

New and Revised Course Descriptions

New Course Curriculum Format

*This form should be attached to the **New Course Adoption Proposal** form and should be written like an overview of a curriculum map.*

Course Name: IB Visual Arts SL/HL		Grade Level: 11/12	Contact: Julia Woodrow
Content Area: Fine Arts		Grade level (s)	Credit: 1.0 (SL); 2.0 (HL)
Standards: Visual Arts in Context: Theoretical Practice Students will examine and compare the work of artists from different times, places and cultures, using a range of critical methodologies, considering the cultural contexts influencing their own work and the work of others. Students should develop the ability to research and analyze art-making practices from a variety of cultural contexts and to make informed comparisons between them. Students will be guided through the process of critical analysis, identifying and critiquing the formal qualities of a range of artworks, objects and artifacts from a range of origins. They	Learning Targets: <ul style="list-style-type: none"> • I can examine and compare the work of artists from different cultural contexts. • I can consider the contexts influencing my own work and the work of others. • I can make art through a process of investigation, thinking critically and experimenting with techniques. • I can apply identified techniques to my own developing work. • I can develop an informed response to work and exhibitions that I see and experience. 	Topic/Unit: Visual Arts in Context The visual arts in context part of the syllabus provides a lens through which students are encouraged to explore perspectives, theories and cultures that inform and influence visual arts practice. Students should be able to research, understand and appreciate a variety of contexts and traditions and be able to identify links between them. Through the visual arts in context area, students will (in practice):	Assessment Strategies: Formative In addition to daily/ongoing conferences between students in the process of creating work of art, throughout the course students will be required to maintain a visual arts journal. This is their own record of the two years of study and should be used to document: <ul style="list-style-type: none"> • the development of art-making skills and techniques • experiments with media and technologies • personal reflections • their responses to first-hand observations • creative ideas for exploration and development • their evaluations of art practices and art-making experiences

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<p>will interpret the function and purpose of works, evaluate their significance within the cultural contexts in which they were created, and compare and contrast different pieces, demonstrating that they are able to articulate their understanding in both visual and written forms. Within the “cultural context”, students will be encouraged to consider the historical, political, social, aesthetic and intellectual contexts from which art can evolve and to which it can contribute.</p> <ul style="list-style-type: none"> ● how to begin critiquing artworks, with reference to various cultural contexts, differing art forms and artists ● art history including an overview of developments and movements from earliest times to the present day, with accompanying contextual background (such as historical and sociopolitical influences, cultural and technological achievements and events) ● how to identify and engage with available primary secondary sources such as 	<ul style="list-style-type: none"> ● I can begin to formulate personal intentions for creating and displaying my own artworks. <p>Literacy Targets:</p> <p>I can cite specific visual and textual evidence to support my analysis of works of art.</p> <p>I can determine the theme or idea behind a work of art.</p> <p>I can follow precisely a complex multistep procedure when performing art-making techniques.</p> <p>I can determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in the context of visual arts.</p> <p>I can analyze how an artist structures information or ideas into categories or hierarchies.</p> <p>I can analyze the artist’s purpose in providing an artist’s statement, identifying important issues that remain unresolved.</p> <p>I can integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a</p>	<ul style="list-style-type: none"> ● be informed about the wider world of visual arts and they will begin to understand and appreciate the cultural contexts within which they produce their own works ● observe the conventions and techniques of the artworks they investigate, thinking critically and experimenting with techniques, and identifying possible uses within their own art-making practice ● investigate work from a variety of cultural contexts and develop increasingly sophisticated, informed responses to work they have seen and experienced. 	<ul style="list-style-type: none"> ● their responses to diverse stimuli and to artists and their works ● detailed evaluations and critical analysis ● records of valued feedback received ● challenges they have faced and their achievements. <p>Students should be encouraged to find the most appropriate ways of recording their development and have free choice in deciding what form the visual arts journal should take. The aim of the visual arts journal is to support and nurture the acquisition of skills and ideas, to record developments, and to critique challenges and successes. It is expected that much of the written work submitted for the assessment tasks at the end of the course will have evolved and been drawn from the contents of the visual arts journal</p> <p>Summative</p> <p>Comparative Study: 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. Students must examine and compare at least three pieces, at least two of which should be by different artists. The works selected for comparison and analysis should come from contrasting cultural contexts. Students use research and inquiry skills to investigate and interpret the</p>
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<p>galleries, libraries and working artists</p> <ul style="list-style-type: none"> ● how to identify and discuss the formal qualities of particular works ● models for analyzing, critiquing, interpreting and deconstructing artworks ● specialist art vocabulary and terms <p>Visual Arts in Context: Art-making Practice</p> <p>Students will make art through a process of investigation, thinking critically and experimenting with techniques, applying identified techniques to their own developing work. Students will be given the opportunity to experiment with art-making practices they have identified in their research and their analysis of art-making practices from a variety of cultural contexts. They should engage with artists and artworks that particularly inspire them and experiment with the skills, media, materials, techniques and processes involved. These can take the form of simple transcriptions, through which the students seek to find out how</p>	<p>question or solve a problem in the visual arts.</p> <p>I can synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept within the visual arts, resolving conflicting information when possible.</p> <p>I can respond imaginatively to the expressive qualities of works of the visual arts.</p> <p>I can experience the visual arts critically through analyzing works of art.</p> <p>I can understand and use visual arts vocabulary to become a literate visual artist.</p>	<p>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. Students 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:</p> <ul style="list-style-type: none"> ● carry out research from a range of different sources ● analyze 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. ● compare the selected pieces, identifying links in cultural context, formal qualities, function, purpose, material, conceptual and cultural significance
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<p>particular elements of artworks have been created or how specific effects have been achieved, or more in-depth studies through which students follow a process through to creating a larger body of work inspired by the artist, artwork or artifact. To enable students to develop proficiency in their own preferred areas of expertise as they progress through the course, they will be exposed to a breadth of contrasting skills, techniques, media, production processes, materials and practices and incorporate these into their own repertoire of art-making strategies.</p> <ul style="list-style-type: none"> ● the use of particular media (such as oil painting, ink drawing, clay modeling, digital techniques and so on) with reference to particular artists ● the historical and technological changes and developments of particular media and techniques ● theory lessons (such as color theory, history of pigments and so on) <p>Visual Arts in Context: Curatorial Practice</p>			<ul style="list-style-type: none"> ● present a list of sources used during the study. <p>Process portfolio: Students submit carefully selected materials which demonstrate their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the course. The work, which may be extracted from their visual arts journal and other sketch books, notebooks, folios and so on, should have led to the creation of both resolved and unresolved works. The selected process portfolio work 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. They should be carefully selected to match the requirements of the assessment criteria at the highest possible level.</p> <p>The work selected for submission should show how students have explored and worked with a variety of techniques, effects and processes in order to extend their art-making skills base. This will include focused, experimental, developmental, observational, skill-based, reflective, imaginative and creative experiments which may have led to refined outcomes. Students:</p> <ul style="list-style-type: none"> ● explore and work with a variety of techniques, technologies, effects and processes in order to extend their
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<p>Students will develop an informed response to work, with students beginning to formulate personal intentions for creating and displaying their own artworks.</p> <p>Students will develop their own informed individual responses to work and exhibitions they see and experience. They should begin to formulate their own intentions for making original artworks and identify inspirations from a variety of different sources. Students should be capable of clearly expressing their own unique voice through their art-making.</p> <ul style="list-style-type: none"> ● guided visits to local galleries and community arts initiatives, with particular attention to the curatorial aspects and to identifying individual artists' purposes, influences and inspirations through their artist statements ● the use of transcription as a valid learning tool and the role of appropriation in visual arts work 			<p>skills base, making independent decisions about the choices of media, form and purpose that are appropriate to their intentions</p> <ul style="list-style-type: none"> ● reflect on their own processes as well as learning about the processes of experimenting, exploring, manipulating and refining the use of media in a variety of ways ● develop a body of work that evidences investigation, development of ideas and artworks and demonstrates a synthesis of ideas and media. <p>Exhibition: Students submit for assessment a selection of resolved artworks for 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 to realize their intentions. Students also evidence the decision-making process which underpins the selection of this connected and cohesive body of work for an audience in the form of a curatorial rationale.</p> <p>During the course students will have learned the skills and techniques necessary to produce their own independent artwork in a variety of media. In order to prepare for assessment in this component, students will select the required number of pieces to best match the task requirements and demonstrate their highest achievement. SL students select</p>
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			<p>4–7 artworks for submission while HL students select 8–11 artworks for submission.</p> <p>The final presentation of the work is assessed in the context of the presentation as a whole (including the accompanying text) by the teacher against the task assessment criteria.</p> <p>For the exhibition task students select and present their own original resolved artworks which best evidences:</p> <ul style="list-style-type: none">● technical competence● appropriate use of materials, techniques, processes● resolution, communicating the stated intentions of the pieces● cohesiveness● breadth and depth● consideration for the overall experience of the viewer (through exhibition, display or presentation). <p>Students will be assessed on their technical accomplishment, the conceptual strength of their work and the resolution of their stated intentions. To support their selected resolved artworks, students also submit:</p> <ul style="list-style-type: none">● exhibition text which states the title, medium, size and a brief outline of the original intentions of each selected artwork● two photographs of their overall exhibition. While the photographs
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			<p>will not be used to assess individual artworks, they may give the moderator insight into how a student has considered the overall experience of the viewer in their exhibition. Only the selected artworks submitted for assessment should appear in the exhibition photographs.</p>
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<p>Standards:</p> <p>Visual Arts Methods: Theoretical Practice</p> <p>Students will learn different techniques for making art, investigating and comparing how and why different techniques have evolved and the processes involved. Students will look at different practices for making art from a variety of cultural contexts. They will investigate how different techniques and practices have evolved and through this be able to articulate an understanding of the range of possible approaches to creating original artwork.</p> <ul style="list-style-type: none"> ● how processes in art have changed and how media or techniques have developed 	<p>Learning Targets:</p> <ul style="list-style-type: none"> ● I can attempt and improve my skills in different techniques for making art. ● I can investigate and compare how and why different techniques have evolved and the processes involved. ● I can experiment with diverse media and explore techniques for making art. ● I can develop concepts through processes that are informed by skills, techniques and media. ● I can evaluate how my ongoing work communicates meaning and purpose. 	<p>Topic/Unit:</p> <p>Visual Arts Methods</p> <p>The visual arts methods part of the syllabus addresses ways of making artwork through the exploration and acquisition of skills, techniques and processes, and through engagement with a variety of media and methods.</p> <p>Through the visual arts methods area, students will (in practice):</p> <ul style="list-style-type: none"> ● understand and appreciate that a diverse range of media, processes, techniques and skills are required in the making of visual 	<p>Assessment Strategies:</p> <p><i>Please see Assessment Strategies for Unit 1: Visual Arts in Context</i></p>
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<p>or technologically evolved over time</p> <ul style="list-style-type: none"> • art genres, styles, regional schools and associations • how to access the range of media, techniques and equipment available to students within the art department and elsewhere within the school • how to access expertise available to students, within the school and locally (such as local practising artists, the areas of special interest of art department staff and other relevant staff expertise in ICT, design technology and so on) as well as in practical guides (such as books, audio-visual material and so on) which deal with specific techniques <p>Visual Arts Methods: Art-making Practice</p> <p>Students will experiment with diverse media, exploring techniques for making art and developing concepts through processes that are informed by skills, techniques and media.</p>	<ul style="list-style-type: none"> • I can consider the nature of “exhibition” and think about the process of selection and the potential impact of my work on different audiences. <p>Literacy Targets:</p> <p>I can cite specific visual and textual evidence to support my analysis of works of art.</p> <p>I can determine the theme or idea behind a work of art.</p> <p>I can follow precisely a complex multistep procedure when performing art-making techniques.</p> <p>I can determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in the context of visual arts.</p> <p>I can analyze how an artist structures information or ideas into categories or hierarchies.</p> <p>I can analyze the artist’s purpose in providing an artist’s statement, identifying important issues that remain unresolved.</p> <p>I can integrate and evaluate multiple sources of information presented in diverse</p>	<p>arts, and how and why these have evolved</p> <ul style="list-style-type: none"> • engage with the work of others in order to understand the complexities associated with different art-making methods and use this inquiry to inspire their own experimentation and art-making practice • understand how a body of work can communicate meaning and purpose for different audiences. 	
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<p>Students should experiment with a variety of different media, techniques and processes that are appropriate to their own contexts, conceptual development and intentions.</p> <ul style="list-style-type: none"> ● the practice of making art in two-dimensional forms, three-dimensional forms and lens-based, electronic and screen-based forms with particular reference to the historical development of processes and techniques and different cultural and traditional uses of these ● exploration of digital means of capturing art-making practice as it occurs and creating a record of experimentation and exploration with acquired skills <p>Visual Arts Methods: Curatorial Practice</p> <p>Students will evaluate how their ongoing work communicates meaning and purpose, considering the nature of “exhibition” and thinking about the process of selection and the potential impact of their work on different</p>	<p>formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem in the visual arts.</p> <p>I can synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept within the visual arts, resolving conflicting information when possible.</p> <p>I can respond imaginatively to the expressive qualities of works of the visual arts.</p> <p>I can experience the visual arts critically through analyzing works of art.</p> <p>I can understand and use visual arts vocabulary to become a literate visual artist.</p>		
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<p>audiences. Students should reflect upon their developing work with particular focus on how the intended meaning and purpose are communicated. Students will identify opportunities for further development in the work being undertaken. Students will consider the nature of “exhibition” and consider the role and functions of galleries and museums. They should critique their successes and failures in relation to their intentions and consider how their developing work might impact on an audience if presented for public display.</p> <ul style="list-style-type: none">• how artists put together exhibitions of their own work, with particular emphasis on deciding what to include, what to leave out and why looking at and critiquing exhibition reviews in journals• the ethics of museums and curatorial artifacts• the process of art projects from inquiry and ideas, action and development, application of techniques to concepts, through to evaluation and reflection			
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<p>upon work in progress and/or final product</p> <ul style="list-style-type: none"> • how to critique in terms of meaning, purpose and success in communication of the idea(s) and development of technique 			
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Standards:	Learning Targets:	Topic/Unit:	Assessment Strategies:
<p>Communicating Visual Arts: Theoretical Practice</p> <p>Students will explore ways of communicating through visual and written means, making artistic choices about how to most effectively communicate knowledge and understanding. Students will identify how their own work or that of others fulfills stated intentions and what meanings are communicated and how. They will understand that the concept of an exhibition is broad and encompasses many variables. They will investigate where and why finished pieces are selected for public display, explore the role of the curator and curatorial practices, and begin to understand and appreciate the</p>	<ul style="list-style-type: none"> • I can explore ways of communicating through visual and written means. • I can make artistic choices about how to most effectively communicate knowledge and understanding. • I can produce a body of artwork through a process of reflection and evaluation, showing a synthesis of skill, media and concept. • I can select and present resolved works for exhibition. • I can explain the ways in which the works are connected. 	<p>Communicating Visual Arts</p> <p>The communicating visual arts part of the syllabus involves students investigating, understanding and applying the processes involved in selecting work for exhibition and public display. It engages students in making decisions about the selection of their own work.</p> <p>Through the communicating visual arts area, students will (in practice):</p> <ul style="list-style-type: none"> • understand the many ways in which visual arts can communicate 	<p><i>Please see Assessment Strategies for Unit 1: Visual Arts in Context</i></p>

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<p>decision-making process involved in communicating with audiences and presenting work. Students will consider the impact that diverse modes of presentation can have on an audience or viewers.</p> <ul style="list-style-type: none"> the role of the curator and curatorial practices through visits to galleries and artists' studios, reviewing catalogues for local exhibitions, presentations by visiting artists and exploration of alternative display spaces, supported by individual research with entries in the visual arts journal and shared oral feedback artist statements and accepted conventions for titling and annotating exhibited works how to create mini-exhibitions of students' own work supported by appropriate artist statements, with attention to display and labeling <p>Communicating Visual Arts: Art-making Practice</p>	<ul style="list-style-type: none"> I can discuss how artistic judgments impact the overall presentation. <p>Literacy Targets:</p> <p>I can cite specific visual and textual evidence to support my analysis of works of art.</p> <p>I can determine the theme or idea behind a work of art.</p> <p>I can follow precisely a complex multistep procedure when performing art-making techniques.</p> <p>I can determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in the context of visual arts.</p> <p>I can analyze how an artist structures information or ideas into categories or hierarchies.</p> <p>I can analyze the artist's purpose in providing an artist's statement, identifying important issues that remain unresolved.</p>	<p>and appreciate that presentation constructs meaning and may influence the way in which individual works are valued and understood</p> <ul style="list-style-type: none"> produce a body of artwork through a process of reflection and evaluation and select artworks for exhibition, articulating the reasoning behind their choices and identifying the ways in which selected works are connected explore the role of the curator; acknowledging that the concept of an exhibition is wide ranging and encompasses many variables, but most importantly, the potential impact on audiences and viewers. 	
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<p>Students will produce a range of artworks through a process of reflection and evaluation, showing a synthesis of skill, media and concept. Students will develop their own work for presentation, consider what messages they want to communicate about it to an audience and begin selecting a sample for exhibition. Students will produce a body of their own resolved and unresolved artworks that demonstrate both technical proficiency and conceptual strengths.</p> <ul style="list-style-type: none"> ● how to review resolved and unresolved works, individual reflection and guided decision-making ● how to write artist statements of intention and let it guide one's work ● presentation techniques which include refining personal statements, matting, mounts, layout and producing exhibition text <p>Communicating Visual Arts: Curatorial Practice</p> <p>Students will select and present resolved works for exhibition, explaining the ways in which the</p>	<p>I can integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem in the visual arts.</p> <p>I can synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept within the visual arts, resolving conflicting information when possible.</p> <p>I can respond imaginatively to the expressive qualities of works of the visual arts.</p> <p>I can experience the visual arts critically through analyzing works of art.</p> <p>I can understand and use visual arts vocabulary to become a literate visual artist.</p>		
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<p>works are connected and discussing how artistic judgments impact the overall presentation. Students will select a sample of resolved work and reflect on what makes these effective pieces for exhibition, particularly in response to their own clearly stated intentions and the messages they wanted to communicate about their artwork. An integral part of this experience is the process of self-reflection and an awareness of how viewers can engage with artwork in different kinds of exhibition contexts and venues.</p> <ul style="list-style-type: none">• how to write reflective commentaries on individual artworks• how to identify projects and pieces which communicate and interest the viewer			
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