

Diploma Programme subject outline—Group 6: the arts Higher Level

School name	Amundsen High School	School code	001145
Name of the DP subject	Visual Arts (English)		
Level <i>(indicate with X)</i>	Higher <input style="width: 30px; height: 20px; text-align: center;" type="checkbox" value="x"/>	Standard completed in two years <input style="width: 30px; height: 20px; text-align: center;" type="checkbox" value="x"/>	Standard completed in one year * <input style="width: 30px; height: 20px;" type="checkbox"/>
	<i>(indicate option(s) in visual arts)</i> <input style="width: 150px; height: 30px;" type="text" value="HL, SL"/>	<i>(indicate option(s) in music)</i> <input style="width: 220px; height: 30px;" type="text"/>	<i>(indicate option(s) in music)</i> <input style="width: 220px; height: 30px;" type="text"/>
Name of the teacher who completed this outline	Lorelei MacBeth and Denise Barba	Date of IB training	August 2015 Chicago
Date when outline was completed	3/14/18	Name of workshop <i>(indicate name of subject and workshop category)</i>	IBDP 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

- Use the following table to organize the topics to be taught in the course. If you need to include topics that cover other requirements you have to teach (for example, national syllabus), make sure that you do so in an integrated way, but also differentiate them using italics. Add as many rows as you need.
- This document should not be a day-by-day accounting of each unit. It is an outline showing how you will distribute the topics and the time to ensure that students are prepared to comply with the requirements of the subject.
- This outline should show how you will develop the teaching of the subject. It should reflect the individual nature of the course in your classroom and should not just be a “copy and paste” from the subject guide.
- If you will teach both higher and standard level, make sure that this is clearly identified in your outline.

Topic/unit/assessment component (as identified in the IB subject guide) <i>State the topics/units/assessment components in the order you are planning to teach them.</i>	Contents	Allocated time 50 minutes a day. 5 days a week	Assessment instruments to be used	Resources <i>List the main resources to be used, including information technology if applicable.</i>
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Year 1 Q1 Week 1-4	Communicating Visual Arts Art-Making Practice (Task 2: Process Portfolio intro)	Intro to Visual Arts Journal Development through a mixed media studio experience. The connection between VAPJ and PP is made.	4 weeks /16.5 hours	Tasks: Visual Arts Journal pages Resolved artwork 1b, 2a, 3a, 4a	-Oxford DP course companion textbook -Art 21 - Art Institute of Chicago -Chicago art museum -Local Gallery visits -Khan Academy -Classroom Art Book Library -Laptop cart
Week 5	Art-Making Practice	Collaborative Land Art piece	1 week / 4 hours	-Visual Arts Journal pages -Process Portfolio screens -Resolved artwork -Art Analysis (in pursuit of Comparative Study) 1d, 4a, 4b	Oxford DP course companion textbook -Art 21 -School campus gardens
Week 6-10	Theoretical Practice Visual Arts in Context (Task 1: <i>Comparative Study</i> skills developed.) Visual Art Methods Task 3: Exhibition	Intro to Cultural Context. Investigation into American Painting of the 1930's: "American After the Fall" Drawing skills developed. Painting skills developed.	5 weeks/ 20.5 hours	Visual Arts Journal pages Resolved artwork Analysis of art history 1a, 1c, 2c, 3c, 4c	-Oxford DP course companion textbook - Art Institute of Chicago -Chicago art museum -Local Gallery visits -Khan Academy -Classroom Art Book Library -Laptop cart

Q2 Week 11-12	Communicating Visual Arts (Task 2: Process Portfolio development)	Using previous three investigations student develop PP screens.	2 weeks / 8 hours	Process Portfolio screens 3a, 3b, 3c, 4c	-Oxford DP course companion textbook - Art Institute of Chicago -Chicago art museum -Local Gallery visits -Khan Academy -Classroom Art Book Library -Laptop cart
Week 13-16	Theoretical Practice: Cross-curricular collaboration with Spanish/French	Cultural context connections: Symbolic Self-Portrait Inspired by examination of Spanish or French artists.	4 weeks/ 16 hours	-Visual Arts Journal pages -Resolved artwork -Art Analysis (in pursuit of Comparative Study) 2c ,3b, 4b	-Oxford DP course companion textbook - Art Institute of Chicago -Chicago art museums -Local Gallery visits -Khan Academy -Classroom Art Book Library -Laptop cart
Week 17-19	Visual Arts Methods	Investigation into Youth Culture and the methods and history of creating the illusion of depth	3 weeks/ 12 hours	-Visual Arts Journal pages -Process Portfolio screens -Resolved artwork -Art Analysis (in pursuit of Comparative Study) 1c, 2a, 3b, 4c	-Table top easels -Oxford DP course companion textbook

Week 20	Visual Arts in Context	Collaborative Art History Timeline creation.	1 week/ 4 hours	-Art Analysis (in pursuit of Comparative Study) 1a, 1b, 2b	-Khan Academy -Classroom Art Book Library -Laptop cart
Q3 Week 21	Theoretical Practice Choosing the artists (Task 1: Comparative Study)	Art History vs Art Criticism Students commit to artists for CS. Begin research.	1 week/ 4 hours	-Visual Arts Journal pages -Art Analysis (in pursuit of Comparative Study) 1c, 2c, 3b, 4c	- Collection of 3 years of 'New York Times art sections and art reviews -Oxford DP course companion textbook -Art 21 - Art Institute of Chicago -Chicago art museum -Local Gallery visits -Khan Academy -Classroom Art Book Library
Week 22-25	Visual Arts Methods Art-Making Practice	Sculptural topics. Traditional plaster casting, assembly, modeling, carving, AND digital sculpting, Tinkercad program with/ 3-d printer.	4 weeks/ 16 hours	Visual Arts Journal pages Process Portfolio screens Resolved artwork 2a, 3b, 4a, 4c	-Computer cart to access TinkerCad -Access to 3-d printer in 'Maker's Lab'

Week 26-28	Visual Arts Methods Theoretical Practice	Reduction Printmaking and reaction to CS artist #1 (Decide on first CS artist)	3 weeks/ 12 hours	Visual Arts Journal pages Process Portfolio screens Resolved artwork 1b, 2b, 3b	Printing press Print collection
Week 29-30	Visual Arts Methods Theoretical Practice	Developing imagery and themes in response to the contexts influencing their own work	2 weeks/ 8 hours	-Visual Arts Journal pages -Art Analysis (in pursuit of Comparative Study) 2c, 3b, 4d	Student driven support and media choices.
Week 31	Theoretical Practice Visual Arts in Context	Student choose CS Artwork #2 Develop connecting themes between CS artwork #1 and #2	1 week /4 hours	-Visual Arts Journal pages -Art Analysis (in pursuit of Comparative Study) 1b, 2b, 3a	-Museum visits, -Classroom artbooks library -Oxford DP course companion textbook

Week 32-34	Visual Arts Methods Theoretical Practice Art-making practice	Create artwork in response to CS artwork #2	3 weeks/ 12 hours	-Visual Arts Journal pages -Resolved artwork -Art Analysis (in pursuit of Comparative Study) 2c, 3b, 4a, 4b	Student driven support and media choices.
Week 35	Theoretical Practice Visual Arts in Context	Student choose CS Artwork #3 Develop connecting themes between CS artwork #1, #2, #3	1 week/ 4 hours	-Visual Arts Journal pages -Art Analysis (in pursuit of Comparative Study) 1b, 2b, 3a	-Museum visits, -Classroom artbooks library -Oxford DP course companion textbook
Week 36-38	Visual Arts Methods Theoretical Practice Visual Arts in Context	Create artwork in response to CS artwork #3	3 weeks/ 12 hours	-Visual Arts Journal pages -Resolved artwork -Art Analysis (in pursuit of Comparative Study) 2c, 3b, 3d, 4c	Student driven support and media choice
Week 39-40	Communicating Visual Arts Curatorial Practice	Practice exhibition: Reflect on years studio work, plan for revision and next works. Develop working curatorial rationale to express personal intentions.	1 weeks/ 4 hours	Exhibition texts, curatorial rationale, exhibition of current portfolio work 1d, 3c, 4b, 4d	Exhibition space Computer Cart
				Total hours: 157	
END of Year 1					

<p>YEAR 2</p> <p>Q1</p> <p>Week 1, 2</p>	<p>Visual Arts Methods Theoretical Practice</p>	<p>Reflection of year 1 portfolio, artwork, and comparative artist choices: Developing and working with imagery and themes in response to the contexts influencing their own work.</p>	<p>2 weeks/ 8 hours</p>	<p>2c, 3b, 4d -Visual Arts Journal pages -Art Analysis</p>	<p>-Classroom artbooks library -Oxford DP course companion textbook -Student portfolios</p>
<p>Week 3, 4</p>	<p>Visual Arts Methods Theoretical Practice Visual Arts in Context</p>	<p>Development of vapj pages through guided design cycle. Mock ups and proposals for multiple artworks with comparative study connecting themes, TOK questions, or design problems.</p>	<p>2 weeks/ 8 hours</p>	<p>-Visual Arts Journal pages -Art Analysis 1d,2c, 3b, 3d, 4c</p>	<p>Art books Museum visits VAPJ pages</p>
<p>Week 5</p>	<p>Theoretical Practice Visual Arts in Context</p>	<p>Comparative study analysis: formal qualities, research on cultural context Deepen connecting themes between CS artwork #1, #2, #3</p>	<p>1 week/ 4 hours</p>	<p>-Visual Arts Journal pages -Art Analysis (Comparative Study) 1b, 2b, 3a</p>	<p>-Museum visits, -Classroom artbooks library -Oxford DP course companion textbook -computer cart</p>

Week 6, 7	Visual Arts Methods Theoretical Practice Art-making practice	Creating resolved artwork based on vapj development. Begin multiple pieces with vapj reflection on intention and next steps.	2 weeks/ 8 hours	-Visual Arts Journal pages -Resolved artwork -Art Analysis and reflection, revision 1c, 2c, 3b, 4a, 4b	Studio resources, art materials, art book library
Week 8	Communicating Visual Arts (Task 2: Process Portfolio development)	Analyze and score process portfolio samples. Use VAPJ and work from last few weeks to develop PP screens and edit screens from year 1.	1 week / 4 hours	Process Portfolio screens 3a, 3b, 3c, 4c	-Oxford DP course companion textbook -My ib resources -Laptop cart
Week 9, 10	Visual Arts Methods Theoretical Practice Art-making practice	Creating resolved artwork based on vapj development. Begin multiple pieces from vapj reflection on intention, media experiments, and plans.	2 weeks/ 4 hours	-Visual Arts Journal pages -Resolved artwork -Art Analysis and reflection, revision 2c, 3b, 4a, 4b	Studio resources, art materials, art book library
Year 2 Q2 Week 11, 12	Communicating visual arts Visual Arts Methods Theoretical Practice Art-making practice	Reflect on current portfolio of artwork. Make plan to move forwarded. Guided vapj design cycle and reflection on connecting themes and development of new threads and areas of experimentation.	2 weeks/ 8 hours	- Visual Arts Journal pages -Resolved artwork -Art Analysis and reflection, revision 2a, 3a, 3c, 4a	Studio resources, art materials, art book library -Computer cart

Week 13-18	Visual Arts Methods Theoretical Practice Art-making practice	Weekly critiquing, daily reflecting, and revising resolved artwork to prepare for final exhibition. Responding to body of work already created. Exhibition texts revision.	6 weeks/ 24 hours	-Visual Arts Journal pages -Resolved artwork -Art Analysis and reflection, revision 1a, 2c, 3c, 3b, 4a, 4b	Studio resources, art materials, art book library -Computer cart
Week 19	Theoretical practice Visual arts in - context	Comparative study peer review, reflection, and editing. Develop further questions to investigate deeper. Resources for research reviewed and practiced	1 week/ 4 hours	Comparative study and connects to own artwork 2b, 3a	-Laptop cart -Art books -Museum visit notes
Week 20	Communicating Visual Arts (Task 2: Process Portfolio development)	Use VAPJ and work from last quarter to develop PP screens. Also reflect on how own work is influenced by cs artwork.	1 week / 4 hours	Process Portfolio screens Comparative Study 3a, 3b, 3c, 4c	-Oxford DP course companion textbook -My ib resources -Laptop cart
Q3 Week 21- 26	Visual Arts Methods Theoretical Practice Art-making practice	Critiquing, Reflecting, and revising resolved artwork to prepare for final exhibition. Responding to body of work already created. Exhibition texts revision.	6 weeks/ 24 hours	-Visual Arts Journal pages -Resolved artwork -Art Analysis and reflection, revision 2c, 3b, 4a, 4b	Studio resources, art materials, art book library

<p>Week 27-29</p>	<p>Visual Arts Methods Theoretical Practice Visual Arts in Context Communicating visual arts</p>	<p>Final edits of all tasks: Comparative Study Process Portfolio AND Exhibition: Texts, and curatorial rationale. Creating exhibition layout; preparing for hanging of show, framing and matting if needed.</p>	<p>3 weeks/ 12 hours</p>	<p><u>Specifics regarding SL and HL tasks:</u> Curated exhibition of resolved artwork: SL 4-7, HL 8-11 with exhibition text for each work and curatorial rationale (400 words SL and 700 words HL)</p> <p>Process Portfolio screens, edited and showing experiments and investigations: SL 9-18 screens, HL13-25 screens,</p> <p>Comparative study SL: 3 artworks 10-15 screens of art analysis and commentary. HL is same as SL but also require 3-5 screens reflecting impact of CS artwork on their own artmaking practice.</p>	<p>Computer lab or laptop carts.</p>
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Week 30,	Visual Arts Method Art-making Practice	Reflecting on exhibition show. Classwide submissions; provide login information. Predicted grades uploaded. Update sample grouping with additional submission needs: studio photos, text, C.R.	1 weeks/ 4 hours	3d, 4d	Computer lab or laptop carts.
Q4 Week 31-36	Visual Arts in Context	Community collaborative project. Teams working on design to collaborate and construct a beautification project. CAS credit for involvement.	6 weeks/ 24 hours	2a, 3b, 4c	Studio resources, art materials, art book library -Computer cart
37-40	Visual Arts in Context	Developing artwork to donate for silent auction. Proceeds go to funded next year's seniors. Original artwork.	4 weeks/ 16 hours	2a, 3b, 4c	Student driven media choice
				Total hours:156	
END of Year 2					

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.

Year 1

Task 1: Comparative Study: Required art museum and gallery visits develop knowledge and curiosity about artists. Through art analysis activities and class critique, subject-specific language is developed. At first, readings on art periods and artists are provided and annotated in class to learn to identify cultural context, understand intentions, hear language about process and methods. Feldman's four steps, aesthetic theory, formal analysis and numerous methods of art critique are introduced and utilized.

3rd Quarter Year One: Students choose artistworks for CS and begin analyzing and researching their own topics. 3rd quarter students create artwork in response to CS artwork (media, content, imagery, or process)

Task 2: Process Portfolio: Process portfolio is introduced first week with focus on importance of Visual Arts Process Journal. Each studio topic will require screens to be created to record steps of process. Each semester will require ten completed PP screens for assessment. Creating screens and receiving feedback will prepare students for 25 excellent screens for Task 2 year 2.

Task 3: Exhibition: Developing skills in techniques, methods and materials will be the focus of first semester. 3rd and 4th quarter students will develop studio work based on their own intentions, preferred media, personal imagery, and in response to CS artwork. Studio will be guided with teacher support through questions, prompts, guided critiques, and feedback on VAPJ pages and PP screens.

Year 2

Task 1: Comparative Study: Comparative study artwork or artifacts from Year 1 will be used as studio inspiration when developing content/imagery, color scheme, composition, process and as a cultural context research opportunity. In addition, students will further build onto their Comparative Study artworks or artifacts through critical research that is interwoven in their VAPJ documentation of studio develop. Continuing practice of formal analysis and critique will support their completion of Task 1.

Task 2: Process portfolio: The development of each studio will be documented in their Visual Arts Process Journal as students focus on personal intentions, media experiments, technical growth and development of style. Student VAPJs will serve as a "paper version" of the Process Portfolio Screens. In support of the Process Portfolio task, students will critically investigate artists, processes, and media. The process portfolio will document student review, revision, and reflection of their personal studio development and resolved artwork. The creation of Process Portfolio Screens supports good practice and a continuing opportunity to strengthen their organization and the use of artist terminology throughout the year. Students will filter through for quality VAPJ pages which best demonstrate their growth and merge those with photos of their process for completed screens.

Task 3: Exhibition: SL students will be creating 4-7 resolved artworks. HL students will be creating 8-11 resolved artworks. Studio assignments will support students to develop personal intentions and style, preferred media and techniques which will lead students to excellent resolved artwork. Seniors will reflect on year 1 artistic intentions and skills to decide which to pursue and refine in their final exhibition artwork. Fueled by their past experiences and curiosities, students will also develop their art making with experimentation and research.

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)
[3] Task #1:Comparative Study "Art is useless go home" (p.54)	<p>What is the purpose of art? Does it hold any value? Research past events where art was created and then destroyed because it was considered useless or unimportant.</p> <p>*Taliban destroyed the ancient Buddhist sculptures at Banyan claiming it was in protest at the money being paid for the maintenance of the artwork; which could have been better spent on the starving people of the region. What do you think?</p> <p>* Phil Hansen- "Goodbye Art". Ted talk: Embrace the Shake</p>
Task #2:Process Portfolio Process vs. Product (p.71) Inspiration vs. Plagiarism (p.78) Meaningful vs Aesthetic artwork (p.83)	<p>1. Is process more important than product? Choose an affirmative position (process is important), choose a negative position (product is important) and explain your argument. Consider examples from art history that support your position.</p> <p>*Show examples of past work: "weak" craftsmanship/strong process documentation; "strong" craftsmanship/weak process documentation. (J.P. and?)</p> <p>2.When does "inspiration" become plagiarism? Investigate the meaning of appropriation, parody, and pastiche. Discuss how important originality is in art. At what point does taking inspiration from another artist or artwork become plagiarism?</p>
Task #3:Exhibition Judging art	<p>1. What are the standards by which we judge artworks? Think back to when we debated what is more important, process vs. product. Consider how you want you want your audience to take away from their art experience when they view your exhibition.</p> <p>2. Does art always have to "say something" to be meaningful? Organize a debate on the question, choose a side: support the idea that an artwork has to say something to be meaningful; support the idea that an artwork does not have to say something to be meaningful. Both sides find examples in art to use to support their position.</p>

4. Approaches to learning

Every IB course should contribute to the development of students' approaches to learning skills. As an example of how you would do this, choose one topic from your outline that would allow your students to specifically develop one or more of these skill categories (thinking, communication, social, self-management or research).

Topic	Contribution to the development of students' approaches to learning skills (including one or more skill category)
Developing the Visual Art Process Journal	<ol style="list-style-type: none"> 1. Communication- Students need to be able to communicate finding, intentions, discoveries, problems, solutions in the vapj. This reflection and observation is then translated into the process portfolio. 2. Self-management- Without self management the vapj does not show a deep investigation or development of skills. Students who procrastinate on the vapj work will forget their process and miss those day-to-day ideas, changes, revisions. Self-management is key. Without this approach to learning day to day revision, ideas, and process is lost.

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)
Year 1: Artist investigation	<ol style="list-style-type: none"> 1. Students are required to investigate artists from around the world, taking note of how cultural context influences the work. This content will deepen their understanding of "cultural context" and prepare them for the comparative study requirements. Sources: Art 21, Khan Academy, Mexican Fine Arts Museum, Art Institute of Chicago special exhibitions.

Year 2: Exhibition Studio development Traditional Media exploration	1. Students will explore traditional media and methods by investigating different cultures and applying those skills and media techniques to their personal artwork. This will help students deepen their intentions and support the assessment objectives regarding <i>selecting appropriate media and techniques</i> .
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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
Inquirers; open mindedness; knowledgeable	Students develop work beyond their own experiences and culture and engaged ins critical research by investigating aspects of other cultures, society, religion, artists, politics, religion. Independently developed by student, their discoveries of influential information to impact the development of studios. The impact of being an <i>inquirer</i> and becoming <i>knowledgeable</i> supports <i>open mindedness</i> which will be observed in their artwork and y in their VAPJ and Process Portfolio.

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.

<p>Technology available- Computer lab and laptop car can be reserved, color printer available in building.</p> <p>Art materials available- Painting: Acrylic, watercolor, and tempera paint, and quality brushes, canvas boards and table-top easels. Printmaking- Printing press, screens, squeegees, lino cutters, brayers. exacto-blades for stencils. Drawing- table top mirrors, drawing pencils, oil pastels, chalk pastels, charcoal, screen printing frames, tape, spray paint, color pencils. Sculpture- Plaster, carving tools, wire cutters, wire, clay, paper mache, glue, found objects for assembly. Digital- Computer cart to access Tinkercad and other free programs. Maker's Lab with 3-D printer for introduction to this new technology. Other- Students needs/interest will determine materials needed in year two.</p> <p>Development plan: Storage space needs: a permanent space to store artwork, flat filing cabinets, and portfolio holder for the classroom.</p>

8. Other 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.

We hope to develop plans to utilize the vast gardens and large park surrounding our school building.