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A STUDY OF THE INTERNATIONAL BACCALAUREATE-  
WITH PARTICULAR REFERENCE TO THE PERSONAL  
PROJECT AND THE ASSESSMENT PROCEDURE

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## INTRODUCTION

Before I taught in St. Andrew's College I had never heard of the International Baccalaureate Programme. Therefore I decided to research the International Baccalaureate Art/Design syllabus in order to appreciate its potential for the second level student.

This dissertation is an attempt to examine the IB Art/Design programme with particular reference to the personal project and the assessment procedure.

Chapter 1 presents a brief history of St. Andrew's College in order to understand its international connection. The development of the International Baccalaureate Organisation and the curriculum programmes available is outlined.

In Chapter 2 the guidelines for the IB Art/Design syllabus are presented. The aims and objectives of the programme are compared with those of second level education in Ireland.

Assessment procedures and criteria are explored in detail in Chapter 3.

My personal observations of the IB Art/Design classes in St. Andrew's College are the focus of Chapter 4. These observations



are the outcome of my teaching practice and consequent interaction with the students and full-time Art teacher involved.



# CHAPTER 1

## THE INTERNATIONAL BACCALAUREATE IN IRELAND

St. Andrew's College was founded in 1894 by the Presbyterian Community of Dublin. In 1891, they appointed a group of clergymen and laymen from the north side of the city, as the school was originally intended for that area. This was an unusual decision because most of the Presbyterians lived in the centre and south of the city. The decision was dictated by the fact that Sandymount Academical Institution, a Presbyterian school had been founded in 1887 on the south side. (1)

In February 1891, after several meetings, it was agreed that the small number of Presbyterians on the north side of Dublin would not provide for a viable school. (2) Three years later St. Andrew's College opened at 21 St. Stephen's Green. On 15th January 1894, St. Andrew's opened its doors for the first time with William Woods Haslett as headmaster. (3) Sixty four students attended. A staff of nine offered tuition in eight subjects. (4)

At the beginning of 1937 the school moved to 47-51 Wellington Place. (5) In August 1967 James Duke became the sixth headmaster of St. Andrew's. (6) He was to be present and



responsible for a lot of changes that took place in the following years.

About the time of Mr. Duke's appointment, a move from Wellington Place was necessary because Dublin Corporation refused to grant planning permission for a new science building. It was decided that a school would be purpose built on the school's playing field in Donnybrook. (7) However, another suitable plot of land came on offer by the Sisters of Mercy in Booterstown. This coincided with R.T.E. expressing interest in the playing field. (8) It was decided to go for the Booterstown option and sell to R.T.E. One worry of the board was that the new school would be in the same catchment area as the proposed Newpark Comprehensive. The Department of Education was urging St. Andrew's to become comprehensive. After much consideration the Presbyterian Board rejected the proposal because it would interfere with the ethos of the school. (9) With the cutting of the first sod in 1971 by William Nesbitt (who had attended the school on its opening day in January 1894) St. Andrew's took the risk on it's Booterstown location.(10) It was a fortuitous decision. The school was located between two main feeder roads; the Booterstown railway which had been closed in 1960 reopened in 1974. (11)



With the move to Booterstown, the college also became co-educational, opening its doors to female students for the first time in September 1973. (12) The official opening of the school was on 28th September 1973 by the *Taoiseach* at the time, Liam Cosgrave. (13)

A distinctive feature of St. Andrew's College is its strong international association which dates back to the 1930s. For many years the school had students from American families who were living in Dublin. A connection developed between the school and the Washington State Department through the American Embassy here. St. Andrew's received a grant from Washington which was used to buy American books and partly to pay the salary of an American teacher. Mr. Brian Downes was the first teacher supplied by the American government to teach US. history, current affairs and career guidance to American students. (14)

St. Andrew's College became an accredited school about fifteen years ago. In order to do this they had to produce a year long report like self-analysis. The school then had to host groups of professional evaluators who went through everything to verify if the school has reached a sufficient standard. Inspectors from two



sources came to St. Andrews, one group from the European Council of International Schools (ECIS) and the second group from the New England Association of Schools and Colleges (NEASC). These evaluators sat in classes and went through the aims and philosophies of the school. Another factor they consider is the amount of money available to a school. They then wrote an extensive report on the school. St. Andrew's received dual accreditation. This gave the school the power to issue American students with a High School Diploma, which is recognised in the United States. This made St. Andrew's even more attractive to American families living in Dublin. (15)

The Americans were not the only foreigners welcomed to the school. St. Andrew's usually has students from over twenty countries on their rolls. As the school had a boarding facility for boys, students from abroad could also attend the school. About twenty years ago students from places like the West Indies, China and South Africa came to attend the school. (16) There was also an increase in international students due to the growth of international agencies and business in Ireland with its entry into the European Community in 1973. (17)



In 1981 the Department of Education was aware that numbers in schools would decline. At this time teachers were being sent abroad to look for recruitment. It was decided to develop the international link by introducing the International Baccalaureate programme, an alternative to the Leaving Certificate which would accommodate these mobile students and therefore reduce the risk of a decline in numbers in St. Andrew's College. (18)

Mr. James Duke was the principal who pushed for the International Baccalaureate in St. Andrew's for a couple of years before it finally came to be. In 1980, he attended a conference in Brussels to find out more about the programme. A year later a representative visited the school to discuss the IB with staff and in 1982 staff were sent to a week long conference in Wales. In November 1984, the Department of Education recognised St. Andrew's as a pilot school for the programme. The first students enrolled for the examination in 1985. This was a class of four foreign students. In 1987, the first full examination was held in the school. St. Andrew's College is still the only school in the Republic to offer this alternative programme to students. (19 and 20)



To enable students to sit the examination the school had to be a member of the International Baccalaureate Organisation. The International Baccalaureate Organisation is a private non-profit, non-governmental organisation which was founded in the 1960s. With it's headquarters in Geneva, Switzerland and its curriculum and assessment base in Cardiff, Wales, the organisation has a network of regional offices throughout the world. (21) The organisation developed from efforts by international schools to establish "a common curriculum and university entry credential for geographically mobile students." (22) In addition, international educators "hoped that a shared academic experience emphasising critical thinking and exposure to a variety of viewpoints would foster tolerance and inter-cultural understanding among young people". (23) The organisation is recognised by the Council of Europe and also has a consultative status with UNESCO (United Nations Educational Scientific and Cultural Organisation). (24)

The IB offers three programmes for different age groups, the Diploma Programme, the Middle Years Programme and the Primary Years Programme. (25)



The Diploma Programme is for students between the ages of sixteen and nineteen years. It is a two year pre-university course of studies which offers a leaving qualification to students and is a passport to universities in most countries. "The diploma model is based on the pattern of no single country but incorporates the best elements of several." (26) The programme is offered in English, French and Spanish and student numbers have grown rapidly since 1970. In May 1997 a total of 27,469 candidates from 78 countries and 167 different nationalities took the written examination. (27)

The Middle Years Programme was introduced in 1992 and is geared towards students between the ages of eleven and sixteen years. "It is a complete and coherent programme that provides a framework of academic challenge and life skills appropriate to this stage of adolescence." (28)

The Primary Degree Programme introduced in 1997, is for all children from three to eleven years. "The programme focuses on the total growth of the developing child affecting hearts as well as minds and addressing social, physical, emotional and cultural needs in addition to academic welfare." (29) Because the educational philosophy, style of teaching and overall goals of the



three programmes are consistent, they are sequential. However, schools may choose only one as the programmes are not prerequisite for one another. (30)

According to the IBO publication, 1997, the educational philosophy of the organisation is in its mission statement which is as follows:

Through comprehensive and balanced curricula coupled with challenging assessments, the International Baccalaureate Organisation aims to assist schools in their endeavours to develop the individual talents of young people and teach them to relate the experience of the classroom to the realities of the world outside. Beyond intellectual rigour and high academic standards, strong emphasis is placed on the ideals of international understanding and responsible citizenship, to the end that the IB students may become critical and compassionate thinkers, lifelong thinkers and informed participants in the local and world affairs, conscious of the shared humanity that binds all people together while respecting the variety of cultures and attitudes that makes for the richness of life. (31)

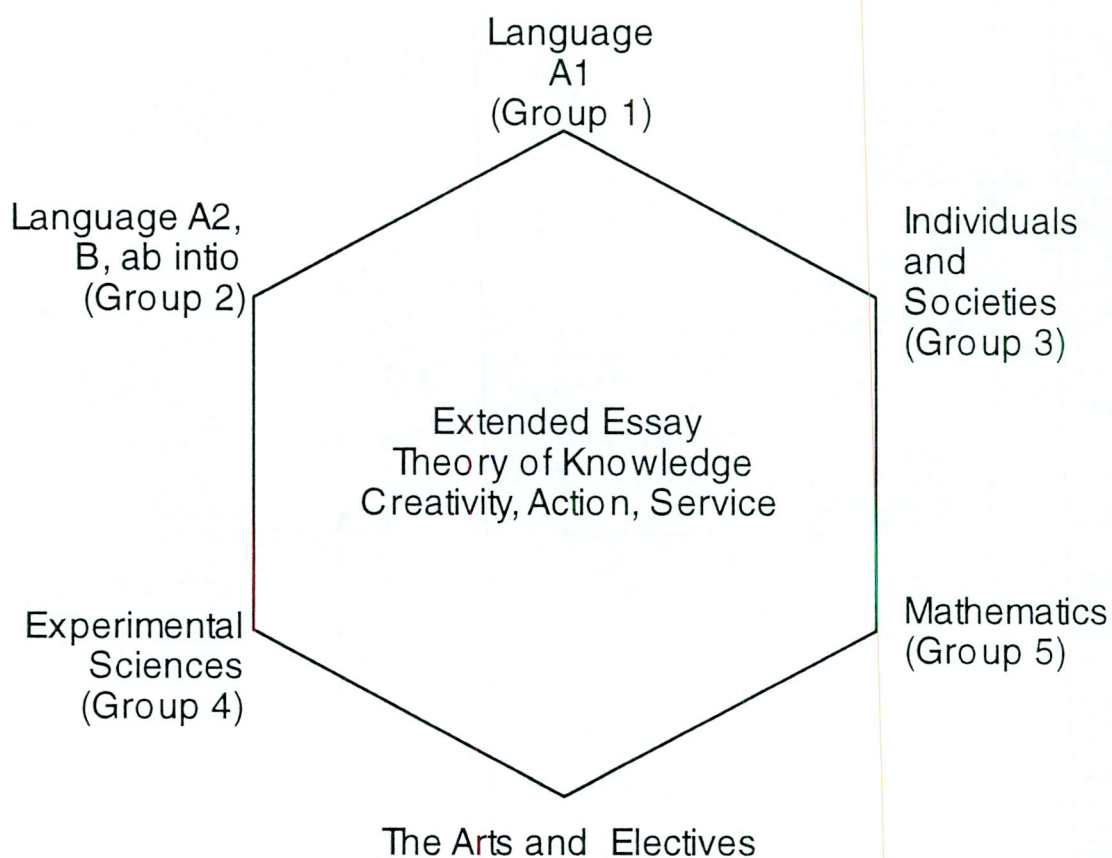
The IBO as a membership organisation has 770 participating schools in more than ninety countries around the world. It provides curriculum and assessment development, teacher training, information seminars, electronic networking and other educational services. (32)

St. Andrew's College offers the Diploma Programme only. The curriculum is usually presented as a hexagon, the unique



characteristics of the programme forming the core surrounded by the six academic areas.

**Fig 1: The Curriculum Hexagon.**



These academic subjects are broken into two main areas of learning: the sciences and the humanities. The core of the hexagon is made up of the Theory of Knowledge (TOK), Creativity Action Service (CAS) and the extended essay. (33)

According to the IBO publication 1997:-

Theory of Knowledge (TOK) is a required interdisciplinary course intend to stimulate critical



reflection upon the knowledge and experience gained inside and outside the classroom. TOK challenges students to question the bases of knowledge, to be aware of subjective and ideological bases and to develop a personal mode of thought based on an analysis of evidence expressed in rational argument. The key element in the IBO's educational philosophy, Theory of Knowledge seeks to develop a coherent approach to learning which transcends and unifies the academic subjects and encourages appreciation of other cultural perspectives. (34)

Creativity Action Service (CAS) is also a fundamental part of the curriculum.

The CAS requirement takes seriously the importance of life outside of the world of scholarship, providing a refreshing counterbalance to the academic self-absorption some may feel within a demanding school programme. (35)

Students are encouraged to develop an awareness, concern and ability to work with other people by participating in sports, theatre productions and community service activity.

Students who are sitting the full diploma are expected to submit an Extended Essay of approximately 4,000 words. Students are required to pursue original and independent research similar to what will be expected from them at university level. The essay topic does not have to be from one of the subjects being studied by the student for the Diploma, but the students should have sufficient



knowledge of the chosen area. The nature of the Extended Essay according to the guidelines is defined as "an in-depth study of a limited topic within a subject." (36) At present there are more than sixty possible essay topics over half of which are language related. (37)

Students in St. Andrews College are offered the following choices:

**Group 1**

Language A : English

**Group 2**

Language B

Select one of the following : French/German/Spanish

**Group 3**

Individuals and societies : Business Organisation/  
Art History

**Group 4**

Experimental Science : Physics/Biology

**Group 5**

Mathematics : Mathematical Methods SL

**Group 6**

The Arts and Electives : Art or a second subject from  
group 3 or 4



Students are required to choose one subject from each group. Three to four of these can be taken at higher level (HL) and the others at standard level (SL). Therefore students are able to explore some subjects in depth and some on a more general level during the two year period. (38)

Assessment for the International Baccalaureate is criterion referenced. This means that students' grades are not awarded on a curve but by students' performance on defined levels of achievement. Therefore marks reflect attainment of knowledge and skills relative to the standards set for all schools. "Validity, reliability and fairness are the watch words of the IBO's international assessment strategy ." (39) This is reflected in the fact that there are 21,000 examiners world-wide.

A variety of assessment methods are used in order to value both the content and process of academic achievement and to take into account different learning styles and cultural patterns. (40)

Not all students pursue the full Diploma programme. There is an alternative where students who take fewer than six subjects are awarded certificates for individual subjects (41). In St. Andrew's College the Certificate option is offered only in art. (42)



Although the International Baccalaureate Programme is in many ways very structured, organised and educationally sound one, it has a major drawback. It is expensive. The school has to pay between £2,000 -£3,000 every year for membership. In addition teachers have to be sent on training courses; examination papers and syllabus guidelines have to be purchased. Unlike the Leaving Certificate, the curriculum changes every couple of years so new training, books, etc. are necessary. Students pay £400 to register with the organisation and a further £30-£40 per subject. Registration for the Certificates is cheaper. (43)

In conclusion, this outline of the IB Programme may be summarised in the words of Roger M Peel, Director General of the International Baccalaureate Organisation :-

Ideally, at the end of the IB. experience students should know themselves better than when they started while acknowledging that others can be right in being different. (44).



## FOOTNOTES CHAPTER 1

1. Georgina Fitzpatrick, St. Andrew's College, 1894-1994, Ardens Sed Virens, (St. Andrew's College Ltd., 1994) p. 9.
2. Ibid., p. 9.
3. Ibid., pp. 12, 19.
4. Ibid., p. 21.
5. Ibid., p. 110.
6. Ibid., p. 140.
7. Ibid., p. 144.
8. Ibid., p. 145.
9. Ibid., p. 147.
10. Ibid., p. 148.
11. Ibid., p. 157.
12. Ibid., p. 148.
13. Ibid , p. 152.
14. Interview with vice-principal of St. Andrew's College, Mr. Ronnie Haye, November 1997.
15. Ibid.
16. Ibid.
17. Fitzpatrick, op. cit., p. 159.



18. Interview with vice-principal of St. Andrew's College, Mr. Ronnie Hays, November 1997.
19. Ibid.
20. Fitzpatrick, op cit., pp. 159, 161.
21. International Baccalaureate Organisation, 1997, p. 21.
22. Ibid., p. 18.
23. Ibid., p. 18.
24. Ibid., p.18.
25. Ibid., p. 1.
26. Ibid., p. 2.
27. The Internet Address: (<http://www.ibo.org>)
28. International Baccalaureate Organisation, 1997, p. 8.
29. Ibid., p. 12.
30. Ibid., p. 8.
31. Ibid., p. 1.
32. Ibid., p. 1.
33. Ibid., pp. 4, 5.
34. Ibid., p. 2.
35. Ibid., pp. 2, 3.



36. IB, Extended Essays, (International Baccalaureate Organisation, 1997), p 9.
37. International Baccalaureate Organisation, 1997., p. 3.
38. Ibid., p. 4.
39. Ibid., p. 3.
40. Ibid., p. 6.
41. Ibid., p. 6.
42. This is due to the development of the Art programme by Mary West, the Art teacher there.
43. Interview with vice-principal of St. Andrew's College, Mr. Ronnie Haye, November 1997.
44. International Baccalaureate Organisation, 1997.



## **CHAPTER 2**

### **THE INTERNATIONAL BACCALAUREATE ART AND DESIGN SYLLABUS**

The structure of the International Baccalaureate curriculum enables students to specialise in one area such as science or language, and to study other subject areas in less detail. This allows students to pursue areas of personal interest while maintaining an overall balance within their curriculum. (1)

Art and Design is an option available from Group 6 (Art and the Electives). (2) According to the syllabus guidelines, Art is an expression common to all cultures, and people have always felt the need to make visual and aesthetic statements. It is not merely for entertainment and pleasure but allows students to observe and experience how art can illustrate and act as a means of communication. The IBO also states that "the inspiration engendered by creative activity often becomes a driving-force in other studies and throughout life." It also believes that students have the freedom to create an intensely personal view of the world and that "engagement in the arts promotes a sense of self-worth, and may make a significant contribution to the development of the harmonious person." (3) With the changes happening in curriculum



in Ireland the overall aim of second-level education is not dissimilar.

The White paper on education states that:

Building on the foundation of primary education, second-level education aims to provide a comprehensive, high-quality learning environment which enables all students to live full lives, appropriate to their stage of development, and to realise their potential as individuals and as citizens. It aims to prepare students for adult life and to help them to further education or directly to employment. (4)

An overall objective for the restructuring of the senior cycle Leaving Certificate is

... to provide for the holistic development of all students progressing to the end of the senior cycle and to foster the sense of self-esteem, self-reliance and innovation which will empower them to actively shape the social and economic future of society.(5)

The key principles for the restructuring of the curricular programme are breadth, balance and coherence.

Breadth involves the provision of a wide range of different experiences which nurture holistic development. Balance establishes appropriate relationships among the diverse aspects of the curriculum. Coherence provides students with broad and balanced programmes at the appropriate depth, while also encouraging students to make connections between the varying facets of their educational experiences. (6)

There is evidence of changes in the Junior Certificate Programme, the Leaving Certificate Applied and the Leaving Certificate Vocational Programme. However, the Art syllabus in the traditional



Leaving Certificate is lagging behind in terms of catering for student development. It is interesting to note here that the NCCA have been to visit and learn from the IB Art/Design syllabus and teaching in St. Andrew's College.

The aims of the IB Art/Design programme are to provide students with opportunities for developing their aesthetic, creative and imaginative faculties. It encourages them to develop an informed attitude to art and design, both historically and present day. It enables them to develop a means of creative visual expression suited to their temperament whether it be in the studio or elsewhere, stimulating and training their visual awareness and appreciation of the arts. It also encourages students to experiment and practise their skills persistently in order to develop quality in their own work. (7)

The Art and Design programme is available at both subsidiary and higher level. The higher level consists of two parts, studio work which is practical and a research notebook which is a record of development of ideas both verbal and graphic. At subsidiary level students choose one or other of these two parts. (8)



Objectives for both studio work and research notebooks vary slightly. For studio work students are expected to enquire and research a variety of project ideas in an imaginative, creative and personal way in order to develop an appreciation of the medium being used and to become aware of its potential. They are also required to develop an understanding of aesthetic and technical problems encountered in practical work while developing skills in the chosen medium in order to produce some works of quality. Students will also be expected to develop an awareness of the fundamentals of design and be able to discuss, select and present their own work. (9)

In working on research notebooks, students need to be able to demonstrate clearly both verbally and through visual images how their research has resulted in an understanding of the project or topic studied. They should be able to analyse the art forms being studied through their formal, technical and aesthetic qualities. The relationship of the research to its social, cultural and historical background must also be shown by the student. Those studying at higher level must relate the research to the practical work. (10)



In addition to these aims and objectives issued by the IBO, syllabus guidelines are also given to teachers. Teachers must design their own Art programmes bearing in mind

the cultural background and personal needs of the student,  
the location of the school and the indigenous culture,  
the teacher's own training and special skills. (11)

The onus is on the teacher to ensure the students know of what is expected of them. Teachers must be aware of the students' concerns and how they can incorporate local and indigenous culture into their work. Students are not to be limited to the Art/Design areas with which the Art teacher may be familiar. IB teachers are challenged to cater for many concepts of the visual arts.

The workload of the IB teacher is considerably greater than that of the Leaving Certificate teacher who has only to take account of the Irish national tradition. The multi-cultural perspective of the IB will be reflected in different ways by different schools. (12)

Assessment across the system is closely monitored, both internally by the Art /Design teacher and externally by appointed visiting examiners, with an international Board of Chief Examiners responsible for moderating grades to ensure that the results are



streamed internationally.(13) Because of this the teacher has to assess student work on a regular basis and make notes and comments. By contrast, the Leaving Certificate students work is usually assessed three times in the school year. Because each IB student works on an individual project the teacher has to give individual tuition.

At both subsidiary and higher levels students must follow a core programme within this framework. This should include experimenting and practising with various media and techniques. Thus they may develop the ability to relate art to its social and historical context. Art History and Appreciation are therefore integrated into the practical work rather than dealt with in isolation as in the present Leaving Certificate Programme in Ireland. However, it is similar to the way in which Junior Certificate Art/Craft syllabus is structured. According to the IB syllabus guidelines, students should be encouraged "to move into areas of personal and independent exploration." (14)

The school timetable must enable students to have sufficient time to become involved by developing their work in the studio. Allowing for set up and clear up times students' work times are



better if not too short. Studio time should include structured learning of the art elements and also personal student research of a more experimental nature. This may be done through a wide variety of art techniques and mediums e.g. drawing, painting, print, textiles are just a few examples. The choice of mediums is endless. Students may decide to choose one subject area or a combination of several. (15) They are not expected to develop skills in all techniques but quality and skills in artistic understanding. For example, students in St. Andrew's are encouraged to experiment with different mediums in order to find something that holds their interest and then develop skills and artistic understanding of that particular medium. As priority is not given to drawing and painting students can excel in other areas without being able to do these well. A high degree of skill and sensitivity can be achieved through research in an area such as photography or ceramics. (16) In St. Andrew's College the students are timetabled for double periods, approximately eighty minutes a lesson. Students are also allowed to work in the art room when they have free periods. When it comes closer to the time of the assessment, students stay back after school in the



evenings, work in the afternoon of the half day in school and even come in on Saturday mornings. (17)

Research workbooks are the students' personal reflection on the history and appreciation of art and design. They should show critical and adventurous researching through both visual and written information. Initial research may go through a particular field of interest but this is not obligatory and can change as the research develops. The notebooks are working journals with equal emphasis given to the process as well as the conclusions drawn from the research.

Students at higher level are expected to have notebooks that are related to and complement their studio work. Teachers and examiners will expect to see evidence of this when assessing the notebooks. (18)

At subsidiary level students who have opted for the research notebooks devote all their time to them. This option allows for students who are interested in art and design, but whose strength does not lie in the practical area to develop their artistic knowledge. However, they are encouraged to experiment with practical research in order to differentiate between theory and practice. (19)



For example, if a student was tracing and discussing the history of hats in painting then they might try making one.

Students are responsible for the content of their notebook. It should reflect their own personal work in the form of sketches and diagrams. It may follow a particular theme or a wider field of research. The notebook can include where relevant photographs, magazine cuttings, etc. accompanied by critical comment, reports from exhibitions or gallery visits, information from other subject areas, and photocopies and reproductions (which must be acknowledged). (20)

Development of students' ideas and progress should be evident in the notebook, which must be legible. Therefore, the notebook should not be over-edited which would prevent this progress from being seen. Neither should material be added in to fill space.

The notebooks are collected by teachers at regular intervals so that the students' progress can be monitored. There should be evidence of student/teacher communication and when assessing attention will be given to students' reactions to comments, advice and guidance.(21)



As mentioned in the previous chapter, students who are participating in the full Diploma Programme rather than the certificate are required to complete an Extended Essay. Students are encouraged to develop and explore their chosen area of interest in an imaginative way in order to arrive at a particular and preferably personal conclusion to their research question. They are discouraged from relying on textbooks for their research so as to develop a personal relationship with their topic. The textbooks are used only as a guideline for idea stimulation and informed approaches. (22)

The choice of topic is very important. Students may be inspired by their studio work, by local events or exhibitions, or features of the local environment. The use of local and primary sources and meetings/interviews with local artists and designers is also strongly encouraged. It is also important that students' chosen topic is clearly and directly related to Art/Design, as a vague connection can run the risk of students discussing issues of marginal relevance and therefore deflect their area of enquiry. (23)



The guidelines for the Extended Essay, IBO 1997, suggest sample titles. Thus, students can see that focused topics are preferred.

Below are a selection of these examples:-

*An analytical study of the style of frescos of St. Christopher's Church in Milan is better than The history of Renaissance Art.*

*How did Wassily Kandinsky use colour? is better than The Bauhaus.*

*An analysis of African influences on Henry Moore is better than Twentieth century British sculpture.*

*Klimt's use of gold is better than Sezession in Berlin.*  
(24)

Topics that are not directly related to Art/Design and that are narrative and include an excess of biographical information should be reconsidered. (25) In St. Andrew's College one of the fifth year IB Diploma students has chosen to do her Extended Essay on Art/Design. Martina is from Bosnia and her chosen topic is on *How War affects Art.*

The Extended Essay does not have the same components as the Art/Design Programme as its focus should be on a research question. However the use of visual reference is important and encouraged where appropriate. This must be relevant to the argument as the essay must be predominantly verbal rather than



visual. The use of primary and local sources is encouraged where possible. Students however may use reproductions, film, photographs, etc. as sources, so as not to limit the topics which could be investigated. (26)



## FOOTNOTES CHAPTER 2

1. IB Art/Design, (International Baccalaureate Organisation, April 1996.) p.1.
2. Ibid., p. 2.
3. Ibid., p. 3.
4. Charting our Education Future - White Paper on Education, (Department of Education, 1995) p. 43.
5. Ibid., p. 50.
6. Ibid., p. 45.
7. IB Art/Design, p. 4.
8. Ibid., p. 2.
9. Ibid., p. 5.
10. Ibid., p. 5.
11. Ibid., p. 6.
12. Ibid., p. 6.
13. The International Baccalaureate - an internationally recognised upper-secondary programme and examination, (Information Leaflet)
14. IB Art/Design, p. 7.
15. Ibid., p. 7.
16. Ibid., p. 8.



17. Mrs. West, the IB Art teacher also dedicates a lot of extra time to the students, without her the students would not have access to the art room at these extra times.
18. IB Art/Design, p. 9.
19. Ibid. p. 9
20. Ibid., p. 9.
21. Ibid., p. 10.
22. IB, Extended Essay (International Baccalaureate Organisation, 1997 ), p. 33.
23. Ibid., p. 33.
24. Ibid., p. 34.
25. Ibid., p. 35.
26. Ibid., p. 35.



## **CHAPTER 3**

### **ASSESSMENT PROCEDURE**

The International Baccalaureate Diploma incorporates many methods of assessing students' work, including the content and the process. Because of the wide variety of learning styles and cultural patterns world-wide, examination techniques on an external level are chosen from a range of options: "oral and written, long and short responses, data-based questions, essays and multiple choice." This is coupled with an ongoing internal assessment of coursework by teachers over the two year period. Teachers and international examiners work in close contact to ensure that students not only have the opportunity to demonstrate what they know but that they are also able to communicate it. (1)

Examination papers in Art/Design, do not change annually as do other IB subjects. The assessment criteria and achievement descriptors have not changed for a number of years. (2) Students produce work over a two year period and the assessment consists of an evaluation of this work. Therefore the processes of artistic and aesthetic development of student and work are assessed as well as the finished pieces. (3)



Research workbooks are assessed by the teacher at both higher and subsidiary levels. Results in 1993 showed an overall improvement in performance. At higher level there was a close and integrated connection between the research and the studio work.

(4) It appears from a 1996 subject report that this continues to be the case. "Some of the Research Workbooks we saw this year can only be described as superb." (5) Students studying higher level or subsidiary level option A have to prepare an exhibition of their studio work for assessment by the external visiting examiner appointed by the IBO. The visiting examiner assesses the research workbooks of students. Higher level students are responsible for the selection and presentation of their work although the teacher may advise and assist with the display of work. The examiner may wish to view the display before the assessment with the student. The exhibition space must be in a quiet, well-lit room where the student can discuss the work with the examiner without interruption. If unhappy with the space arrangements the IB co-ordinator will be asked to make the appropriate changes. The display and presentation should allow the work to be viewed to the best advantage by the examiner for



assessment. Facilities for viewing any slides, video tapes, etc. must be provided by the school. (6)

A Subject Report from May 1993 states that some technically proficient candidates are penalised because teachers are not giving sufficient attention to developing imaginative and creative thinking and expression. This is the most highly weighed assessment criterion. Painting is still the main form of expression with other 2-D media following. There is only some design work, very little 3-D work, fibre and fabric art, printmaking and computer generated imagery, film or video. The report suggests that work in experimental areas should be encouraged and also that students' journey through research should be deep and connected. Although experimentation with different media should be encouraged in the beginning stages so that students can make appropriate choices, it appears from this report that choices in some schools are very limited.(7) In St. Andrew's College, the choice of media available to students is endless. If a student wishes to try something new then every encouragement and assistance is given to them by the teacher.



In another more recent subject report (May 1996), it appears that some of the above problems have been addressed. For example, there has been an increase in the amount of craft and 3-D work being produced by candidates. However, some candidates seem to have problems with the technical requirements of their selected media and the report suggests that "teachers need to exercise judgement in their advice to students who express interest in crafts which demand high levels of technical skill." Photography is one area where students appear to be experiencing problems in all areas of the criteria for assessment. Understanding of the fundamentals of design is another area where there has been overall improvement in most media.(8)

In St. Andrew's College the space that is used for the exhibition display is the music hall and the interview with the external examiner takes place there also. According to the IB Art/Design teacher, the external examiner has always been satisfied with this exhibition space. (9) According to the Subject Report May 1996, 104 visiting examiners were employed to conduct the assessment in over 60 countries around the world. In most cases adequate provision was made for their visits. However, the provision of adequate space for students' exhibitions is often a problem. (10)



The exhibition of work should include preparatory work and research in the form of sketches, notes, etc. in order to show the development of students' work. Not all of the work needs to be mounted for the display. The students' ability to select their work is important and involves the teacher helping them to understand the relevant criterion for selecting. Students must then exercise their critical thinking in order to make the selection. Some students may have two or three quality pieces of finished work whereas others may present twenty to thirty pieces of variable quality. In either case a portfolio of preparatory studies in the form of design research, experiments and sketches should be kept close at hand for reference during the interview with the examiner. These may have great significance to the development of the work when explained to the examiner by the student. (11) In St. Andrew's twelve is the generally the number of pieces used for display in the exhibition.

Each student has a discussion type interview with the visiting examiner for approximately thirty minutes. They do not have to prepare a speech for the assessment and will be encouraged by the examiner through questioning to discuss the origins of their work and techniques used as well as their personal views and



aims. Marks will not be affected by students' difficulty in expressing themselves in a language other than their mother tongue. The assessment details as outlined in the Art/Design syllabus guidelines give sample questions that may be asked by the examiner so students can be aware of the possible type of questions. They may be questioned on their choice of media, origins of ideas and work, on problems they may have encountered with media or otherwise and how they overcame them. They are questioned on what they consider to be their most and least successful pieces of work and why. Questions may be asked on how influences and relationships have affected the work or if interests in other subject areas are reflected in the finished pieces. Presentation of the work and how the research notebooks show the development towards the final pieces are explored. (12) The 1996 Subject Report states that on the whole the interview process was conducted satisfactorily. Students were well prepared, and were able to discuss ideas, with varying degrees of insight and fluency. (13)

A school may not be assigned a visiting examiner, if there are too few students. In such cases students prepare a portfolio for mailing to the closest external examiner. Slides of any larger pieces or 3D



work should be included (14) along with taped interview with the teacher where questions similar to those asked by the visiting examiner should be asked in order to show students' ability to evaluate their own personal growth and development. (15)

The assessment criteria are divided into two parts. Part A is the studio(practical) work and part B is the research notebook. There are different criteria for both parts which are directly related to the aims and objectives of the Art/Design programme. (16)

The external assessment criteria for Studio (Practical) Work and the associated weightings are as follows:-

Studio Work Descriptors [HL Part A & SL Option A]

		Weighting HL & SL
IMAG	Imaginative and Creative Thinking and Expression	35%
PERS	Persistence in Research	20%
TECH	Technical Skill	15%
MED	Understanding of the Characteristics and Function of the chosen media	10%
DES	Understanding of the Fundamentals of Design	10%
GROW	Ability to Evaluate Own Growth and Development	10% (17)



The internal assessment criteria for the research workbooks to be used by the teacher and the associated weightings are as follows:-

**"Research Workbooks [HL Part B & SL Option B]**

For both higher part B and subsidiary level option B

		Weighting	
		HL	SL
IND	Independent Research	35%	40%
CRIT	Critical Appreciation [Formal, Technical and Aesthetic Qualities of the Art Form Studied]	25%	30%
AWA	Awareness of Cultural/ Historical/Social Context	25%	30%

For Higher level Part B only

ESR	Experimental Studio Research	15%	-
		(18)	

There are descriptors for achievement levels for each individual assessment criterion. (see Appendix 1) These range from 1-5 for each criterion, where 1 is the lowest level and 5 is the highest level of achievement. In so far as possible these descriptors refer to the positive aspects of achievement. These levels of achievement are not grades, marks or percentages. The aim of the descriptors is to



find for each student an appropriate level of achievement for each criterion. It is recommended by the syllabus guidelines that teachers start with lower levels and read through each descriptor until they reach appropriate levels for each student when assessing the research workbooks. If the teacher feels the work of a student falls between two descriptors then they must re read descriptors and choose the more appropriate one as only whole numbers can be given to describe achievement levels of students' work. This form of assessment identifies particular strengths and weaknesses in each area of a students' work. Therefore, students who achieve a high or low level in relation to one criterion will not necessarily attain a similar level in another criterion. Although each criterion is scaled 1-5, they do not all carry equal weight as can be seen from the criteria in the previous pages. These weighting factors for the different criteria are applied when the examiners' assessments are moderated to determine final grades. (19)

Students are encouraged to use the assessment criteria and achievement descriptors when discussing their own work and when developing a critical awareness and growth. (20) Teachers are also encouraged to take these criteria into consideration when designing their Art/Design Programme.(21)



The application of the various weightings for the different criteria results in the calculation of a mark out of 100 for each student which is then converted into an IB grade. (22) Each subject examined is graded from 1 which is the minimum to 7 which is the maximum. (23)

The following is the grade description:-

<u>GRADE</u>	<u>DESCRIPTION</u>	
1	Very Poor	
2	Poor	
3	Mediocre	
4	Satisfactory	
5	Good	
6	Very Good	
7	Excellent	(24)

To be awarded a Diploma students must achieve a minimum of 24 points including any bonus or penalty points. As mentioned in the first chapter the award of the diploma includes satisfactory completion of the Theory of Knowledge (TOK) course, the submission of an extended Essay and participation in the extracurricular CAS programme (Creativity, Action, Service) (25).



Bonus points can be awarded for Theory of Knowledge and Extended Essays which are good to outstanding (See Appendix 3). One Penalty point indicates poor performance in these areas. (26)

An international Board of Chief Examiners is responsible for the conduct of the examination. They are responsible for setting papers and moderating grades. There are also three hundred assistant examiners in different countries and language areas who assist the Board. (27)

To ensure that the marks for Art/Design are streamed internationally, students must also complete a record booklet. This contains a record of some of what has been examined by the visiting examiner, including photographs of work and photocopies of the research workbooks. Students also have to include a statement on their work and the visiting examiner writes in the booklet whether this statement reflects and represents the work that was assessed and the discussion that the examiner had with the student. (28) According to the 1996 Chief Examiners subject report a number of problems arise in certain areas when awarding grades. Overall the quality of the Record booklets is poor. Photographs of the work need to be clearly focused and taken as



close as possible to the object in order to represent its full value. Another problem noted that the scale of work was not indicated, particularly of sculpture, ceramics and large paintings. this proved difficult for moderators in determining the quality of the work. In photography, for example, it can often be difficult to determine from the record booklet the volume of work produced or if there has been any darkroom experimentation. The report suggests that a statement can be included outlining their darkroom experience. Content sheets and/or photographs of the overall exhibition can be included to show the evidence of Characteristics and Function of the Chosen Media (MED) and Technical Skill (TECH). (29) These record booklets are then sent over to an IB supervisor who reassesses all of the work. In total the work is looked at by about twelve different people who take schools Art/Design facilities etc. into consideration before deciding on a final mark. So overall the allotting of marks is closely monitored internationally to ensure that a high grade in Ireland is the same as a high grade in another country anywhere in the world. (30)



## FOOTNOTES CHAPTER 3

1. International Baccalaureate Organisation, 1997., p. 6.
2. IBO Art/Design, Subject Report May 1993.,p. 1.
3. IB Art/Design, (International Baccalaureate Organisation, April 1996); p. 12.
4. IBO Art/Design, Subject Report, May 1993; p. 2.
5. Art/Design Subject Report May 1996.
6. IB Art/Design, p. 12.
7. IBO Art/Design, Subject Report, May 1993; p. 2.
8. Art/Design Subject Report May 1996.
9. Interview with the IB Art/Design teacher in St. Andrew's College, Mary West.
10. Art/Design Subject Report May 1996.
11. IB Art/Design, p. 13.
12. Ibid., pp. 13, 14.
13. Art/Design Subject Report May 1996.
14. IB Art/Design, p. 14.
15. IB Art/Design, Assessment Criteria and Achievement Descriptors for use in May/November 1988, p. 4.
16. Ibid, p. 1.
17. IB Art/Design, p.20.



18. Ibid., p.17.
19. Ibid., pp. 15, 16.
20. IBO Art/Design, Subject Report May 1993; p. 1.
21. IB Art/Design, p. 15.
22. IB Art/Design, Subject Report, May 1993; p.1.
23. International Baccalaureate Organisation, 1997, p.6.
24. IBO Information Leaflet; March 1991.
25. Ibid; for details regarding failure see Appendix 2.
26. IB, Extended Essay .,(International Baccalaureate Organisation, 1997) p. 30.
27. The International Baccalaureate- an internationally recognised upper-secondary programme and examination; (Information leaflet).
28. Interview with the Art/Design teacher, Mary West.
29. Art/Design Subject Report May 1996.
30. Interview with the Art/Design teacher, Mary West.



## **CHAPTER 4**

### **THE INTERNATIONAL BACCALAUREATE TEACHING AND METHODOLOGY**

While training at St. Andrew's College, Booterstown, I have had ample opportunity to observe and assist in the teaching of the IB Art/Design Programme. The many ways in which it differs from the Leaving Certificate curriculum became more obvious to me because I was also teaching a fifth year group studying for Leaving Certificate. This chapter explores the teaching of the IB Art Programme in St. Andrew's and compares it with the teaching of the Leaving Certificate.

In my many discussions with the Art teacher I have learned a great deal about the teaching of IB Art/Design and about how to encourage and aid the students without imposing on them my personal tastes. Ten years ago, this teacher taught in a ISS in Singapore which had a curriculum system similar to A Levels. During her two and a half years there, she was teaching with people who had worked in the IB programme. When she returned to Ireland and the IB Diploma was introduced in the school, she was already familiar with the Programme. Over the years she has also been to several workshops in Art / Design abroad, in Geneva



(where the IB headquarters are ), Vienna, Rome, and Manchester. She was therefore in a strong position when urging the headmaster in St. Andrew's College to offer the IB Certificate course to students interested in pursuing a career in art. In 1993 for the first time fifth year students sat the certificate course. The students did very well in their IB and subsequently in their Leaving Certificate Art. However, because of the pressure of trying to do the certificate in one year the IB has now been introduced in fourth year (Transition Year) with students completing their exam in April of fifth year. Therefore, it does not interfere with their Leaving Certificate examination. The IB is also beneficial to students when preparing a portfolio for applying to art college because they know what is entailed in compiling a body of work. In addition they can use much of their IB work in the portfolio.

One of the first differences I noticed was the actual content / structure of the classes. In Leaving Certificate Art there is a strong emphasis on a student's ability to draw and paint. The Leaving Certificate examination paper requires students to have good technical and observational ability. In order to do well students and teachers must concentrate on this initially, before developing imaginative and creative thinking and expression. (See Appendix 4)



If students are taking art for the first time in fifth year, they need to practise to develop their technical ability. The teacher must therefore set appropriate projects which emphasise drawing, at least at the initial stages of a scheme of work. Students studying the IB Art programme on the other hand are working on their own personal project over a two year period. The subject matter is of their own choosing. Because most marks are allotted for Imaginative and Creative Thinking and Expression, students need not be excellent draughtsmen in the drawing area in order to produce creative works of quality and achieve high grades. They are given ample time to develop their own working ideas, their creative and critical thinking ability and through this their technical ability. Therefore the difference between the content of IB and Leaving Certificate is that IB students work on a continuous personal project over long periods whereas Leaving Certificate students work on a series of different projects or work mediums which is geared towards passing an examination.

As discussed in the previous chapter the IB programme is assessment based whereas Art in the Leaving Certificate is an examination. For IB students all of their work over a two year period is assessed. A student has time to choose and develop



their personal project. They can change their project as they progress, the work can become as it often does quite abstract and personal. The emphasis is not on drawing and painting. Therefore, students can express themselves in other creative areas. Research therefore may be in the form of photographs, photocopies and magazine cuttings, making sketches with the actual materials/mediums. Failures as well as successes can be recorded as a means of noting what has been learned. Here again the Leaving Certificate differs because it is examination based. Students spend two years preparing their technical and creative ability to interpret the passages of prose etc. and are tested in four specific, different areas. Their life drawing ability, imaginative composition or still life, design or craft, and Art History. The structure means that students are often limited in how much of their ability that they can show. For example, students have to choose between something imaginative or set-up. They have to choose between a craft and design. If a student is very good at working in 3D but not in 2D they may not do as well as if they could develop that specific area to its full potential. Design is a very important part of all other artistic areas and should be considered in the marking system. The Junior Certificate programme in Art, Craft,



Design has addressed this issue in a satisfactory manner. This needs to be followed through to the Leaving Certificate. At present in the Leaving Certificate a very talented student who works slowly may not do as well as a student who is less talented and works more quickly, because they have not ample in the examination situation to complete the work. The pressure of an examination situation may also interfere with the students ability to produce creative work.

Art History and Appreciation is a separate paper in the Leaving Certificate Examination. It is not always taught as an integrated part of the course but often becomes like a separate subject, isolated from the rest of the course. In IB Art students are encouraged to develop an awareness of Art History and Appreciation as an integral part of the programme. These students use art history for research and inspiration. The disadvantage in IB Art, however, is that students do not necessarily cover all areas of Art History unless they themselves wish to.

I decided to speak to the sixth year students of St. Andrew's College who had completed their IB Art/Design certificate in April of their fifth year. I wondered if they had any opinions on the way the



IB compares to the Leaving Certificate (for which they are now studying). All agreed that the standard of work required for IB is very high and that in order to do well students need to be competent and hardworking. The students agreed that they learned a lot about art, through working with a variety of different mediums and by developing skills of critical awareness and appreciation of Art/Design. In developing their projects they learned more about different media and became experienced in using them. They valued having a wider range of options regarding media choices. The general consensus about assessment was that it was a fairer method than a timed examination, because they are assessed on a large body of work and everything they do is important. They appreciated being able to speak to the visiting examiner to explain the origins and development of their work. Many of the sixth years agreed that they felt that it was a much better system than the Leaving Certificate. They also agreed that it was quite similar to the Junior Certificate Programme which they believed was also better than the Leaving Certificate. The sixth years felt that Art History was incorporated in the IB but that they learned more history as part of the Leaving Certificate syllabus. Maybe a happy medium between the two could be found where art



history would be incorporated in a more structured way in the syllabus. One final factor noted by the students was their ability to use the IB work in portfolios when applying to art college. They said that their IB work filled a large section of the portfolio. Several students who already have been offered places in college believe that without their IB work they would not have done so well. (1)

There is often a difference in class size which can create a different atmosphere or teaching environment. The IB classes tend to be smaller which on the whole would be seen as an advantage as the teacher can dedicate more time to the tuition of each individual student and it is easier to orchestrate the class. In St. Andrew's this year there are more fifth year students in the IB class than in the Leaving Certificate class. However, there are occasions when for example there is only one student in the class - in a situation like this the teacher has to take care not to crowd the student or put them under pressure. School facilities are also relevant. The 1996 Subject Report states :

that students require access to adequate resources to undertake the range of work required by the IB studio programme. Restrictions upon space, for example, inhibit the nature and scale of work which may be explored in some locations, with concomitant disadvantage to students. (2)



The art room in St. Andrew's is not larger than average. The range and scale of the work produced by students is not affected by this however as can be seen from illustrations 1-5. The work produced in the school ranges from life size sculptures, paintings and batiks to smaller scale pieces such as jewellery. Students also have to be considerate of each others needs so that they can all achieve their finished pieces i.e. they can not all work on their largest piece at the same time.

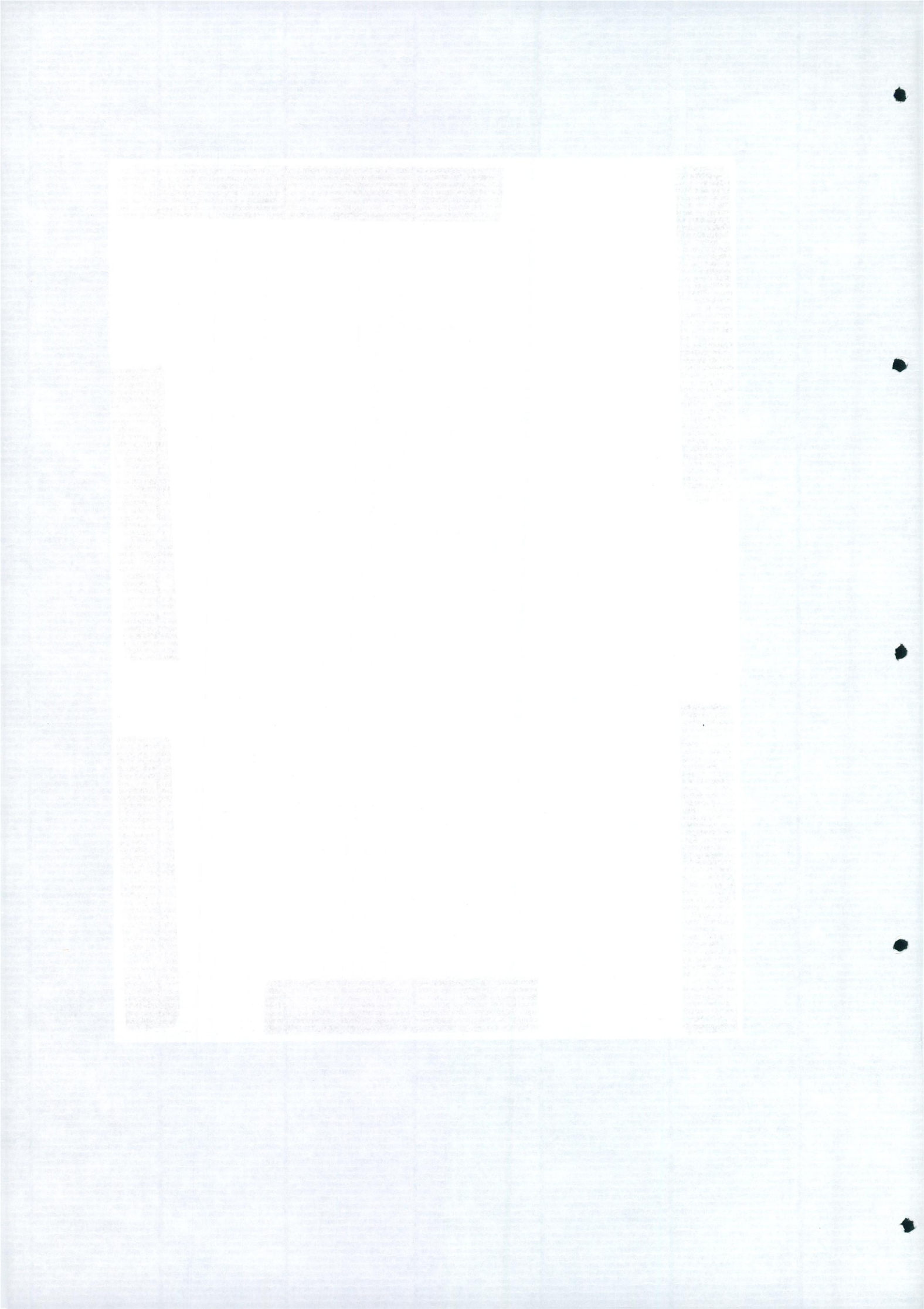
Another difference in teaching is that the IB teacher does not set the students' projects. I have found this year that some of the schemes of work I devised did not hold the interest of all of the students in the class. Sometimes it was because they did not like working with a particular medium or because they started to get bored with the piece they were working on. One example of this was a scheme devised for a second year group. They were to design and make a ceramic mobile using the school environment as a theme. It became apparent after a couple weeks that some of the students in the class found the set project uninteresting. These students' behaviour in terms of discipline had to be addressed.



## ILLUSTRATION 1



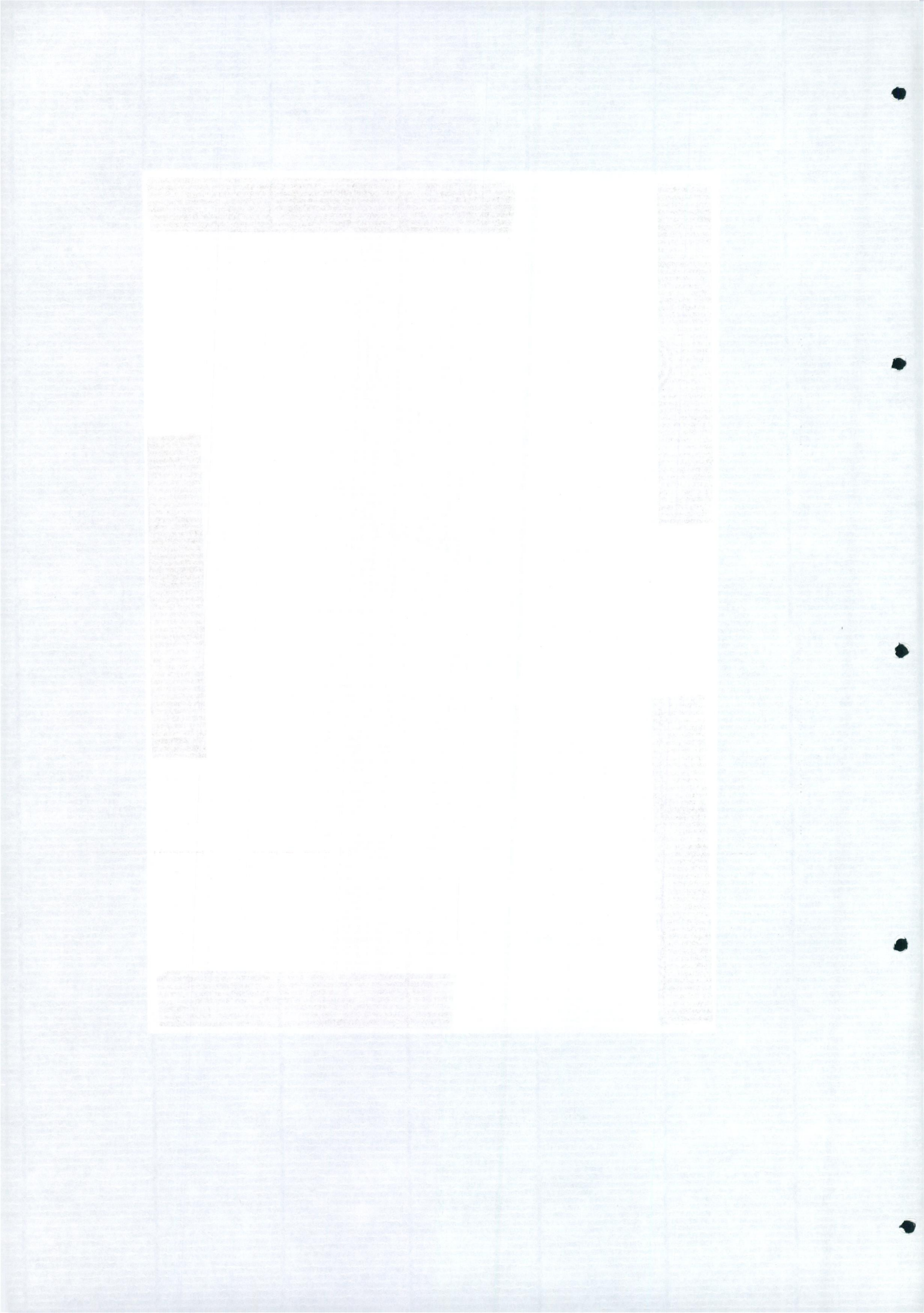
Sculpture by Rory (5IB)



## ILLUSTRATION 2



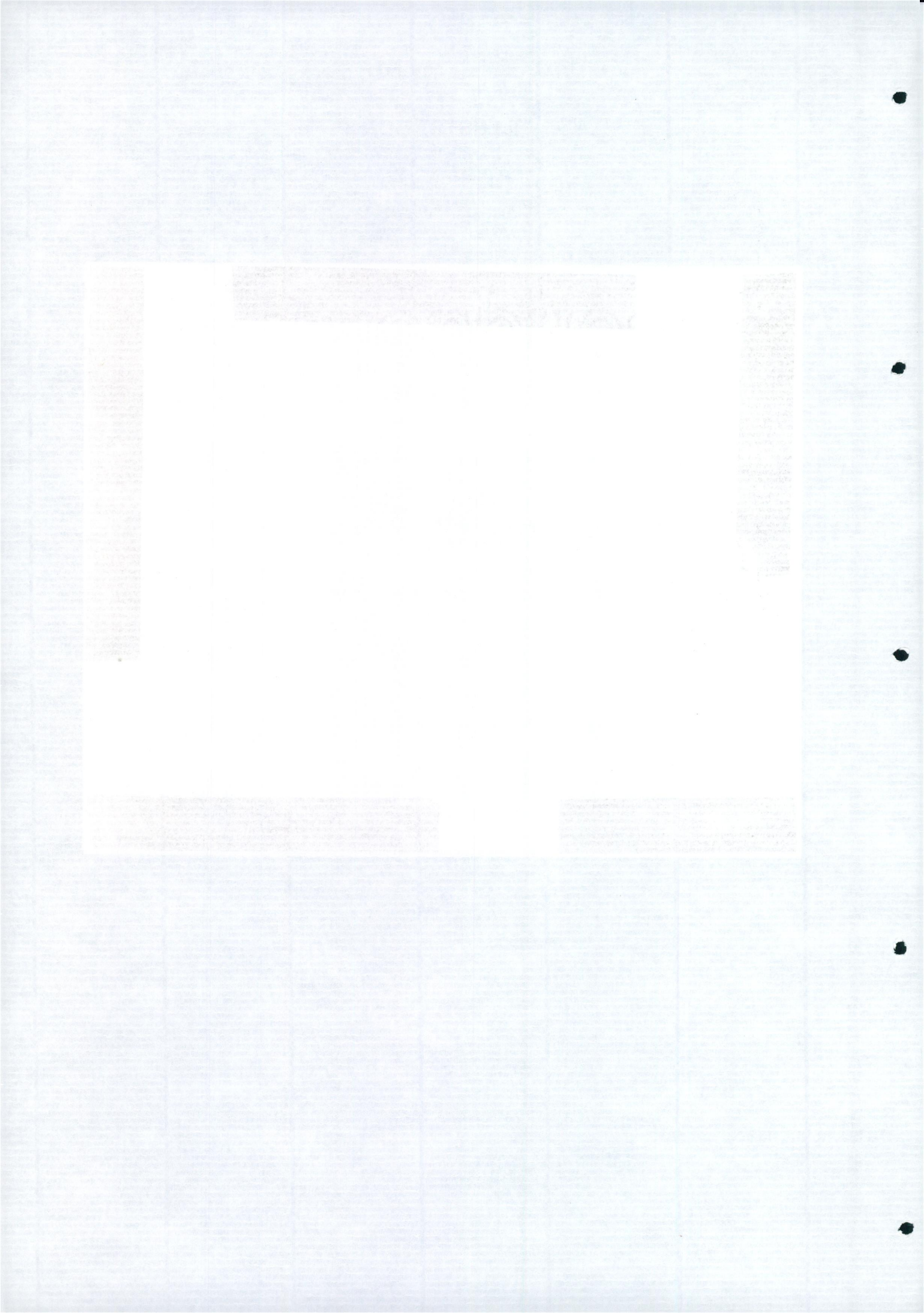
Large scale painting on hardboard by Nadine (5IB)



## ILLUSTRATION 3



Large scale silk painting by a previous IB student



## ILLUSTRATION 4



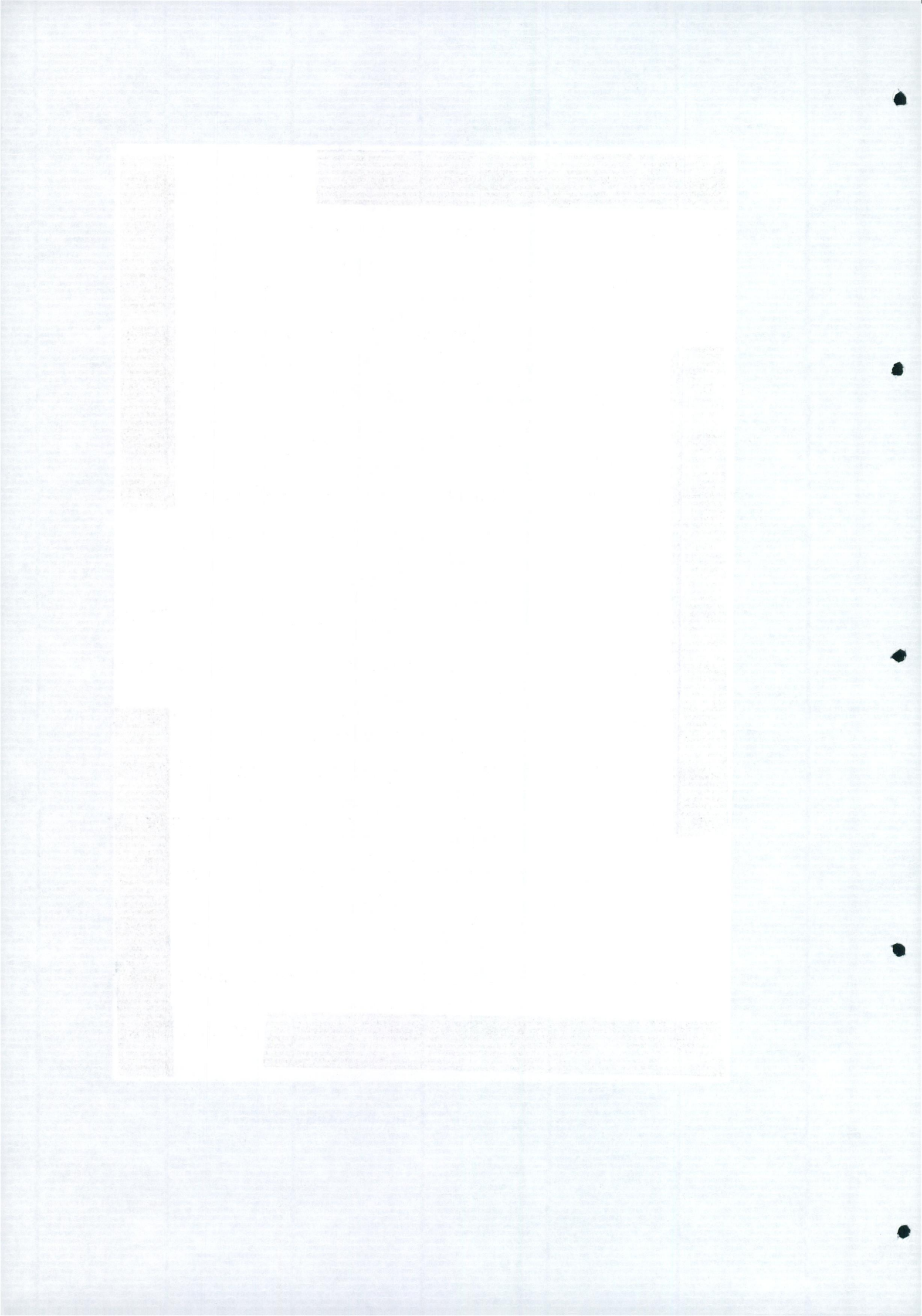
Examples of jewellery by a previous IB student



## ILLUSTRATION 5



IB student working with clay



I decided to cut the project short, getting the students to work in groups in order to finish the pieces faster. Now working on a new project with this group, where the students are working on a painting based on the style of a chosen artist, the discipline problems have ceased to exist with those particular students who are now working really well as they are interested in what they are doing. I have also noticed that some of the most creative and talented students in the class did not produce the best work or work to their normal ability when uninterested in the set project.

However, set projects also have their advantages particularly with weaker students. I worked with a transition year group this year. When I started teaching the class at first, all of the students were working on their own projects. Some of the class were not getting anything concrete done so I decided to set a project for them based on a tribal theme. They could decide on what their finished piece would be. However, after a couple of weeks when these students had made no decision on what their end piece would be, I decided to have all students work on a linocut tribal self portrait. This worked very well as students had a certain amount to cover in each class. They learned more about art in general that they could apply to other projects in the future. Some of the



weaker students produced good prints and had something to show for their weeks of hard work. (See Illustration 6)

In IB the choice of project is related to student motivation and therefore to behaviour in the Art room. Choosing an unsuitable project could cause a lot of problems for a student. I asked the IB Art/Design teacher how she oversaw or helped the students to choose suitable themes. Initially, she introduces a common theme to the students so that they all have a starting point from which to work. For example, last year she took the students to Temple Bar for a day, this year to Dun Laoghaire Harbour. Students rarely stick to these themes but some may take certain elements of the source to focus on. From talking to students and observing their notebooks, I have found that it is very interesting to see where their ideas have originated from and how they have developed. Several of the students from abroad who are now living in Ireland have based their projects on their native country, while also incorporating other issues into the work. Martina, a fifth Year IB Diploma student, is from Bosnia and is dealing with a series of complex issues in her work. When she first joined the class she was interested in the work of Hunderwasser. She has taken several elements of his style and incorporated them into her own work.



## ILLUSTRATION 6



Tribal self-portrait linocut by Ian (Transition Year)



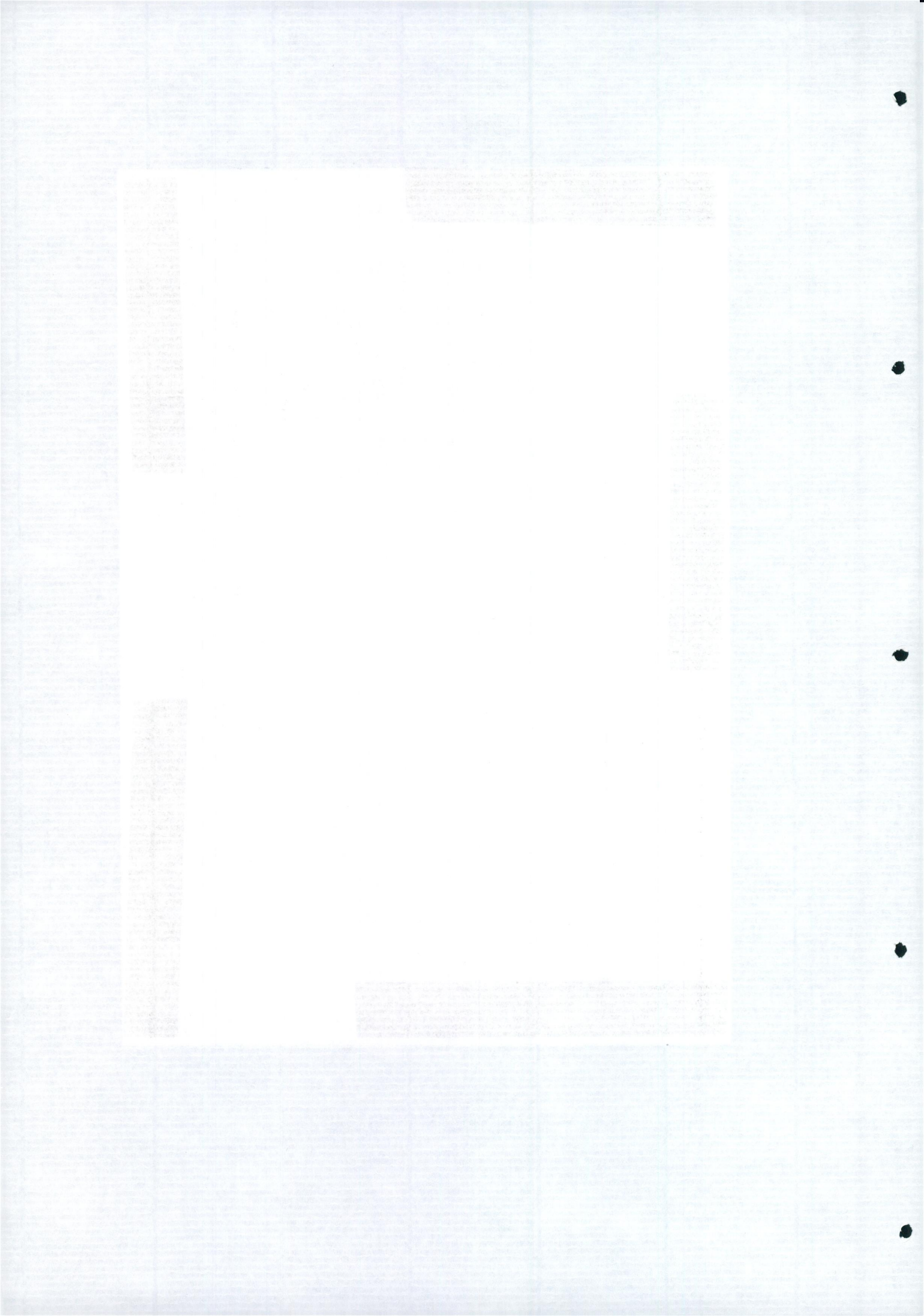
She is using buildings and windows as subject matter for her pieces. Martina is also influenced by cartoons and graffiti. She likes the idea of having images hidden in the buildings. She has worked on a series of colour and black and white pieces. (Illustrations 7-9) Martina feels her colourful pieces are innocent whereas her black and white pieces are more emotional. They incorporate the female figure and deal with some of Martina's moral ideas. Martina has also been affected by how war has destroyed her home. She intends to incorporate this into her work at some stage. She also would like to do some photography reflecting today's bohemian lifestyle and print some verses from the Koran. (See Illustrations 10-11 for examples from Martina's research workbook.) Martina told me during my conversations with her that her previous art teachers had not thought that she was particularly talented and Mrs. West has given her great encouragement and confidence in her artistic and creative ability.



## ILLUSTRATION 7



Painting by Martina (5IB)



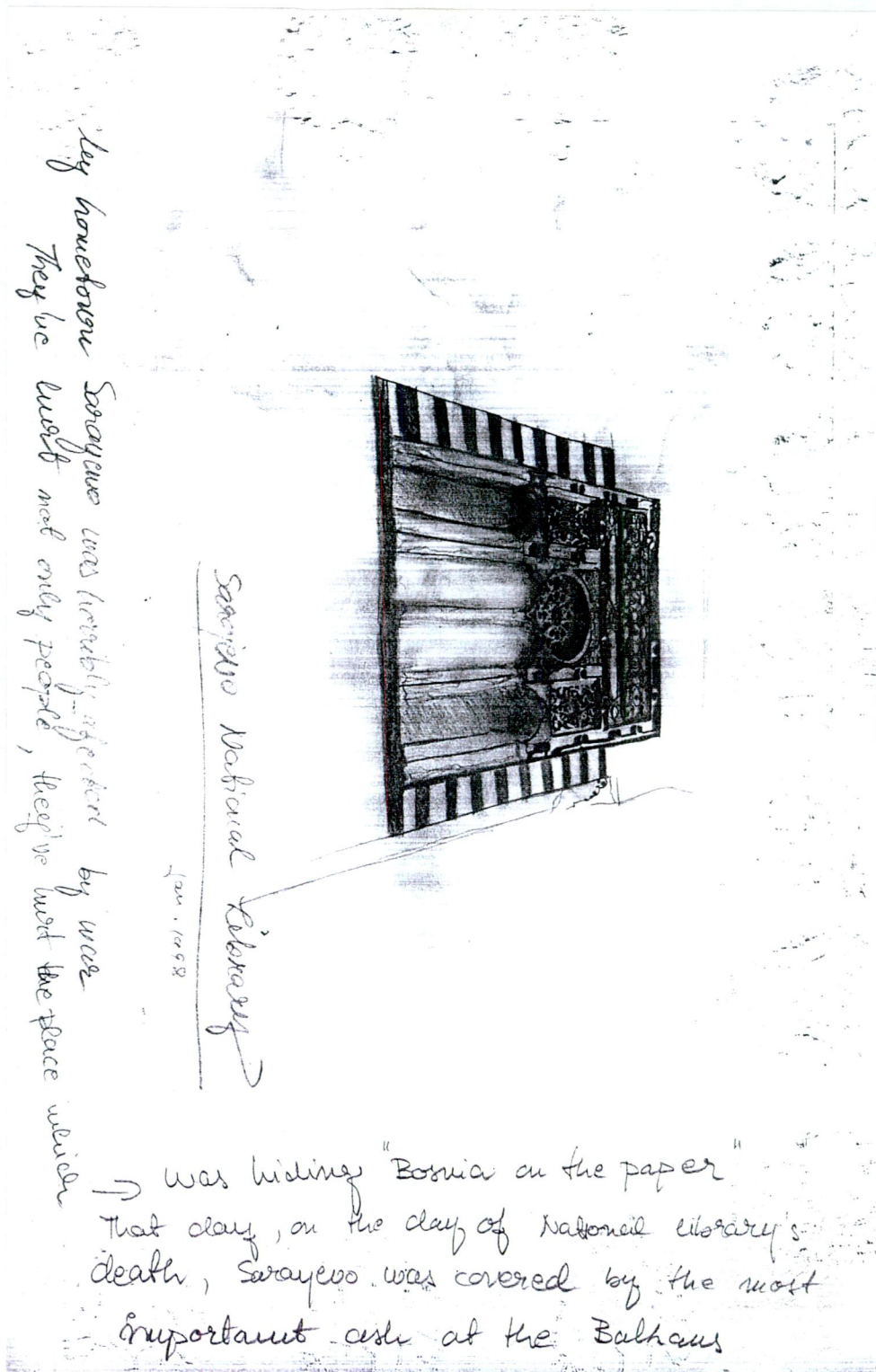
## ILLUSTRATION 8 AND 9

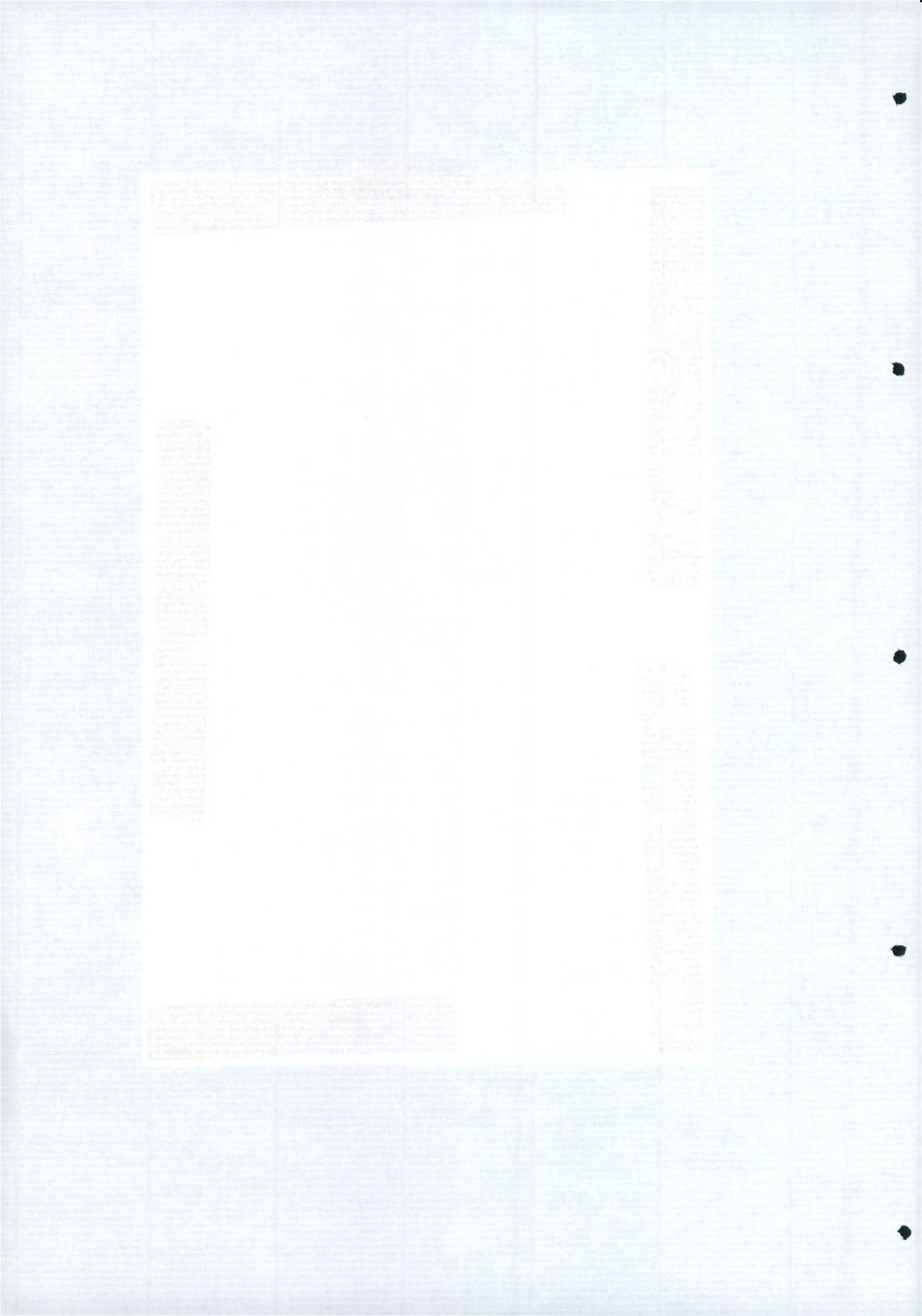


Black and white paintings by Martina (5IB)



## ILLUSTRATION 10





## ILLUSTRATION 11



From Martina's research notebook:

"In this case, I got inspired by Pedophilia cases happening all over the world. Child in the middle represents a victim while windows represents today's society, or eyes that saw it all but didn't help."



I have found from my experience in the classroom with the IB group that talking to the students and listening to what they have to say is very important. Getting to know the student can often reveal what they are interested in. In order to be able to give advice, the teacher has to know where the student is coming from and what they are trying to say. However, advice must be given slowly so that students are not influenced too much by the teachers suggestions. Holding back until a student is ready to move on is very important, particularly for the students personal growth and development and their ability to understand this growth. When a student reaches a point where they are working and developing their project confidently, one can be freer with suggestions without influencing them.

One example of my experience of this was with Jasmine, an IB student, who was very unsure initially of exactly what to base her project on. As I myself was very new to the IB, I just listened to what she had to say and suggested that she maybe look at the work of particular artists. Jasmine, from Germany, is interested in both nature and buildings, but was unsure whether she would choose one or other of these themes, or if she would combine them. At that point she was also interested in the work of



Hunderwasser. I asked her several questions on what she wanted to do with the work, did she want make a statement, did she have a green or environmental interest? I suggested that she look at the work of Gaudi, a Spanish architect, and also the work of Paul Leech, an Irish architect who designs environmentally unobtrusive buildings. I also suggested that maybe she should look at the green building in Temple Bar.

Jasmine has started to do a series of screen prints of her dog. After a visit to IMMA and the Andy Warhol exhibition, Jasmine decided to print the image repeatedly in different colours and on different coloured backgrounds. When I saw what she had done, I suggested several ways in which she could take the print, maybe try using chine and papier colle techniques. She was interested in the latter idea and the following week I showed her how to use this technique. She was happy the result and is continuing to experiment with the technique. Jasmine is still interested in her original ideas but is developing the nature theme for now. She may go back to these at a later stage or her whole project may be based on her dog. These are decisions that can be made by Jasmine as her project develops.



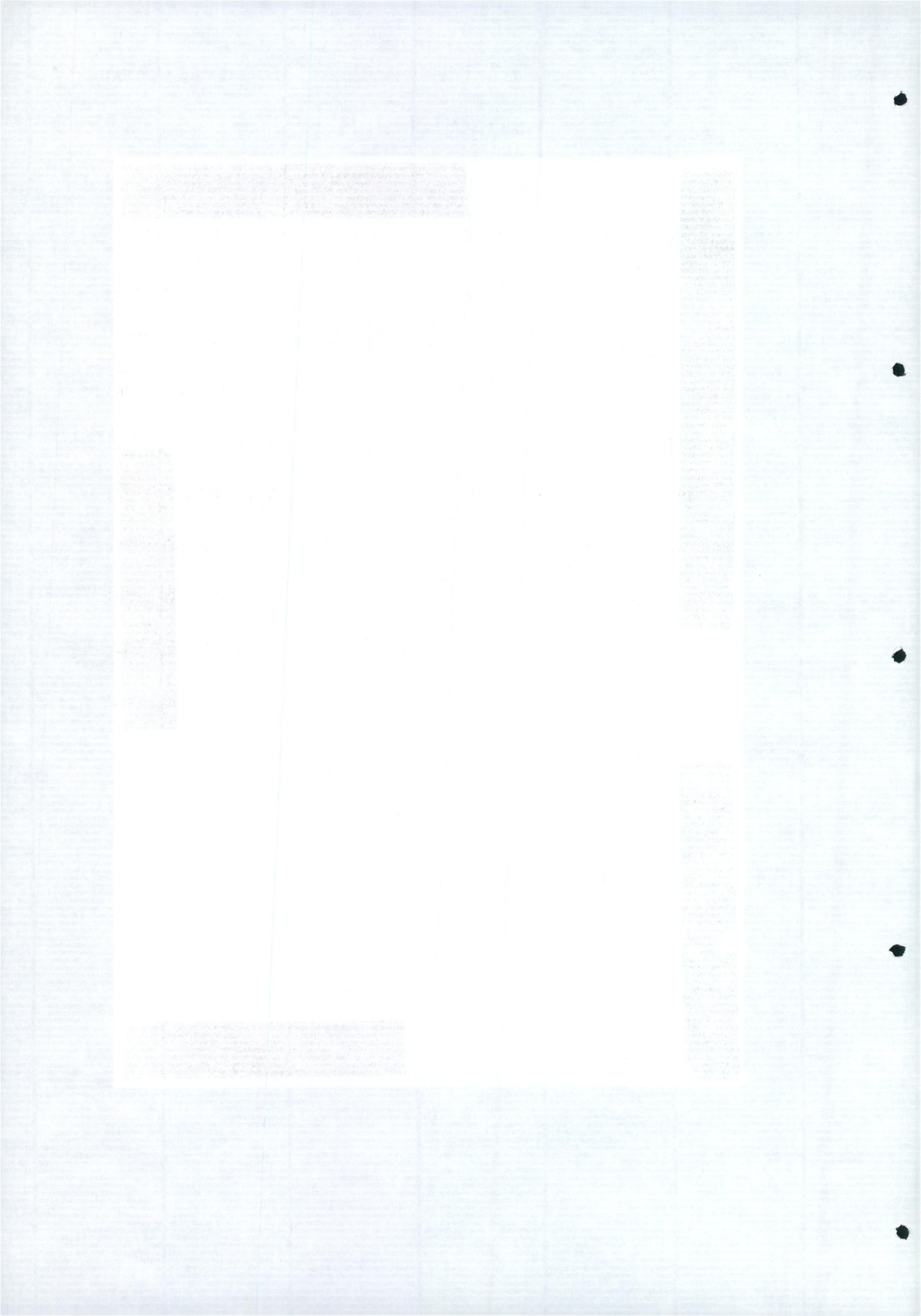
At a later stage in the year, I also had the opportunity to assist in the teaching of the fifth year students who are doing the certificate. One student Suzy, is working on a project based on emotion using the body as a means of expression. Suzy's idea was originally based on masks but after making one, she got bored and the idea developed from there. At the moment, Suzy is working on a life size sculpture of a curled up body that expresses sadness.(Illustration 12) She was working in chicken wire and papier mache but has had some problems with the medium and has had to strip the piece and start again so that she does not lose the form of the body. I suggested to Suzy to look at the work of Kiki Smith who has worked in similar way and also suggested other ways in which she could build up the form e.g. taking casts with plaster bandage or use plaster bandage in conjunction with wire.



## ILLUSTRATION 12



Sculpture by Suzy (IB Certificate student)



Another advantage to the IB, is that students have a body of research in the form of the research workbook to refer to when they encounter a problem or block in their work. With the guidance of the teacher, a student can use their notebook to overcome artistic problems. If it is a problem with an individual piece, they can start a new piece or continue with another piece until the problem becomes clearer in their mind. For example, one student has done a series of screen prints but is unsure of exactly how to present them. She wants them to be displayed together as one piece but is not quite sure of the layout. She is continuing to work on other pieces until she decides what to do. If the problem is with the way in which the work is developing then they can refer to their notebook to see what their original intentions were.



## FOOTNOTES CHAPTER 4

1. Interview with sixth year students, St. Andrew's College, March 1998.
2. Art/Design Subject Report May 1996.



## CONCLUSION

As a teacher of the IB group, I have found that each individual student has to be encouraged and aided to develop and pursue the personal project. Therefore I have to be aware of the students' strengths in order to steer them in the right direction, and be prepared to answer questions in relation to use of media, suggestions for possible work development and artists who might influence and inspire them. Students who choose the IB need to be self motivated and hardworking. Likewise, teachers who teach the IB need to inspire and encourage those students to develop to their full potential. At present it seems the IB is more demanding and challenging to the art teacher. The IB course necessitates a greater variety of resources than the present Leaving Certificate.

This dissertation has explored the differences between the IB Art/Design programme and the present Leaving Certificate Art programme. The IB is more like the Junior Certificate Art/Craft/Design course and would therefore offer a more coherent experience of art to students. However, the NCCA has promised a new Leaving Certificate programme.



Assessment in the IB is continuous and varied in form and includes interaction between the examiner and the student. In general the assessment facilitates the development of critical thinking and art appreciation. However, the IB is costly in terms of teacher time, art materials and resources. In addition, the financial implications for students and school would militate against many schools.

The levels of organisational support, in-service, and teaching and assessment guidelines are a strong feature of the IB. The consequent demands on teachers and students have been explored in the dissertation.



# APPENDIX 1

## ASSESSMENT CRITERIA AND ACHIEVEMENT DESCRIPTORS



## **ASSESSMENT CRITERIA-STUDIO WORK**

### **Criterion A: Imaginative and Creative Thinking and Expression**

#### **[IMAG]**

##### **Achievement Level**

- |   |  |
|---|--|
| 1 | The work shows that the candidate has worked only under supervision, showing little interest or empathy for projects. The work is mundane, derivative and without imagination        |
| 2 | The candidate has worked in a manner which is largely derivative and not very inventive. Nevertheless, the work contains some imaginative elements.                                  |
| 3 | The work tends to be mundane, but the candidate has investigated and found ways of expressing ideas and feelings with some imagination and with varying success.                     |
| 4 | There is an individual approach to the work, which is sometimes rich in imagination. The work shows that the candidate has searched for new ideas and found some original solutions. |
| 5 | The work reveals a consistently imaginative approach, a creative response and an unusual ability to develop ideas with intelligence and originality.                                 |

### **Criterion B: Persistence in Research [PERS]**

##### **Achievement Level**

- |   |   |
|---|---|
| 1 | The amount of work presented is insufficient, shows a limited number of ideas, a few of which may be pursued to a satisfactory conclusion.  |
| 2 | A limited amount of work has been produced reflecting some development of personal lines of research but with few innovative ideas and much work is unresolved.   |
| 3 | A satisfactory volume of work has been produced. A number of personal projects in different media have been researched by the candidate and some of them have been brought to a satisfactory conclusion.                                    |
| 4 | A good volume of work has been produced showing an interesting range of ideas, and projects pursued in a variety of media. Many of these have been well followed through to a successful conclusion.  |
| 5 | A considerable body of work has been produced reflecting an independent and original pursuit of a wide variety of ideas in different media. The research is personal and adventurous. Projects are seen through to a successful conclusion. |



### **Criterion C: Technical Skill [TECH]**

#### **Achievement Level**

- 1 There is no evidence of the acquisition of technical skill. The work is badly executed and none of it is satisfactorily completed.
- 2 There is some evidence of the acquisition of skill but this has not been sufficiently developed to produce works of technical quality.
- 3 There is evidence of sufficient skill having been acquired to enable the student to develop and express some ideas effectively and occasionally to produce work of technical quality.
- 4 There is evidence of skills having been acquired which enable the student to develop and express most ideas effectively and to produce work of good technical quality.
- 5 There is evidence of considerable skill having been acquired, enabling the student to develop and express ideas effectively, resulting in work of consistently high technical quality.

### **Criterion D: Understanding of the Characteristics and Function of the Chosen Media [MED]**

#### **Achievement Level**

- 1 The work shows that the candidate does not have any understanding of the characteristics of the media.
- 2 The work shows that there is some understanding of the characteristics of the media.
- 3 The work shows some understanding of the characteristics of the chosen media and there is an attempt to relate it to its appropriate function.
- 4 The work shows the various characteristics of the chosen media have been considered and appropriate choices have been made.
- 5 The medium is handled with confidence and is appropriate to form and function.



## **Criterion E: Understanding of the Fundamentals of Design [DES]**

*An understanding of the fundamentals of design is the ability [intuitive or learnt] to recognise the significance of elements such as colour, line, tone, form, and to arrange or relate these elements so as to achieve harmony, pattern contrast, and rhythm, appropriate to the artist's/designer's intention and to the function of the product. The fundamental principles of design may be applied in different ways, according to various cultural traditions.*

### **Achievement Level**

- 1      The work shows little understanding of the significance of the elements of design [e.g. line, colour, texture]. The principles of design [e.g. rhythm, contrast, harmony] have not been applied.
- 2      The work shows an understanding of some of the fundamentals of design but this is not well applied.
- 3      Most of the work demonstrates an understanding of the fundamentals of design although these might have been applied quite mechanically.
- 4      In most of the work the candidate has successfully integrated the elements and principles of design.
- 5      The elements and principles of design are an integral and consistent part of the candidate's work.

## **Criterion F: Evaluation of Own Growth and Development [GROW]**

### **Achievement Level**

- 1      The candidate is unable to identify his/her own strengths and weakness, or to discriminate between degrees of quality in his/her own work.
- 2      The candidate needs assistance to identify his/her own strengths and weaknesses, to discriminate between degrees of quality in his/her own development.
- 3      The candidate is usually able to recognise his/her own strengths/weaknesses and therefore can to some extent select work and discuss his/her own development.
- 4      The candidate is able to recognise his/her own strengths and weaknesses and to select and discuss his/her own work. He/she is able to identify works of varying quality and, in most cases, can explain independently the reasons for his/her personal development.
- 5      The candidate has a clear understanding of the reasons for his/her development, and is able to justify the selection of his/her own work. He/she is able to identify his/her own works of varying quality and to discuss their relationship within this development.



## **ASSESSMENT CRITERIA- RESEARCH NOTEBOOKS**

### **Criterion A Independent Research [IND]**

#### **Achievement Level**

- 1 There is no evidence of personal research or interest. The minimal material presented is unoriginal and the purpose of the workbook has not been understood.
- 2 A workbook may be filled, but it is derivative and has been compiled unimaginatively. There is little evidence of the personal research that would lead to an understanding of the topics/concepts under consideration.
- 3 Sufficient relevant material has been selected and recorded. The workbooks reveal an understanding of the topics/concepts under consideration, but they may lack depth or may be dependent on convenient sources.
- 4 The workbooks demonstrate a consistently good standard of personal research and a sound understanding of the topics/concepts under consideration.
- 5 The workbooks show the use of appropriate sources and means to research the topics/concepts under consideration. Written and graphic material is combined to produce original and imaginative journals.

### **Criterion B Critical Appreciation [CRIT]**

#### **Achievement Level**

- 1 The material demonstrates that the candidate is unable to describe the forms and characteristics of the material studied.
- 2 The material demonstrates an ability to describe the formal characteristics of the material studied but not to analyse them.
- 3 The material demonstrates a developing critical appreciation and some understanding of the formal aspects of the material studied.
- 4 The material demonstrates an ability to analyse and discuss the comparative values of different works of art with some ease and shows a critical understanding of their aesthetic qualities expressed in considered opinion.
- 5 A critical vocabulary has been developed and efficiently employed. An understanding of form, technique and aesthetic qualities enables the candidate to organise and analyse the material studied in written and graphic terms and to arrive at personal and original conclusions.



## **Criterion C Awareness of the Cultural/ Historical/Social Context [AWA]**

### **Achievement Level**

- 1 The workbook is a scrapbook of unrelated material.
- 2 There has been some attempt to relate the studies of art/design to the cultural/historical/social context, with varying success.
- 3 The studies of art/design are generally related to the cultural/historical/social context, but in a rather conventional manner and without consistency.
- 4 A consistent effort has been made to relate the studies of art/design to the cultural/historical/social context in an individual manner.
- 5 The material shows a consistent awareness of the relationship of the art/design studies to various cultural/historical/social contexts.

### **Higher Level Only**

## **Criterion D Experimental Studio Research [ESR]**

### **Achievement Level**

- 1 The experimental studio research has been very erratic and only minimally related to the verbal and visual content of the workbook.
- 2 There is a balance of verbal and visual material, and a few creative ideas have been explored through experimental studio research.
- 3 There is evidence of frequent experimental studio research, although it may not be related to the verbal and visual content of the workbook.
- 4 There is evidence that the candidate has made consistent attempts to relate a substantial body of experimental studio research to the verbal and visual content of the research workbooks.
- 5 There is a natural, consistent and close relationship between experimental studio research and the verbal and visual content of the workbooks.



## APPENDIX 2

### FAILING CONDITIONS



There are several failing conditions which are as follows:

(a) Higher level subjects: in principle the candidate should achieve a Grade 4 or above in each Higher level subject. Nevertheless, ONE Grade 3 (but not a Grade 2, nor a Grade 1) will be acceptable if compensated by a Grade 5 or above in another subject offered at Higher level.

(b) Subsidiary level subjects: results of subjects offered at this level must not include:

- (i) a Grade 1.
- (ii) more than one Grade 2.

(c) Overall result: this must not include

- (i) more than three Grade 3s
- (ii) more than one Grade 3 if there is a Grade 2 at Subsidiary level.

Students with a total score of at least 28 (inclusive of bonus and penalty points) will be awarded a Diploma if they only have one of the above failing conditions. There are also some excluding conditions whereby students cannot be awarded a Diploma. Students who have not met TOK, CAS and Extended Essay requirements, who have received a Grade 1 in any Higher level subject cannot be awarded a Diploma regardless of their total score. (IBO Information Leaflet, March 1991.)



## APPENDIX 3

### Bonus Points Matrix



## Bonus Points Matrix

### Theory of Knowledge

		Excellent	Good	Satisfactory	Mediocre	Elementary	Not Submitted
<b>Extended Essay</b>	Excellent	+3	+3	+2	+2	+1	N
	Good	+3	+2	+1	+1	0	N
	Satisfactory	+2	+1	+1	0	0	N
	Mediocre	+2	+1	0	0	0	N
	Elementary	+1	0	0	0	Failing Condition	N
	Not Submitted	N	N	N	N	N	N



## APPENDIX 4

### LEAVING CERTIFICATE MARKING SYSTEM



## Leaving Certificate Marking System

PAPER	HEADINGS	MARKS	TOTAL MARKS
<b>DESIGN</b>	Suitability	50	100
	Technique	35	
	General Finish	15	
<b>CRAFTWORK</b>	Suitability	50	100
	Technique	35	
	General Finish	15	
<b>IMAGINATIVE COMPOSITION</b>	Imagination	50	100
	Composition	30	
	Treatment	20	
<b>STILL-LIFE</b>	Composition	50	100
	Technique	35	
	General Finish	15	
<b>LIFE- SKETCHING</b>	Realisation of form	1st pose: 20	50
	Action	2nd pose:30	
	Technique		
<b>HISTORY AND APPRECIATION OF ART</b>	Knowledge and presentation of the facts, both written and illustrated	35	Three questions to be answered at 50 marks each: 150
	Overall handling of the question	15	



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