

INTERNATIONAL BACCALAUREATE VISUAL ARTS COURSE OVERVIEW

The Visual Arts Course begins with a foundational unit, SHOCK OF THE NEW, which aims to:

- familiarise students with IB Visual Arts expectations
- provide a conceptual framework for investigation and production of artworks
- develop a knowledge of visual arts languages, concepts and contexts
- develop skills and understanding of a range of hand-rendered and digital media approaches

The course has an integrated approach to include aspects of both Fine Art and Design, including New Media. It culminates in individual Studio Practice in IB2, where students pursue their own focus for study based on their earlier outcomes and personal directions.

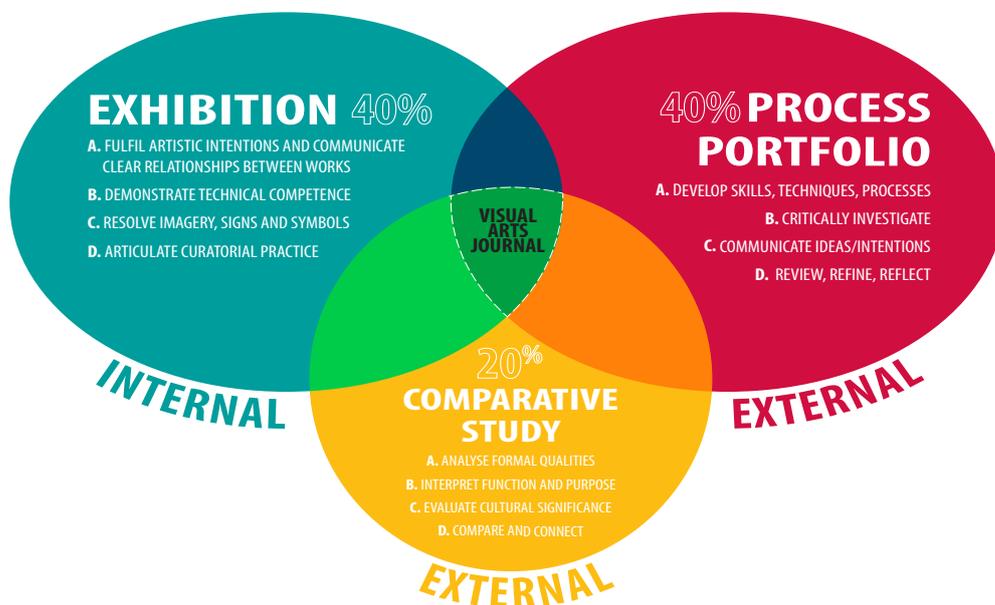


Assessment

Visual arts aims

In addition, the aims of the **visual arts** course at SL and HL are to enable students to:

1. make artwork that is influenced by personal and cultural contexts
2. become informed and critical observers and makers of visual culture and media
3. develop skills, techniques and processes in order to communicate concepts and ideas.



The course at a glance for HL students

HL student handout

As part of the core syllabus students will be expected to: (in a variety of media selected from the art-making forms table)			
Practices	Visual arts in context <i>Artists and why they make art</i>	Visual arts methods <i>Ways of making artworks</i>	Communicating visual arts <i>Ways of presenting art</i>
Theoretical practice	Examine and compare the work of artists from different times, places and cultures, using a range of critical methodologies. Consider the cultural contexts (historical, geographical, political, social and technological factors) influencing their own work and the work of others.	Look at different techniques for making art. Investigate and compare how and why different techniques have evolved and the processes involved.	Explore ways of communicating through visual and written means. Make artistic choices about how to most effectively communicate knowledge and understanding.
Art-making practice	Make art through a process of investigation, thinking critically and experimenting with techniques. Apply identified techniques to their own developing work.	Experiment with diverse media and explore techniques for making art. Develop concepts through processes that are informed by skills, techniques and media.	Produce a body of artwork through a process of reflection and evaluation, showing a synthesis of skill, media and concept.
Curatorial practice	Develop an informed response to work and exhibitions they have seen and experienced. Begin to formulate personal intentions for creating and displaying their own artworks.	Evaluate how their ongoing work communicates meaning and purpose. Consider the nature of “exhibition” and think about the process of selection and the potential impact of their work on different audiences.	Select and present resolved works for exhibition. Explain the ways in which the works are connected. Discuss how artistic judgments impact the overall presentation.
Visual arts journal	The visual arts journal underpins every aspect of the course. Students will use the journal, which can take many forms, to record all aspects of their art-making journey, including experiments with media, research, reflections, observations and personal responses. Although not directly assessed, elements of this journal will contribute directly to the work submitted for assessment.		

For assessment students will be expected to: (in a variety of media selected from the art-making forms table)		
Combining all they have learned from visual arts in context, visual arts methods and communicating visual arts core syllabus areas	External/Internal	HL
Comparative study: Students analyse and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artifacts from differing cultural contexts. Students compare at least 3 different artworks, by at least 2 different artists, with commentary over 10–15 screens. Students also submit a reflection on the extent to which their work and practices have been influenced by any of the art/artists examined (3–5 screens).	External	20%
Process portfolio: Students submit carefully selected materials, which evidence their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course. Students submit 13–25 screens. The submitted work should be in at least three different art-making forms.	External	40%
Exhibition: Students submit for assessment a selection of resolved artworks from 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 appropriate to visual communication. Students submit 8–11 pieces with exhibition text for each, along with a curatorial rationale (700 words maximum).	Internal	40%

HL students should, as a minimum, experience working with at least **three** art-making forms, selected from a minimum of two columns of the table below:

Two-dimensional forms	Three-dimensional forms	Lens-based, electronic and screen-based forms
<ul style="list-style-type: none"> • Drawing: such as charcoal, pencil, ink • Painting: such as acrylic, oil, watercolour • Printmaking: such as relief, intaglio, planographic, chine collé • Graphics: such as illustration and design 	<ul style="list-style-type: none"> • Sculpture: such as ceramics, found objects, wood, assemblage • Designed objects: such as fashion, architectural, vessels • Site specific/ephemeral: such as land art, installation, mural • Textiles: such as fibre, weaving, printed fabric 	<ul style="list-style-type: none"> • Time-based and sequential art: such as animation, graphic novel, storyboard • Lens media: such as still, moving, montage • Digital/screen based: such as vector graphics, software generated