

Year/Term	Month	Units and Inquiry focus	Media focus	Connections to TOK, ATL	Tasks focus
DP1 Term 1 /1	September, October	Area: Communicate (acquiring a subject-specific language to articulate artistic intentions) U1: Art basics Inquiry questions: How do we use fundamental building blocks in art? Considering fundamentals, is there similarity between arts and sciences? Where is the difference between design and Visual arts? Week 1: Introduction to the course, overview Introducing terminology, formal analysis. Practical work: geometric abstraction. Week 2: Use of geometry in art and formal analysis; continuing with formal analysis. Graphic design tasks: journal and layout. Week 3: creating pattern, using 3D (overlapping); Analysis: grotesque, decorative art, art and illusion; using apps to make digital patterns Week 4: presentations	2D: pencil, pastel drawing, acrylic paint; linocut 3D: plasteline relief Photograph, digital apps (vector graphics, 3D modeling app)	Considering Arts as area of knowledge, where are similarities and differences with other areas? Considering fundamentals, where are similarities between arts and sciences? How can we use patterns in nature as scientists or as artists? ATL Self-management skills (organizing notebook), recording process Creative thinking: brainstorming	Description: Understanding elements and principles of Visual Arts through practical work mostly. Starting recording of process in the journal and understanding its relevance. Activities in the classroom: Demonstrating art-making Students-at-work Exhibits and displays Presenting digitally Communities of learning Assessment: Journal, representation of process, use of Inquiry questions (Art making inquiries portfolio: Investigate, generate); Studio work in 2D, 3D and lens based- minimum 30 sketches, 1-2 final artworks documented in the journal + representation
DP1 Term 1 /1	October, November, December	Area: Create (nurturing art-making practice and developing a personal visual language) U2: From observation till transformation Inquiry questions: What can we learn from observation? Does every change incorporate time? How can we use relation form-transform in art? How does media influence relation form-transform? How relevant is viewpoint in art? How to write review? Week 1: Practical work based on observation in the classroom; drawing, painting Week 2: Lecturing: Transformation in the context of Art History (Mannerism, Surrealism, Cubism); Practical work based on masterpieces; formal analysis, interpretation; Week 3: Lecturing: Transformation and 3D – from contrapost through renaissance sculpture till animation; studio work: sketching, storyboard, stop frame animation Week 4: Demonstration of art techniques and relevance of process – from 2D through digital media till 3D Week 5: Contemporary Art practices (visiting exhibition); critique; Conceptual approach – making own concept (mindmap, relation: topic-techniques-setting). Week 6: From concept till realisation based on transformation Week 7: Presentations	2D, 3D, lens based Drawing, sketching, modelling in clay, digital 2D and 3D solutions; painting versus photograph, collage, reinterpretation	TOK How is observation as method used either in sciences either in arts? Can we compare methods used by scientists with methods used by artists? How have new technologies changed the nature and scope of the arts as an area of knowledge? How are natural sciences relevant or incorporated into Arts? ATL Creative thinking: Make unexpected or unusual connections between objects Use existing works and ideas in new ways Practise visible thinking strategies and techniques Generate metaphors and analogies	Description: Understanding transformation as principle incorporated into Visual Arts, learning through observation and researching Art History. Recognizing relation media - form. Sketching, large production includes experimenting with media and techniques. Activities in the classroom: Demonstrating art-making Students-at-work Dialogues and critiques Research Exhibits and displays Presenting digitally Communities of learning Assessment: Portfolio-critical review, exploration and experimentation Resolved artworks: conceptual realization, technical resolution
DP1 Term 2 /2	December, January, February	Area: Connect; identifying and analysing how formal qualities and creative strategies convey meaning; researching the function and meaning of art and artworks considering the cultural significance of artworks, both in their original context and across time and place U3: Beyond horizon, towards horizon Inquiry questions: Is there landscape painting without Geometry? Does the representation of 3D reflect cultural values of society? What makes difference between collage and editing? How do we incorporate proportions in the landscape? What makes difference between real and surreal?	Drawing: pencil Painting: Acrylic, pastel Digital: Editing photograph, photograph, chosen programs and apps 2D, 3D, lens based	TOK How does invention in Art reflect on other areas of knowledge? How does knowing more about the social, cultural or historical context of a work of art have an impact on our knowledge of the work itself? Can art change the way we interpret the world?	Description: learning about Illusion of depth, presentation of 3D in 2D, 3D art arrangements. Incorporating Art History – invention of linear perspective; investigating socio-cultural context relevant for invention of perspective. Compare and contrast masterworks through centuries to understand position of artworks in the context. Work on concepts, concept art, creating fantastic, surreal, dystopian landscapes. Activities in the classroom: Demonstrating art-making

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		Week 1: Learning about presentation of 3D on 2D through linear, atmospheric perspective, axonometry, incorporating apps (3D digital apps) Week 2: Architecture – 3D on 2D; reconstruction of imaginary city (lecturing, sketching) Week 3: Illusion of depth in the context of Art History (Comparison includes formal analysis of paintings from Art periods: Renaissance, Baroque, Romanticism; discussion about the cultural-historical context); Interpretation of chosen artwork Week 4: Poliperspective and Modern art; formal analysis, reconstruction; visual interpretation Week 5: Surrealism and illusion of depth; formal analysis; practical work: investigating surrealist techniques through studio work. Week 6: Landscape and photograph; Slide presentation: Landscape in history of photography; preparing portfolio of landscape photographs, digital presentation Week 7: Discussion: Landscape painting versus fantasy and SF illustration; parallel worlds, practical work – sketching, digital artworks Week 8: Storytelling: discussion includes terms: dystopian, utopian, cyber punk, solar punk Week 9: Brainstorming, defining project, writing project proposal, incorporating audience Week 10: sketching, investigating 2D, 3D and lens based media Week 11: individual work Week 12: presentations of individual work in the classroom; peer reviews	Using techniques such as painting, collage, drawing, , assamblage Practice linear perspective (drawing); making digital 3D models editing photograph, digital drawing	Where is position of imagination considering knowing and historical moment? What can we learn about culture and society through checking History of Cartography? Where are connections between Mathematics and Arts? Does new knowledge in the arts always build on what is already known? ATL, thinking skills: Use of Blooms taxonomy in connection with particular Artworks from Art History; applying levels: understand, apply, analyse, evaluate, create Creative thinking: Generate metaphors and analogies Transfer; Inquire in different contexts to gain a different perspective	Students-at-work Dialogues and critiques Research Presenting digitally Communities of learning Assessment Option 1: Studio work: Quantity of sketches (50), experimenting (2D,3D, lens based), 2 final artworks, Inquiries portfolio: Journal: representation of process, intention, presentation (layout), production, variety, experimentation Option 2 (HL only): Artist project: Proposal, Connections, Curation and realization, post production evaluation, Option 3: Resolved artwork: Coherence, conceptual realization, technical resolution
DP1 Term 2 /2	March, April, May	Area: Connect: developing intercultural understanding U4: Break the rule Inquiry questions: How does Art feature the environment? What means „reality“ in Art? Can Art follow the laws of other sciences? What laws/principles are relevant for art? Is there an area that connects art and science? Had Art and sciences made some connections during History? Week 1: slide presentation showing artpieces belonging to poentilism and op art because of direct link to physics and math. Discussion about similarities/differences between Art and science; sketching after watching Faust Vrančić's inventions. Week 2: Discussing visual presentation of natural laws and forces after watching film Inception and slide show of Escher's prints, Discussion includes concepts: real, surreal, mechanics, contrast, technique, perspective. Sketching may include drawings, editted photographs, collages Week 3: Inspiration; Francis Picabia's paintings. Discussing use of associative strategies (metaphor, analogy), juxtaposition strategies (collage, assemblage, layering, reformatting) and transformations. Sketching includes chosen concept relevant for Math or sciences translated into visual images. Week 4: Presentation of sketches, peer reviews, discussing artist project. Brainstorming includes components from natural sciences	2D painting, drawing, printing, photograph, cyanotype, monoprint, ceramics, collage, assamblage	TOK How may Art use/incorporate principles/laws taken from natural sciences? Considering sciences how may Art play its role: through experiment, as illustration or something else? What is the role of personal perspective in creating and interpreting art? ATL Critical - thinking: Analyse complex concepts and projects into their constituent parts and synthesize them to create new understanding Creative thinking: Generate metaphors and analogies Transfer; Inquire in different contexts to gain a different perspective	Description Investigating connections between Art and science during history. Discussing historical and cultural context that influenced innovation or artistic response. Looking for connection between Art and technology such as linear perspective – orthogonal net in city planning; CAD program – organic solutions in architecture. Practical work includes sketching, brainstorming, working on concept, defining project that ends with one or more resolved artpieces Activities in the classroom: Students-at-work Research Exhibits and displays Presenting digitally Communities of learning Assessment Inquiries portfolio: Journal, representation of process, intention, presentation (layout), production, variety, experimentation Connections, formal analysis: Use of terminology, annotated diagram, geometric reconstruction Studio: Quantity of sketches, experimenting (2D,3D, lens based), resolved artwork

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		(laws, forces), Art History samples, pop culture, symbols and Art forms. Sketching, recording in journal. Week 5: Individual work, sketching: experimenting with techniques; incorporating references Week 6: Presentation of ongoing artist projects; discussing techniques, audience, redesign of existing project, recording in the journal. Week 7: Individual work, completing			
DP1 Term 2 /2	May, June	Area: Communicate: curate artworks coherently to enhance meaning. Exploring the potential of different forms of display and exhibition to showcase artworks to an audience U5: Artist and curator Inquiry questions: How can we achieve coherence among artworks? How can artist communicate with audience? What is the best setting? Week 1: One year collection of artworks and sketches has to be curated and prepared for presentation. Planning exhibition setting. Week 2: Artist project/Connections study: preparing for grading; organizing files in pdf document Week 3: Selfevaluation	2D, 3D, lens based; understanding postproduction and process involved into it	TOK Can a work of art have meaning of which the artist themselves is unaware? Can art change the way we interpret the world? What are the justifications for, and implications of, claiming that there are absolute standards for “good art”? Who determines what art is valued, and on what criteria? ATL Self management, meet deadlines	Description Students have to make selection of 3-5 artworks. Criteria for selection are: coherence and technical resolution. Artworks have to be supported with rationale. Artistic intention has to be mentioned but does not have to be graded, focus is on coherence and technical resolution. Assessment Summative - Mocks Resolved artworks: curate, resolve Curate: - the selection process of three - five resolved artworks from the student’s wider production - a coherent body of five selected resolved artworks Resolve: - resolution in the application of media and use of formal qualities to communicate artistic intentions. Connections study, Artist project HL: 4 screens, 1000 words - the connections between the student’s project and at least two artworks by different artists - investigation and understanding of the cultural significance of at least two artworks by other artists to inform the project. 3 screens, 500 words - the student’s intentions for the project as it is situated in the chosen context - an awareness of the chosen context demonstrated through investigation. Formative: Resolved artworks: rationale, journal, self-evaluation
DP2 Term 1	September	Area: Communicate; exploring strategies for selecting and organizing visual materials U6: Art and technology Inquiry questions: How does technology influence art? How does technology influence presentation? How technology influence role of the artist? How technology influence communication? Week 1: Introduction; IB VA student and technology – discussing components, involvement of technology (how to photograph, how to prepare screens, sizes, formats), use of technology during the course – dividing creative work and administrative part. Practical work:	2D drawing, digital painting, vector graphics, editing	TOK How can technology change world around us; How can technology influence the way we treat world around us? ATL Transfer current knowledge to learning of new technologies	Description Introducing Assessment objectives and requirements; focus on technical part that includes photographs, digital files. Students are asked to experiment with scale, juxtaposition and color in digital files. Manipulation leads till virtual presentations that may change meaning of artworks themselves. Students have opportunity to see their artworks from different perspective Activities in the classroom: Students-at-work Presenting digitally Communities of learning

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		translating media, mixing media, use of media during process: from pencil drawing till vector graphics. Topic: symbol (use glossary of symbols) Week 2: Working on symbols through changing contexts; sketching, applying, analysing meaning Week 3: Presentation of process and problem-solving, digital interpretation and presentation			Assessment Inquiring portfolio Journal, representation of process, intention, presentation (layout), production, variety, experimentation, lines of inquiry
DP2 Term 1/3	October, November	Area: Connect: situating art-making in personal, local and global contexts U7: From reality till Street art Inquiry questions: How artist communicates with audience? How is art related to politics? How relevant is socio-cultural context of the artwork? Week 1: Discussion about artworks in the context. Discussion includes audience, time, info about artwork, reconstruction of audience (Altamira – cult members, San Vitale – religious people, Ruisdael' urban citizens, Franz Marc -intellectuals, Banksy – anonymous people); Week 2: Experimenting with techniques and media (canvas, paper, sticker as supporter); experimenting with sizes of artworks (digital manipulation) Week 3: discussion – ways we reach our audience (comparing traditional ways of communication with social networks); Students prepare experiments/survey to get response from audience. Week 4: Manipulating artworks to reach audience (changing content, changing context) Week 5: Brainstorming, mindmapping – defining context and scope for own artworks Week 6: Individual work Week 7: Virtual setting of own works, peer reviews	Drawing, sketching, digital manipulation and editing, experimenting with different contexts	TOK How have new technologies changed the nature and scope of the arts as an area of knowledge? Can a work of art have meaning of which the artist themselves is unaware? How does knowing more about the social, cultural or historical context of a work of art have an impact on our knowledge of the work itself? ATL Thinking: consider ideas from multiple perspectives	Description: Theory: Discussion of Art in the socio-cultural context. Discussion includes audience and communication between art and audience. Research includes media and techniques relevant for specific time and environment, such as cave painting, fresco, tempera on wood, stickers. Discussion includes semiotics, cultural context, position of artist and audience, problems with interpretation. Practical work: Sketching, digital manipulation with sketches, editing, collage Activities in the classroom: Demonstrating art-making Students-at-work Presenting digitally Communities of learning Assessment Journal, representation of process, intention, presentation (layout), production, variety, experimentation
DP2 Term 1/3	December	Area: Communication; exploring the potential of different forms of display and exhibition to showcase artworks to an audience U8: Exhibition setting Inquiry questions: Can setting influence the way we see art? Week 1 Making selection of artworks, preparing rationale, exhibition texts Week 2: Virtual exhibition is placed on chosen platform, peer reviews, discussion	Virtual exhibition	TOK Who determines what art is valued, and on what criteria? Should your judgments about art be given the same weight as those of an expert?	Description Students are preparing exhibition setting as part of Mocks. Tasks includes rationale, descriptions, photographs. Use of peer review to practice use of assessment criteria. Assessment: Resolved artworks (SL, HL) Criteria: Curate, synthesize, resolve, situate
DP2 Term 2 /4	December, January	Area: Connect; identifying and analysing how formal qualities and creative strategies convey meaning U9: Human body in the context Inquiry questions: What is the meaning of anthropometry? Where is the difference between treatment of human body in Art, Design and Architecture? Why art students have to learn human proportions?	2D, 3D and lens based media; Techniques; drawing, painting, printmaking,	TOK What happens to the world if we try to see it from perspective other than human? How do perspectives such as culture, religion or science change the way we see human body? ATL	Description Researching samples of human anatomy during Centuries. Focus on Vitruvian man reveals questions such as relevance of proportions, use of geometry in reconstruction of human body. Discussing how may Vitruvian man look today – what we have learnt about the time when Vitruvian man had been created. Practical work includes sketching, painting, manipulating sizes, digital drawings, edited photograph. Understanding relation – proportions between human (audience) and artwork; human (artist) and artwork. After 20 – 30 sketches students work on final piece in chosen media.

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		Week 1: Through Art History – representation of human body reflects cultural/historical context. Investigation. Week 2: working on proposal; Vitruvian man today Week 3: Practical work: Vitruvian man and changed context – visual interpretation that includes figure and cultural context. Week 4: In relation to own size – practical work. The task is to make an artwork in size of student and consider position of audience focal points, needed distance, viewpoints; sketching Week 5: Individual work that shows how size matters; experimenting with media, sizes Week 6: own collection in the context of human proportions, human presence. Discussing setting. Week 7: Brainstorming, work on selection, writing artist proposal Week 8: Individual work		Thinking: gather and organize information; draw conclusions,	Activities in the classroom: Students-at-work Presenting digitally Communities of learning Assessment: Resolved artwork: Technical resolution, conceptual realization Inquiries portfolio Exploration and experimentation, lines of inquiry
DP2 Term 2 /4	February, March, April	U9: Refinement, preparing final submission Final refinement and checking of Artist project, portfolio, exhibition. Individual work: students complete art-making inquiries portfolio Portfolio submission. Peer reviews, assessment Studio work – preliminary exhibition setting, peer reviews. Preparing photographs and files. Use of assessment criteria. Completing IA, exhibition setting in local museum. Submission.	Photograph, digital files, use of MSOffice, Adobe programs	ATL Self management, thinking skills	Submission of: Resolved artworks, Connections study/Artist project, Inquiries portfolio

Criteria

Schoolwork	E-book	Inquiries portfolio	Studio work	Connections, formal analysis	Cooperation
	Basic	Journal, representation of process, intention, presentation (layout), production, variety, experimentation	Quantity of sketches, experimenting (2D,3D, lens based),	Use of terminology, annotated diagram, geometric reconstruction	Quantity, organization, time management
	Additionally	Lines of inquiry	Synthesize, resolve	Subject specific language Understanding cultural significance, making connections	Self-management
Mocks		HL/SL Inquiries portfolio	HL Artist project	SL Connections study	Resolved artworks
		Exploration and experimentation, lines of inquiry	Curation and realization, proposal, connections	Connections with artworks Investigation of cultural context	Technical resolution, conceptual realization
Finals		Inquiries portfolio	HL Artist project	SL Connections study	Resolved artworks
		Exploration and experimentation, Practical investigation, lines of inquiry, critical review	Proposal, Connections, Dialogues, Curation and realization, post production evaluation, future development	Connections with context, Connection with artist Investigation of cultural significance	SL/ Coherence, conceptual realization, technical resolution HL/ Coherence, conceptual realization, technical resolution, understanding of artistic context