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High School



Welcome to IB Visual Arts! This course promises to be a very challenging and rewarding experience for those of you who can match with the effort and time for success. The IB Visual Arts curriculum is designed to empower students to be artists and to learn behaviors that encourage artistic growth. This is a two-year endeavor and results in an extensive portfolio.

The IB Art examination consists of an interview with a visiting examiner with your exhibition of work. This will be a selection of all that you have completed over the two-year course. During the interview you will be talking about your Studio Work and your Research Workbook. In Grades 11 and 12, a mock interview will take place at the time of the mid-year exams. This should help you get prepared for the examiners visit. The examination will take place in March/April of your second year; therefore, all work has to be completed by mid- March. This has very important implications on your weekly and monthly output of work from the beginning of the course. *Remember this is a course that relies on your own determination and direction.*

There are two basic components to the IB Art Curriculum and Examination whether the student is standard or higher level:

1. *Studio Work (60% of IB Examination)*
2. *Investigation Workbook (40%)*

Studio Work: (i.e. drawings, paintings, prints, ceramics, sculptures, collages, design work, digital artwork, photography, mixed media...) Your studio work should be a natural development of your personal interests and style in different media and should be harmonious with your *Investigation Workbook*. You will aim to complete around 12 pieces of Studio Work by the end of grade 11, 12 self-portraits in summer, and 8 in Grade 12. For your exhibition, you will have at least 18 pieces, but preferably 30 or more.

Studio work will be developed and evaluated according to several key criteria. Some of them overlap and involve other criteria, and should be considered parts of a holistic approach to your work. They are:

- a. **Understanding** - This refers to the degree to which your work reflects an understanding of how one can express concepts and ideas in the visual image, as well as how well you grasp the technical and formal methods through which these can be conveyed.
- b. **Relevance** - This refers to the degree to which your work reflects or conveys

personal elements (Where are YOU in the work?); the degree to which your work shows an awareness and an understanding of socio-cultural issues and concerns; and finally the degree to which your work shows evidence of well-developed, complex ideas and approaches to your given theme.

c. **Development** – This refers to the level of development of both your ideas and your technical competence with your chosen media or mode of expression.

d. **Sensitivity to materials** – This criterion concerns your ability to use and in some cases develop novel uses for your materials (so, experiment and be creative). It refers most importantly to your ability to review and modify your use of materials, so that your work shows evidence of increasingly well-informed resolutions of concepts and the ideas that can be conveyed in your work.

e. **Technique** – This is related to both a and b above. It refers to your mastery and understanding of the media you have chosen to explore. A student in IB Art is free to choose whatever medium he or she wishes, but they must be able to demonstrate that they have learned a great deal of the handling, potential and limits of that medium.

f. **Confidence** – This criterion refers to the degree to which your work shows evidence of a confident, inventive and wholly personal approach to image making... one that does not rely heavily on existing art, historical precedent or teacher guidance.

g. **Independence**- This criterion looks at the degree to which your work shows self-direction and use of your own judgment. Ultimately, your work must be entirely your own and should show that you arrived at the visual statement it makes on your own accord. This has a great deal to do with the above criterion f.

Investigation Work:

Your Investigation work will be done primarily in your Investigation Workbook – a hard covered, sturdy, A4-sized sketchbook that you will make your own. It is absolutely essential that you acquire such a sketchbook within the first week of school. You will need to complete 5 or more pages per week. Your investigation work will be developed and evaluated according to several key criteria. Some of them overlap and involve other criteria, and should be considered parts of a holistic approach to your book.

These are:

a. **Cultural/Contextual research** – This refers to the degree to which your book shows that you analyzed, considered, compared and reflected upon art from other cultures and time periods, especially its function and significance, both within its original context and today. We do not create art in a vacuum. All art is interrelated.

b. **Technical/Process** – This criterion references your book's ability to display the degree to which you kept careful record of how you developed effective skills and awareness of techniques and processes that enabled you to create your

studio pieces. It also refers to work in your book that shows that you developed your ability to understand and discuss the techniques and methodologies of other artists.

c. **Investigation** – This refers to evidence in your book that you developed clear, coherent strategies for investigating the visual qualities, ideas and their contexts, and various (i.e. more than one) approaches to ways of formulating your art. It also examines how your book shows evidence of connections between all of these things.

d. **Depth & Breadth** – This is a difficult one to understand easily, but you will get used to it. It is like the above criterion c, but most specifically it refers to the degree to which your book shows evidence that your research and investigations took in a broad range of influences, ideas and inspirations that helped you to formulate a successful synthesis of these for your own work. It also looks at the degree to which you examined these thoroughly, pushing your understanding of them and helping you to infuse your work with a more informed and articulate means of expression and meaning.

e. **Vocabulary**- This criterion examines the evidence in your book that indicates the degree to which you learned and became familiar with an effective and accurate specialist vocabulary in the visual arts. A good artist uses the proper terminology to refer to his or her work and work of others.

f. **Acknowledgment of Sources**- As in all of your coursework in the IB, it is important that you cite the sources and origins of the work you do in the class. This criterion considers the degree to which you accurately and consistently cite the sources you use in your book.

g. **Presentation** – This criterion looks at how you present your work in your book. It considers effective and creative writing regarding your work and the degree to which you demonstrate thoughtful, critical evaluations of your work. It also looks for evidence that you were discriminating in the ways that you chose your methods and approaches towards your work.

h. **Integration** – This criterion refers to your book's relevance to your studio work. All that you do in your book should reference your studio work. This criterion evaluates the level to which your studio work is emphatically evolved, supported, justified and explained in your book. It is imperative that this be seen as a developmental process – it should be continuously taking place as you develop your work, not simply after the fact. Your Investigation workbook is an organic work, not a scrapbook in which you paste what you've accomplished. It should grow and develop with your studio and reflect that fact.

Assessment (Standard Based Grading)

Grading of your work will be standard based according to uniform Reagan grading marks (BA,PR,AD). These standards will correlate with the above-mentioned criteria.

The criteria will be broken down into an IB DP approved rubric where each criteria (*Studio A-G and IWB A-H*) is considered a standard to be graded against. You will be given 3 chances to provide evidence of each of the above standards. These standards will then be averaged to complete a culminating score.

The culminating score will be graded to the uniform assessment mark of Basic 60-69%, Proficient 70-89% and Advanced 90-100%.

Expectations:

In your first year, you will be expected to develop a familiarity and fluency with these criteria. I will help guide you in the development of your ideas and help introduce you to media and techniques that might enhance your ideas.

The teacher will regulate your pace throughout the first year. The pace of grade 12 will be decided on your own, but you will be expected to complete at least 9 (6 first semester and 3 second semester) major finished studio works before March. These must be related to the theme you've begun to develop and all relevant investigation should accompany the creation in the workbook.

Think of a camera. Your theme is the lens through which you approach your work. It can, of course, change and evolve (indeed, it should!) and that change and evolution should be well documented in the Investigation workbook.

Studio Work:

You will be asked your second year to focus your attention on a theme to your work. You will be expected to approach your art work through a different way of considering your theme which can help you develop new ideas. You may select from the list below to help aid you in getting your monthly projects completed:

- Self (you, your identity, self image, self-esteem, alter-ego) or dark self (see C.G. Jung)
- Family or ethnic group
- Science & Technology
- Dreams/the surreal world/ alternate reality/questioning reality
- Society/Public vs. Private
- Gender Issues/Sexual Politics
- Capitalism/ Free Trade/ Economic equality/Globalism
- Epistemology (i.e. how we know what we know)/ToK
- Conflict/resolution/war/peace
- Art/History/ Art History/Interpretation
- Origins/Beginnings/Endings/Divisions of time
- Age/Adolescence/Biological growth/evolution
- Location

- Power
- Symbols/Systems of Meaning/Codes
- Kitsch/Taste/Fashion (High & Low Art)
- Story/Narrative
- Humor/dark Humor
- Shock/Horror/Ugliness

Take your theme (for instance, feminism) and look at it through the filter of one of these topics (say, Kitsch/Taste). Your month's project will involve developing an approach, an idea, experimenting with media and techniques that compliment that idea, researching the idea and eventually creating an artwork that embodies your idea.

IWB:

Every week, you must work on at least 5 pages in your IWB. You should incorporate the knowledge you are learning and have learned into your own "personal" critical and contextual research as well as your technical and media practices in your *IWB*.

Gallery and Museum Visits:

Visits to museums and galleries in the area will provide inspiration for your IWB and your home studies. Take your IWB with you if you travel and enrich your work with gallery/museum visits outside the area. I will give you a list of local galleries and museums. You will need to make at least three museum/gallery visits per semester.

Deadlines:

Arguably, the most important skill you will learn in your early work in the IB Diploma program is meeting deadlines. You will be expected to produce 18-30 finished works of art and over 300 pages of investigative research in the IWB over the two-year period. The only way you will be able to meet these requirements is by meeting the deadlines. A calendar will be posted in the classroom and will detail deadlines and due dates. It will list special events like gallery openings, field trips, etc. Keep watching and noting the calendar.