent body of work after having explored a number of media scaffolded by teacher prior. During « Exhibition » work, the idea is they can choose the media they work with and develop their skills fully to resolved works of art. It's approx 6 months of being able to work in a focused way towards their exhibition.

3. Links to TOK

You are expected to explore links between the topics of your subject and TOK. As an example of how you would do this, choose one topic from your course outline that would allow your students to make links with TOK. Describe how you would plan the lessons.

Topic	Link with TOK (including description of lesson plan)
Authority Authorship/artist intent	Who gets to say what « good » art is ? Who are the authorities in the arts world ? Thinking of Roland Barthes' essay « Death of the author » we might also consider, does it matter what the artists' intent is/was ?

5. International mindedness

Every IB course should contribute to the development of international-mindedness in students. As an example of how you would do this, choose one topic from your outline that would allow your students to analyse it from different cultural perspectives. Briefly explain the reason for your choice and what resources you will use to achieve this goal.

Topic	Contribution to the development of international mindedness (including resources you will use)
Comparative Study	In the Visual arts course International Mindedness as a concept is already highly supported particularly through the assessment component of the Comparative Study. As part of criteria for success, students choose 3 artworks, 2 of which are from differing cultural contexts. Through their research, students will come to understand how an artists' cultural context can affect the visual product as well as the intended or unintended function and purpose.

6. Development of the IB learner profile

Through the course it is also expected that students will develop the attributes of the IB learner profile. As an example of how you would do this, choose one topic from your course outline and explain how the contents and related skills would pursue the development of any attribute(s) of the IB learner profile that you will identify.

Topic	Contribution to the development of the attribute(s) of the IB learner profile
Reflective	Students keep an arts journal throughout the course which ultimately becomes curated to create the Process Portfolio, one of the 3 assessment components. Being reflective is therefore an ongoing process in the students' development as an artist. As teacher, I provide guidance reflection questions continually and encourage students to respond to those prompts and of course, to develop their own reflective practices.

7. Facilities and equipment

The teaching of this subject requires facilities and equipment to ensure a successful teaching and learning process. Describe the facilities and equipment that you have in your school to support the development of the course. Include any plans to further develop them and indicate the timeline.

The school has two rooms that are suitable for working with art-making. The art teacher has a library of exhibition texts, art textbooks, etc. after having spent some time working at the Philadelphia Museum of Art. Therefore, I have access to texts of high academic quality. There are other trained art teachers at the school that we can collaborate with, and even a building and industry department who is happy to share materials or resources. We of course have all the basic art materials and resources in the Visual Arts and Technical rooms. (acrylics, oils, brushes, easels, chalks, charcoal, clay, kiln, 3d printer, photography lab, etc.)

8. Resources

Describe other resources that you and your students may use at school, whether there are plans to improve them and by when. Include any resources from the outside community that may contribute to a successful implementation of your subject.

Resources vary from year to year, depending on what art making forms we will do. I like to keep the content flexible so that students have an influence over what we will focus on : either through their own interest or perhaps depending on their prior knowledge and the level of scaffolding they need to build up skills. Factored into this is also the concept of sustainability, I prefer to re-use materials as much as possible or make use of materials we already have. The school is well-equipped with two rooms suitable for art-making and resources are easy to order.

This portion of the course outline highlights our IB practices. Each section gives a taste or example of how we meet the IB standards and practices in our program.

Inquiry (Approaches to Teaching 1)

You will be given opportunities to follow your interests, actively explore, or make your own choices in certain circumstances: *The course requires you to work with at least 3 art making forms if you are HL and 2 if you are SL. While we will do some techniques together as a class so we can learn or develop a technique, you are otherwise able to choose for yourself which techniques you wish to pursue, with the only restriction being what materials we have in the room or have the ability to order. Also, once a technique is introduced, the level to which you develop it further or not is also up to you.*

If you are very interested in this subject, you might wish to have certain CAS experiences that are quite connected to this subject. Some examples are:

You can learn a new or practice an art technique outside of school so long as you meet one of the 7 learning objectives. If you are particularly talented in an area (or want to challenge yourself) you can run a workshop with younger students to teach them a technique. This could also be considered a service if, through investigation, you learn it is something the community would appreciate or benefit from.

Conceptual focus (Approaches to Teaching 2)

Research shows that when learning focuses on conceptual understanding, the learning is richer and more sustained. Here are some examples of places in the course where we work rather explicitly to develop conceptual understanding: *The course weaves art history/theory with practical work, the interloop of the two help to strengthen conceptual understanding. For example, when you closely observe another work of art and create a thumbnail sketch of it, you begin to appreciate the artist's choices in the composition. You begin to understand artistic intent better at the same time you understand how an artist intentionally manipulates elements of art to create a desired affect.*

*During the process of the comparative study, you will research the function and purpose of the works of art you have chosen, this will also get you to think more deeply about the **why** behind artworks and what purpose they might fulfil, whether intended or unintended.*

Local and/or Global links (Approaches to Teaching 3)

Global relevance is at the heart of the DP curriculum, within nearly every subject guide, the content is already baked in. But here are some of the local links we will make in our subject:

(if you'd like to highlight global links, go for it)

Collaboration (Approaches to Teaching 4)

Sometimes what you will be learning will be linked to another subject area and sometimes we as teachers like to collaborate to articulate those links for you, we find it can make learning more meaningful. How we do this may vary from year to year, but here is an example of places in the curriculum where you might find that we will work in an interdisciplinary fashion:

We will also collaborate, you and I as the teacher on certain parts of the course. Some examples are:

And there will be times you collaborate with your classmates, such as:

Removal of barriers to learning: (Approaches to Teaching 5)

We all have our strengths and areas to develop. If you are experiencing some form of barrier to your learning, here's what I expect you will do: *You will tell me as soon as possible if you feel you don't fully understand something or if you would like some explanation/clarification or other form of support. Some students who take art will say "I'm not good at drawing" and that does not need to be a barrier. There are techniques an artist can use to support the vision or compositions they wish to create. You are not required to have to draw, either, also you will benefit from practicing and developing some basic drawing skills – for purpose of planning and sketching ideas at the very least. After that, you can use other media to make your creations. We have the technology and tools we need to develop you as an artist no matter what point you are starting from.*

If I or another teacher detects that there might be a barrier to your learning, we will follow our [Inclusion Policy](#).

Varied assessment (Approaches to Assessment 2)

These are the kinds of assessments used in this course (*prior to official IB assessments and including mocks*) :

Formative assessments: *In DP year 1, you will be asked to share your process work in the form of pictures and reflections. You will be asked to present your work in progress and look at and feedback to others' works in progress. I tend to adjust the formative assessment based on what I'm seeing in the classroom and tailor the assessments based on what I can see we need to develop further. When I see something needs further development, I give time for practice and development, and then ask for a final version which will typically be a summative assessment.*

Summative assessments allow for you to **consolidate your learning**, some examples of summative assessments in this course are:

Resolved works of art in DP year 1

Critical investigation(s) in DP year 1

Here is some information about how your work will be marked or assessed:

I will always assess your work based on the assessment criteria found in the subject guide. I adapt the criteria so it is task specific. Depending on what we are working with, you will be assessed on. The criteria are listed above in the course outline.

Feedback (Approaches to Assessment 1)

You can expect to receive feedback from me on formative and summative assessments in this way: *I usually ask that you submit "screens", photographs, and text to complement the visual work. It is usually posted in Managebac with the instructions. It could be that we begin to use TEAMS more and that I have the assignment posted in our Team instead. I use the feedback feature in either TEAMS or Managebac to write comments to you, or record myself speaking. Feedback happens during class time as well as I circulate around the room to see everyone's work in progress.*

You will also have an opportunity to give feedback to me in this subject, here is how: *You can tell me directly if something is working well or not so well. If you feel a bit uncertain about approaching me, you can inform your mentor to pass the message to me, or, you can leave me anonymous feedback in a letter, for example. At the end of each school year, the school will provide a survey on which you can also leave feedback.*

To get to know our Assessment Policy in better detail, you can find it [here](#).

