

WELCOME  
Annandale High School  
IB DP Visual Arts Networking

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- This is not an IB training but network sessions are considered beneficial, meaning apart from learning something it can look good in 5 year reviews. However it does not count as formal training. My goal is to facilitate and assist in our communal understanding and sharing of expertise.

- Why am I the facilitator? Someone asked me and I said yes.
- As I said in the email, its new to me as well. **WE** are here to pull from each others experience and perspective. Ideally we all walk out with validating as well as new perspective on our pedagogical approaches.

Who are you

- Where are you from?
- What do you teach?

### GOALS

1. Review and engage the formal requirements for the new IB Visual Art assessment.
2. Discuss issues in regard to implementation of the new assessment tasks. Specific concerns were:
  - Implementation of writing into the class;
  - some examples of good student writing on analysis, informed interpretation, context and comparison.
  - pragmatic concerns in regard to technology (ie programs, storage, editing software, uploading submissions etc?);
  - The requirement of crossing media and if there is any comparison to AP.

### Visual Arts Guide

- Although the core syllabus is identified in this guide through subdivided segments, teachers are encouraged to approach the teaching of the visual arts course in a holistic way. (IBO,2014, p.15)

### Visual Arts Guide

- Visual arts teachers are not expected to be sources of all knowledge, deliverers of information or experts. Their role should be to actively and carefully organize learning experiences for the students, directing their study to enable them to reach their potential and satisfy the demands of the course. (IBO, 2014, p. 15)

### Visual Arts Guide

- Students should be empowered to become autonomous, informed and skilled visual artists. No time allocation is given for any individual area of the syllabus because art-making activities will invariably cover various parts of the course. (IBO, 2014, p. 15)

### Visual Arts Guide

- The visual arts course is student-centred and places student exploration at the heart of a holistic learning experience. Students have a free choice to identify, select and explore artists, artworks, cultural contexts, and media and forms for study which interest and excite them. They also have freedom to present their studies in a variety of creative ways, including presentations, demonstrations and exhibitions. (IBO, 2014, p. 16)

### Visual Arts Guide

- Through this course students should learn not only about visual arts from a variety of cultural contexts, but also about the importance of making their own practical work with integrity, informed by theory and research, with an awareness of the impact their work and ideas may have on the world. (IBO, 2014, p. 16)

### Visual Arts Guide

- Communication is essential to the visual arts and students should experience and reflect on the processes of communicating their work, and the benefits and challenges of doing so. Organization, self-management and independent study skills are important, as well as higher-order thinking skills, such as analysis and synthesis. Students should also learn to make decisions about what is relevant and useful for their own investigations and how to put their knowledge and understanding into practice, transforming ideas into action. (IBO, 2014, p.16)

### SL-External Assessment

- External assessment
- Part 1: Comparative study
- Students at SL analyse and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artifacts from differing cultural contexts.
- SL students submit 10–15 screens which examine and compare at least three artworks, at least two of which should be by different artists. The work selected for comparison and analysis should come from contrasting contexts (local, national, international and/or intercultural).
- SL students submit a list of sources used.
- 20%
- Part 2: Process portfolio
- Students at SL submit carefully selected materials which evidence their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course.
- SL students submit 9–18 screens which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities. For SL students the submitted work must be in at least two art-making forms, each from separate columns of the art-making forms table.

## SL- Internal Assessment

- Internal assessment
- This task is internally assessed by the teacher and externally moderated by the IB at the end of the course.
- Part 3: Exhibition
- Students at SL 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.
- SL students submit a curatorial rationale that does not exceed 400 words.
- SL students submit 4–7 artworks.
- SL students submit exhibition text (stating the title, medium, size and intention) for each selected artwork.
- SL students may submit two photographs of their overall exhibition. These exhibition photographs provide an understanding of the context of the exhibition and the size and scope of the works. While the photographs will not be used to assess individual artworks, they may give the moderator insight into how a candidate has considered the overall experience of the viewer in their exhibition.

## HL-External Assessment

- External assessment
- Part 1: Comparative study
- Students at HL analyse and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artefacts from differing cultural contexts.
- HL students submit 10–15 screens which examine and compare at least three artworks, at least two of which need to be by different artists. The works selected for comparison and analysis should come from contrasting contexts (local, national, international and/or intercultural).
- HL students submit 3–5 screens which analyse the extent to which their work and practices have been influenced by the art and artists examined.
- HL students submit a list of sources used.
- 20%
- Part 2: Process portfolio
- Students at HL submit carefully selected materials which evidence their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course.
- HL students submit 13–25 screens which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities. For HL students the submitted work must have been created in at least three art-making forms, selected from a minimum of two columns of the art-making forms table.

## HL- Internal Assessment

- Internal assessment
- This task is internally assessed by the teacher and externally moderated by the IB at the end of the course.
- Part 3: Exhibition
- Students at HL 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.
- HL students submit a curatorial rationale that does not exceed 700 words.
- HL students submit 8–11 artworks.
- HL students submit exhibition text (stating the title, medium, size and intention) for each selected artwork.
- HL students may submit two photographs of their overall exhibition. These exhibition photographs provide an understanding of the context of the exhibition and the size and scope of the works. While the photographs will not be used to assess individual artworks, they may give the moderator insight into how a candidate has considered the overall experience of the viewer in their exhibition.

## Pragmatic Issues

- Now that we have broken down what is being asked; What practical issues do you experience? How have you addressed them or what questions still remain?

### Practical Issues

- Especially since the transition to digital submission, what technological issues have you become concerned with?
- What solutions can you offer and receive today?

### The requirement to employ varying media

- What observations or insight can be offered here?
- What must be kept in mind as we implement this requirement?
- What about your pedagogy will benefit this requirement? What will be a challenge?

How do we maintain the integrity of the studio experience and prevent IB from becoming a writing about art course?

- How do you integrate or employ writing into your course?
- Share your approaches thus far?
- Rationale for the approach?
- Your concerns and observations?

- Writing Assignment 1:
- "what makes material a medium is that it is used to express a meaning which is other than that which it is in virtue of its bare physical existence" (Dewey, 1934, p. 201).
- 1. Elaborate on the distinction between a material and art medium
- 2. What is the moment your work becomes art?
- 3. Explicate the personal journey of making art from your perspective, as well as, the perspective of your work?

- Writing assignment 2-
- Human expression started with cavemen, what is the consequence of humans expressing themselves, why do we do it? What unique knowledge does the analysis of past, present art work provide?
- How does this knowledge differ from traditional historical or scientific knowledge?
- How does considering the work of other time periods and cultures benefit your work? What is learned by this process?

- Writing Assignment 3:
- Examine and compare the work of artists from different times and cultures and cultures. Consider the cultural contexts (historical, geographical, political, social and technological factors) influencing the work and its connection to yours.

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### Quarter 2 Writing

- What expressive concerns or interests carry over into different media??
- Make a list of formal decisions and conceptual decisions as it applies to your work. How do the formal decisions play a role in your work?? How do the conceptual decisions play a role in your work??

- What is the substance of thought that inter-relates your work and that of the artist you base the comparison study upon? In other words, apart from visual similarities what elements of visual expression are similar and different in the work of the comparative study?

- For the end of the quarter further develop the comparative study screens but with more substance and clarity in the discussion, not just a demonstration of visual similarity. In addition develop the process portfolio screens and document the formal and visual decision making in your work. Demonstrate how these decisions support and intertwine with meaning and expression of meaning to a viewer.

- Questions and/or concerns?
- IBO.ORG there are work samples
- You can also find an PDF of the visual art guide