

Grade 6 Art Curriculum Overview

Semester 1	Semester 2
<p style="text-align: center;">Giving Shape to the Fantastical:</p> <p>How Religions and Mythologies use Art to symbolize abstract beliefs, E.g. Celtic Art, knot work patters. Look at Celtic legends and myths. Noting the logic, beauty and power of patterns. <i>Celtic Patterns, Painted Stones (camp activity).</i></p> <p>The decorative and symbolic use of animals and natural forms, abstract patterns, and colour to express ideas, feelings and belief systems, for example the concepts of good and evil, family relationships, friendships. Encourage the students to visit the museum in Oberursel and visit the nearby Celtic trail.</p>	<p style="text-align: center;">Drawing from Nature:</p> <p>Making detailed and proportional drawings of animals and birds from photographs and observation. Emphasizing patterns in nature, texture and form. Researching about the attributes of the bird / animal, Links with Science: Classification of living things. <i>Realistic Drawing of an Animal or Bird.</i></p> <p style="text-align: center;">Mythological creatures</p> <p>Creating a personal ‘mythological’ creature which symbolizes the artist’s attributes. Emphasis on texture and symbolic use of colour. It is made of parts from several different creatures. <i>Designing a symbolic Mythological beast. Creating a clay sculpture – bar relief. Story about the creature.</i></p> <p>Based on the design of the personal mythological creature, plus writing a legend about it. Look at the way the marble friezes in the Pergamon Museum (6th grade trip) tell stories in sculptural bar-relief form.</p>
<p style="text-align: center;">Narrative art forms</p> <p>How art can document actual events or tell stories / legends as well as communicating ideas and belief systems. E.g. Ancient handwritten Bibles and manuscripts. <i>Celtic calligraphy, Monograms. Misty Mountains, Chinese ptg.</i></p> <p>The decorative and symbolic use of animals and natural forms and patterns to tell stories as well as express ideas (as above) in a narrative form as the story progresses across the scroll. Using traditional Chinese /Asian techniques and materials. Look at examples of illuminated manuscripts and Chinese paintings. Links with Elem. Sch. study of ancient civilizations, Egyptians and Romans.</p>	<p style="text-align: center;">Aliens – civilizations</p> <p>Discussing how civilizations / empires have evolved, come and gone, how their belief systems have been passed on to influence future civilizations through art. Links with the trip to Berlin, the Berlin wall, the Pergamon Museum artifacts, What if the next civilization to rule the world was Alien? What does it mean to be ‘Alien’? What would Aliens think about how we behave to each other and our environment? <i>Designing an Alien and its civilization, architecture, belief systems, art forms.</i> Links with science’s list of the attributes of all living creatures. Film clips about aliens and the power of Acceptance and Rejection of those who are different from ‘the norm’-</p>

	links with homeroom topics on social skills and relationships.
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Students in grade 6 visual arts embark upon a year-long search and discovery mission involving the connection between the real world and the abstract beliefs we superimpose upon it. The curriculum neatly links the Elementary school Visual Arts program with that of the Upper School plus forming connections with work done in other subjects and school trips. It underscores the power of creativity and imagination in the expression of abstract ideas and feelings. This equips the students not only with a greater understanding of, and empathy with people from ancient civilizations through art, but also it enables the students to use art as a form of personal language to express their own feelings and beliefs about themselves.

Grade 7 Art Curriculum Overview

Semester 1	Semester 2
<p style="text-align: center;">Proportions/portraiture:</p> <p>The ratios of face/body, pencil drawing techniques showing form and texture, effects of light on surfaces.</p> <p>Movement: Gesture drawings: line. Boccioni's paintings and sculpture. Students produce a dynamic sculpture based on the proportions and movement of an 'average' figure.</p> <p style="text-align: center;">Realism to abstraction:</p> <p>This is shown in the development of Piet Mondrian's work and style. Portraits and landscapes. Research.</p>	<p style="text-align: center;">Landscape : environment</p> <p>Landscape painting practice. Creating a mood in a landscape</p> <p>Van Gogh's life story. His style of work-full of passion. His portraits, landscapes and still life. Research and produce example of his style of working.</p> <p style="text-align: center;">Still Life</p> <p>Analytic Cubism, (e.g. Picasso, meaning in abstraction, symbolism in still-life pictures, <i>Vanitas</i>, etc)</p> <p>Painting: Cubist style, watercolor.</p>

The grade 7 curriculum follows on from the grade 6 curriculum in which the students experience the power of art to have hidden symbolic meaning and how artists throughout the ages have used this way of communicating their ideas and feelings. In the seventh grade the focus is on how this is done through the three main genres of art: portraiture/figure drawing, landscapes and still-life, and especially in abstract art.

The curriculum has evolved from its Renaissance/realism based program emphasis to one that encompasses a broader range of approaches and ideas. This is in part due to the changing nature of the class field trip (to Holland instead of Florence) and the need for a curriculum that encourages students to accommodate the changing nature of the contemporary art world (abstraction, issue art, etc.) This links to the school trip where they see Mondrian's painting and Boccioni's sculpture work in the Kroller-Muler Museum.

The general trend in the grade 7 curriculum then becomes one of encouraging students to recognize links between meaning and abstraction (as opposed to the more conventional reading of readily recognizable objects within a work) and to appreciate that expressivity and emotion can be integral parts of a meaningful work regardless of representative content.

Grade 8 Art Curriculum Overview

Semester 1

Semester 2

<p>Linear Perspective: (Hallway Drawings)</p> <p>Create an accurate perspective drawing of a hallway in the school using 1 point linear perspective.</p> <p>Students are made aware of the following questions:</p> <ul style="list-style-type: none">• How does my point of view affect the way in which I apprehend the larger picture?• How does the world around me appear to change as I alter my position and my outlook? <p>Students begin to draw parallels between single viewpoint in art and the individual viewpoint they possess as a learner and observer.</p> <p>Architecture as Sculpture Planning:</p> <p>Create designs for a public building using the work of the architect Frank Gehry as inspiration. The design must take into account all of the functions this building needs to serve.</p>	<p>Architecture as Sculpture:</p> <p>Create a sculpture which is also an architectural model. Use Frank Gehry's groundbreaking work as inspiration to incorporate organic and unconventional forms in a three-dimensional space that is, ultimately, designed as a space for living and public gathering.</p> <ul style="list-style-type: none">•What is the difference between architecture and sculpture?•How is space made livable?•Who says walls and ceilings have to define rectangular spaces?•Can architecture reflect the shapes and forms of a living organism? <p>Modernism Research Unit:</p> <p>The purpose of this unit is to familiarize students with the fundamental concepts of Modernist Art (specifically art from the last decades of the nineteenth century to about 1965.</p> <ul style="list-style-type: none">• Become familiar with and refine rudimentary research skills in art and art history.• Give a brief oral presentation on the material gathered.• Plan and execute an artwork which emulates (but does not copy) the style of the artist the student was assigned to research.
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The general trend in the grade 8 curriculum as proposed here is one that asks the students to consider their unique and subjective point of view first and then encourages them throughout the year to expand that understanding to allow for additional viewpoints and means of appreciating. It also stresses more complex and involved projects, which challenge the students to think more on their own and to rely on their own inventiveness and creativity. The grade 8 studio work also requires them to plan more in advance and asks them to remain accountable for their work as the year progresses.

Grade 9 Curriculum Overview:

Semester 1	Semester 2
<p style="text-align: center;">Principles of Art & Design</p> <p>Looking at and understanding how color, line, shape and symmetry are used as building blocks of the visual arts.</p> <p style="text-align: center;">Color Wheel Project</p> <p>Students create a design for a color wheel which is highly personal and shows an understanding of:</p> <ul style="list-style-type: none"> • Primary colours • Secondary colours • Tertiary colours <p>On completion of the color wheel, students set up a still life group of objects which have a planned color link and create a painting or drawing of this on a small scale.</p>	<p style="text-align: center;">Public Art Unit</p> <p>Explore and experiment with a range of art materials to develop a large public work of art for the school. All of these studies are recorded in the Developmental Workbook and students are invited to reflect and evaluate on the results.</p> <p>Students should focus on the following questions:</p> <ul style="list-style-type: none"> • How do I start to create a work of art for the public? • What do I use (or learn to use) the materials chosen? • Do I need any special tools or knowledge to use it? • What is my visual signature? • How do I express myself visually in my own culture and time period? • How do I know when my art work is finished?

The general aim in the grade 9 curriculum is one that asks the students to realize and appreciate that art is all around us and is part of our everyday lives. It aims to familiarize students with the basic principles of Art & Design:

- Color
- Line
- Shape
- Composition
- Balance/Symmetry

Students are exposed to a wide range of art vocabulary throughout the course of the year. This course aims to prepare students for the Grade 10 Foundation Course in Art. There is an increased emphasis on the Developmental Workbook as the year progresses. The grade 9 course in visual arts allows students to become familiar with a variety of art materials and to gain a better understanding of their artistic preferences.

Grade 10 Curriculum Overview:

Semester 1

Sketchbook Work:

Back to Reality Observing the real world, recording what is seen:

- Values
- Line
- Volume
- Composition
- Center of interest
- Balance

Several key sketchbook assignments are given, designed to develop and test observational drawing and the capacity for formulating creative solutions within given parameters. These works are supposed to be highly finished. Usually two per month are assigned.

Learning to Reflect

Writing about what the student has accomplished, what it means, what influences have been important in their work?

- Process
- Experiments
- Media
- Analysis
- Regular entries
- Ideas

These writings are increasingly personalized and highly focused. They reflect the kind of developmental and creative thought processes demanded at the Diploma level.

Studio Work:

Abstraction is a Process

Generating a series of realistic sketches, from which one develops an abstract

Semester 2

Sketchbook Work:

Writing About Art

Writing about what art means, signifies, merits and suggests. Developing a personal definition of art.

- Abstract vs. realistic art – what does it mean - personally?
- How can one account for the development of art in the last century?

These writing assignments are quite personal and involve the contextual and highly critical methods demanded at the Diploma level.

Studio Work:

Getting a Likeness

Drawing a still life, but with the levels of difficulty greatly increased, the challenge of attaining a realistic image in diverse conditions.

- Using an unfamiliar and challenging medium.
- Drawing objects with a limited and highly focused light source.

Objects are highly metallic and reflective on a dark background, increasing the challenge.

Food for Thought

What makes dessert so appetizing? The challenge of creating a delightful, highly realistic and very appetizing dessert out of ceramics, acrylic pastes, varnish, resins and paint.

- Research it
- Conceive it
- Plan it
- Create it
- Reflect upon it
- Exhibit it

Students receive feedback from classmates.

composition which eventually leads to a full scale acrylic abstraction: <ul style="list-style-type: none">• Realism in drawing• Center of Interest/composition• Development of image• Family of colors chosen• Reflection on the process	
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The general aim of the grade 10 curriculum is one that prepares the students for the IB Diploma level art course by familiarizing them with the processes of planning, researching and experimenting in preparation for a studio artwork. It also aims to familiarize students with the common expectations regarding the development of a thematic approach to art. The emphasis on the sketchbook (Investigation Workbook) is paramount, as the student needs to exit the Foundations Art course with a working knowledge of the basics of keeping a daily art journal and using it as a primary idea-development tool for their studio work at the IB Diploma level. The grade 10 Foundations Art course typically culminates in a summer assignment (between grade 10 and 11) in which students are expected to use their acquired knowledge of the role of the sketchbook to devise their first studio work based upon a well-researched and well-conceived theme documented in their book.

IB Diploma Level (Grades 11 and 12) Visual Arts Curriculum Overview:

Year-long efforts

<p><u>Process Work:</u> Developing a Theme Students at the Diploma level of the Visual Arts course are expected to devise, develop and investigate a theme or motif in their artwork which acts as a lens through which they view their world, their work and the messages or meanings they wish to convey in art. Their Investigation Workbook is the key to making this happen.</p>	<p>Writing About Art Diploma level students are expected to be able to articulate the many thoughts, feelings and associations they have with art, be it their own or the work of others. In addition to regular individual research, they are given many other opportunities to do so in the sketchbook, including class museum visits (Staedel, MMK, Documenta, etc).</p>	<p>Reflecting on Process and Media/Technique Experimentation A great deal of emphasis is placed upon the student's continued growth in recording and reflecting upon the processes, the experiments and the idea development they perform in the sketchbook in support of their efforts to understand/refine their approach to art.</p>
<p><u>Studio Work:</u> Developing my Theme Students enter being asked to conceive of and develop a thematic approach to making art that is meaningful to them and helps focus their research, studio experiments and art production. They are asked to examine their theme through several filters of thought, producing one studio work per month.</p>	<p>Refining my Theme Work on the student's theme in art continues throughout the year, requiring ever more refinement and focus in the student's approach to the emerging ideas and associations within the art works they complete. Growing awareness of other artists' parallel contributions, relevant practices and philosophies is encouraged.</p>	<p>Expanding on my Theme The student is asked to question aspects of his/her own approach and to confront inconsistencies or weak areas in the developing theme in art. Studio work is expected to take on a more sophisticated, more mature and more personally relevant character. The larger questions in the work are addressed.</p>

The IB Diploma level art course at FIS aims to enable students to:

- Investigate past, present and emerging forms of visual arts and engage in producing, appreciating and evaluating these
- Develop an understanding of visual arts from a local, national and international perspective

- Build confidence in responding visually and creatively to personal and cultural experiences
- Develop skills in, and sensibility to, the creation of works that reflect active and individual involvement
- Take responsibility for the direction of their learning through the acquisition of effective learning practices.

IB Diploma Level Visual Arts (Grades 11-12)

It is highly recommended that a student considering the Visual Arts as a possible subject of study at the IB level (grades 11 and 12) first complete the Foundations Art course in Grade 10 (if at all possible).

IB Visual Arts is a course for students who are seriously interested in the Visual Arts. This course has specific criteria set for both Studio Work and the Investigation Workbook which are clearly defined and quite demanding. The course meets 7 periods per 8-day cycle for High level students and 6 periods per cycle for Standard level. The IB Visual Arts course stresses practice in the use of various media, the acquisition of techniques, the mature development of creative ideas and the ability to relate to all form of art in their many social and historical contexts.

Materials and Textbooks

A research workbook is required for this course. It should be hard cover, A4 sized or slightly larger with unlined pages. The research workbook should be of a reasonable thickness and dimension so that it is manageable and convenient to carry (about 1 inch or 2.25 cm thick maximum). High level students will need at least two volumes or around 300 pages of work over the two year period to address the Research Workbook criteria. Standard level students, will require only one volume of about 150 pages.

A portfolio of the student's artwork will be compiled over the two year period and this will be furnished by the school. Students are expected to supply their own tools (etching needles, paint brushes, palette knives, batik utensils, sculpting chisels, etc). Specific media and materials (clay, paint, stone, ink, etc.) will be provided.

A small tackle box or carrying case of some sort is recommended in which to keep tools safe. All materials and books should be clearly labeled. Resource books and reference materials are available in the Upper School library. It is highly recommended that IB students have a place set up for studio production at home.

Assignments/Requirements

Over the two years of the course, the students will be working in a variety of techniques and media to develop their skills and understanding of the elements of the visual arts in both two and three-dimensional formats. The IB prescribes very specific criteria for execution of studio work and work in the

process portfolio, which is not limited to the sketchbook. All of the efforts of the student lead up to the final upload of all material at the end of the two year course. The students must then exhibit their studio work (usually 15-18 pieces of work for Higher level students, 10-12 for Standard level) show their research workbooks and discuss their development during an interview with an external examiner.

The nature of the course changes over the two-year period. It begins primarily teacher-directed, with students following assignments and instructions which are designed to get them working in their books and developing ideas for the course of inquiry they will follow in their studio work. It evolves into a more student-initiated and student-guided course of study during the second year, when the teacher serves more as an objective guide for the student as they progress through exploration and experimentation of themes and use of various media in art. Students are expected to perform independent research and make tangible connections between their developing work and the results of their research in the workbook. This includes but is not limited to the work of other artists, the influence of social and cultural elements and the product of historical investigation. Museum visits and group outings are strongly suggested for IB students throughout the two years of their development.

Future

Many of our art students (usually about 20 - 30% of the graduating IB Art class) continue to pursue careers in the visual arts by attending art and design schools all over the world, most commonly in the United States and United Kingdom. A significant percentage of these are awarded scholarships on the basis of their portfolios and performance in the research workbook. They leave with the knowledge that their experience in the IB Visual Arts at the Frankfurt International School has given them a strong background that will aid them in their pursuit and enrich their further education.