



Kristina Hartea

TEACHING PORTFOLIO

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RÉSUMÉ + CV



TEACHING PHILOSOPHY STATEMENT



The role of visual arts and art education provides key elements for students to engage with the world around them. The study of art can encourage multicultural and social awareness, so students may assess critically their environments in ways that are amalgamated with the study of art. These characteristics of art education make it a significant component in the movement toward social change. Art education under the multicultural framework conceptualizes and challenges what it means to consider the social stratifications that exist in current educational systems and classrooms. Multicultural art education promotes the notion of cultural equality and the significance of teaching and learning about diverse groups of society. Art education opens the opportunity to discuss cross-cultural differences productively. It raises the question of finding how to broaden the perspective of others and ways of thinking. Art educators can utilize art history; specifically counter narratives, to address multicultural histories, heritages, and traditions. Students can explore their own identities and cultures regardless of who they are and where they are from in the art classroom. The importance of visual arts is for students to create without process being dictated by ideas that are not their own. **Art education for social justice in conjunction with multicultural education, considers students' race, class, gender, sexuality, and ability, without discrimination. As art educators, it is integral to be advocates for inclusivity, accessibility, justice, and fairness for our students. Students should know their opinions, ideas, creativity, and voices matter. That is why we must be accountable as art educators to build the bright future *they* deserve.**



**THE NEWMAN
PREPARATORY
SCHOOL,
BOSTON**

INTERNATIONAL BACCALAUREATE (IB) VISUAL ART DIPLOMA PROGRAMME (YEAR 1 & 2)

International Baccalaureate Diploma Programme Subject Brief
The arts:
Visual arts—Higher level
First assessments 2016 – Last assessments 2022

The IB Diploma Programme (DP) is a rigorous, academically challenging and balanced programme of education designed to prepare students aged 16 to 19 for success at university and life beyond. The DP aims to encourage students to be knowledgeable, inquiring, caring and compassionate, and to develop intercultural understanding, open-mindedness and the attitudes necessary to respect and evaluate a range of viewpoints. Approaches to teaching and learning (ATL) within the DP are deliberate strategies, skills and attitudes that permeate the teaching and learning environment. In the DP, students develop skills from five ATL categories: thinking, research, social, self-management and communication.

To ensure both breadth and depth of knowledge and understanding, students must choose at least one subject from five groups: 1) their best language, 2) additional language(s), 3) social sciences, 4) experimental sciences, and 5) mathematics. Students may choose either an arts subject from group 6, or a second subject from groups 1 to 5. At least three and not more than four subjects are taken at higher level (240 recommended teaching hours), while the remaining are taken at standard level (150 recommended teaching hours). In addition, three core elements—the extended essay, theory of knowledge and creativity, action, service—are compulsory and central to the philosophy of the programme.

These IB DP subject briefs illustrate three key course components:
I. Course description and aims II. Curriculum model overview III. Assessment model



I. Course description and aims

The IB Diploma Programme visual arts course encourages students to challenge their own creative and cultural expectations and boundaries. It is a thought-provoking course in which students develop analytical skills in problem-solving and divergent thinking, while working towards technical proficiency and confidence as art-makers. In addition to exploring and comparing visual arts from different perspectives and in different contexts, students are expected to engage in, experiment with and critically reflect upon a wide range of contemporary practices and media. The course is designed for students who want to go on to further study of visual arts in higher education as well as for those who are seeking lifelong enrichment through visual arts.

The role of visual arts teachers should be to actively and carefully organize learning experiences for the students, directing their study to enable them to reach their potential and satisfy the demands of the course. Students should be empowered to become autonomous, informed and skilled visual artists.

- The aims of the arts subjects are to enable students to:
1. enjoy lifelong engagement with the arts
 2. become informed, reflective and critical practitioners in the arts
 3. understand the dynamic and changing nature of the arts
 4. explore and value the diversity of the arts across time, place and cultures
 5. express ideas with confidence and competence
 6. develop perceptual and analytical skills.

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

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

II. Curriculum model overview

Component	Recommended teaching hours
Visual arts in context	80
<ul style="list-style-type: none"> • Examine and compare the work of artists from different cultural contexts. • Consider the contexts influencing their own work and the work of others. • Make art through a process of investigation, thinking critically and experimenting with techniques. • Apply identified techniques to their own developing work. • Develop an informed response to work and exhibitions they have seen and experienced. • Begin to formulate personal intentions for creating and displaying their own artworks. 	

Visual arts methods	80
<ul style="list-style-type: none"> • Look at different techniques for making art. • Investigate and compare how and why different techniques have evolved and the processes involved. • Experiment with diverse media and explore techniques for making art. • Develop concepts through processes informed by skills, techniques and media. • Evaluate how their ongoing work communicates meaning and purpose. • Consider the nature of "exhibition", and think about the process of selection and the potential impact of their work on different audiences. 	
Communicating visual arts	80
<ul style="list-style-type: none"> • Explore ways of communicating through visual and written means. • Make artistic choices about how to most effectively communicate knowledge and understanding. • Produce a body of artwork through a process of reflection and evaluation, showing a synthesis of skill, media and concept. • Select and present resolved works for exhibition. • Explain the ways in which the works are connected. • Discuss how artistic judgments impact the overall presentation. 	

Throughout the course students are required to maintain a visual arts journal. Although sections of the journal will be selected, adapted and presented for assessment, the journal itself is not directly assessed or moderated. It is, however, regarded as a fundamental activity of the course.

III. Assessment model

- Having followed the visual arts course, students are expected to:
1. Demonstrate knowledge and understanding of specified content
 - Identify various contexts in which the visual arts can be created and presented
 - Describe artwork from differing contexts, and identify the ideas, conventions and techniques employed by the art-makers
 - Recognize the skills, techniques, media, forms and processes associated with the visual arts
 - Present work, using appropriate visual arts language, as appropriate to intentions
 2. Demonstrate application and analysis of knowledge and understanding
 - Express concepts, ideas and meaning through visual communication

- Analyse artworks from a variety of different contexts
- Apply knowledge and understanding of skills, techniques, media, forms and processes related to art-making
- 3. Demonstrate synthesis and evaluation
 - Critically analyse and discuss artworks created by themselves and others and articulate an informed personal response
 - Formulate personal intentions for the planning, development and making of artworks that consider how meaning can be conveyed to an audience
 - Demonstrate the use of critical reflection to highlight success and failure in order to progress work
 - Evaluate how and why art-making evolves and justify the choices made in their own visual practice
- 4. Select, use and apply a variety of appropriate skills and techniques
 - Experiment with different media, materials and techniques in art-making
 - Make appropriate choices in the selection of images, media, materials and techniques in art-making
 - Demonstrate technical proficiency in the use and application of skills, techniques, media, images, forms and processes
 - Produce a body of resolved and unresolved artworks as appropriate to intentions

Assessment at a glance

Type of assessment	Format of assessment	Weighting of final grade (%)
External		60
Comparative study	<ul style="list-style-type: none"> • 10–15 screens which examine and compare at least 3 artworks, at least 2 of which need to be by different artists • 3–5 screens which analyse the extent to which the student's work and practices have been influenced by the art and artists examined • A list of sources used 	20
Process portfolio	• 13–25 screens which evidence sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities	40
Internal		40
Exhibition	<ul style="list-style-type: none"> • A curatorial rationale that does not exceed 700 words • 8–11 artworks • Exhibition text (stating the title, medium, size and intention) for each artwork 	40



ABOVE: Summary of the IB Visual Art Diploma Programme

BELOW: YEAR 2 (senior) exhibition Trisha Hautea assisted in.



Working with IB Year 2 students, Yffka and Ashley, on comparative studies.

Final IB critique of the semester with seniors Ashley, Nichelle, Yffka, & Cara.



Teaching different painting techniques to IB Year 1 student (junior), Aysha.

MUSEUM & GALLERY VISITS

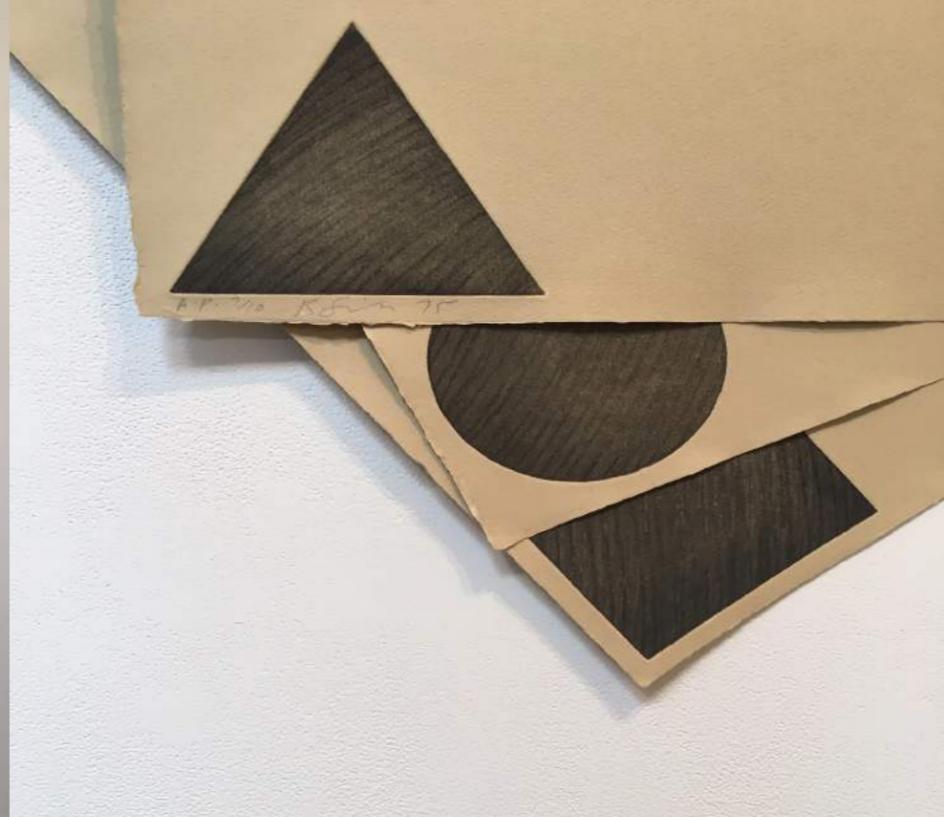
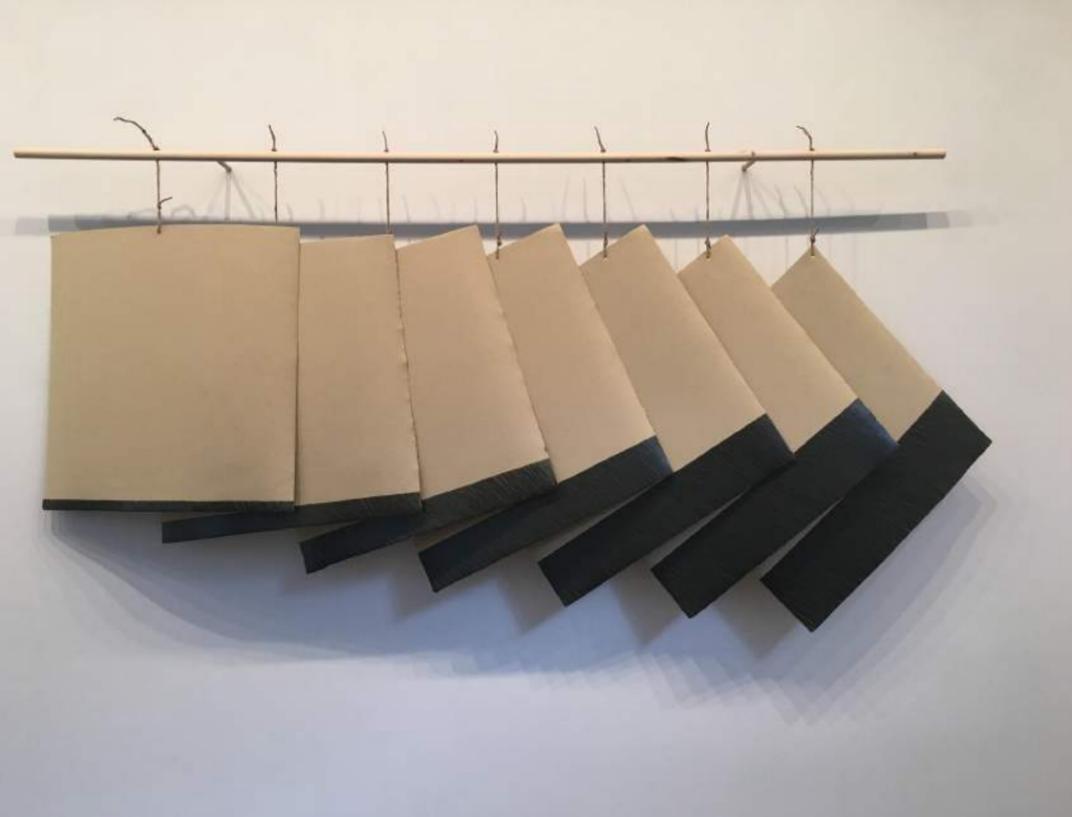


IB Year 1 & 2 (junior and senior) students visit the Museum of Fine Arts, Boston Exhibition, *Megacities Asia*, 2016.

'Chaosmos Mandala' by Choi Jeong Hwa



MUSEUM OF FINE ARTS, BOSTON
MEGACITIES: ASIA, 2016.

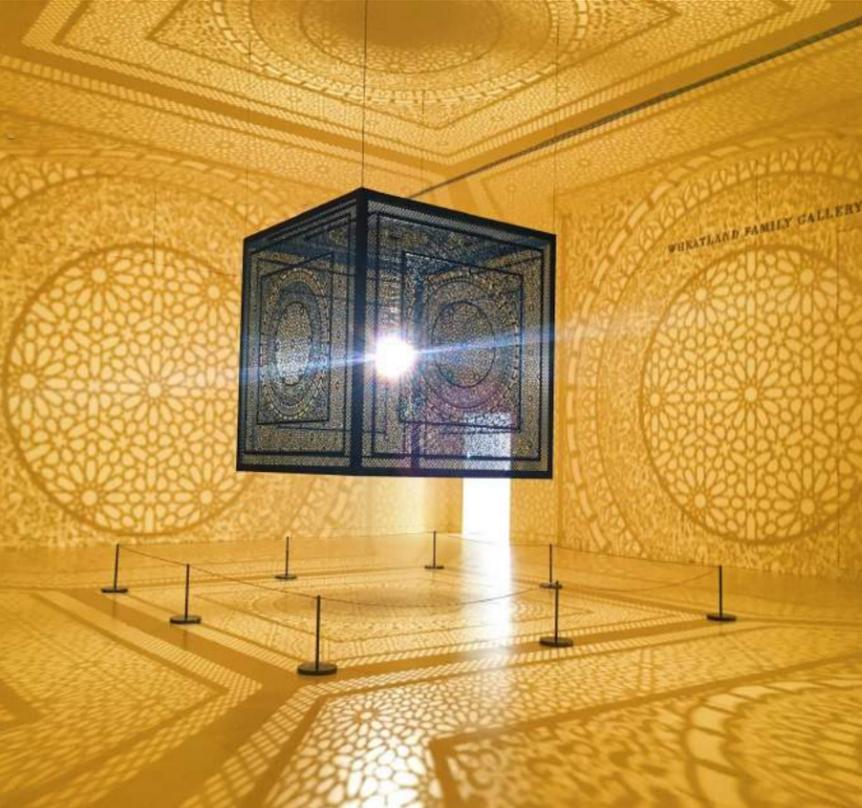


**BARBARA KRAKOW GALLERY,
NEWBURY STREET**

PEM is glad to have
The Newman School
in the museum today.

Please use these cubbies for your belongings.

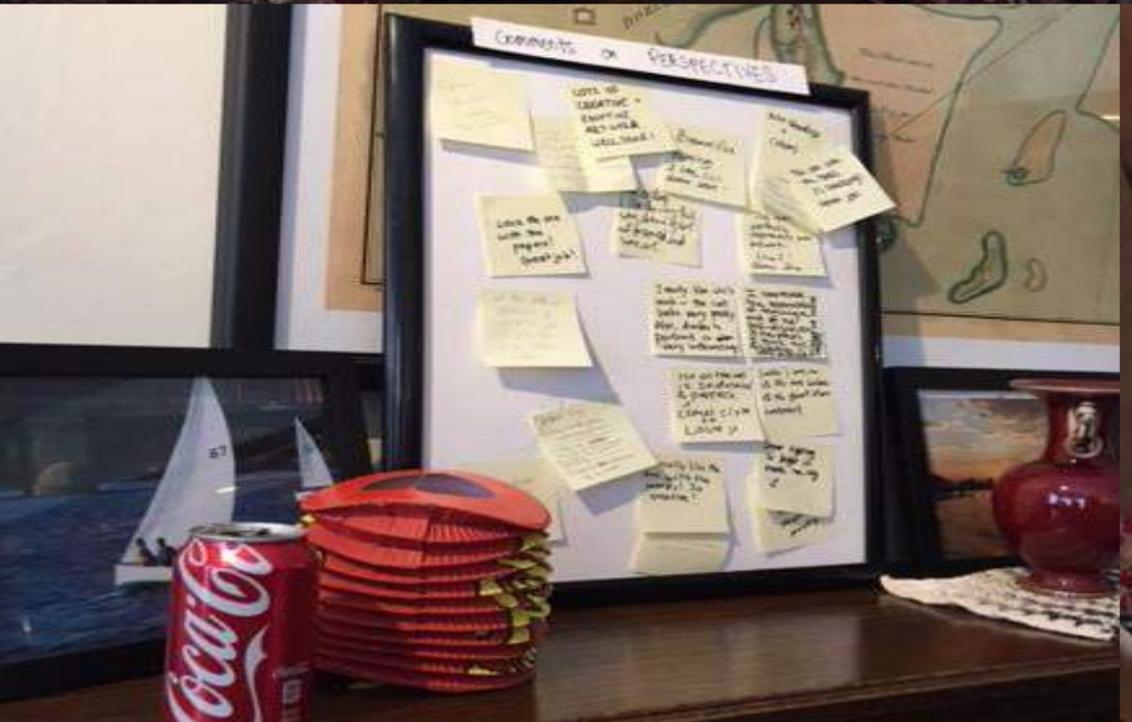
PEM
Peabody Essex Museum



THE PEABODY ESSEX MUSEUM,
SALEM, MA

IB YEAR 1 & 2 ARTMAKING





**IB YEAR 1 STUDENT EXHIBITION,
PERSPECTIVES**



**ART
AS
PROCESS**

CONCEPTUAL ART LESSON

Students created their own instructional pieces inspired by the conceptual work of Sol Lewitt and Yoko Ono.

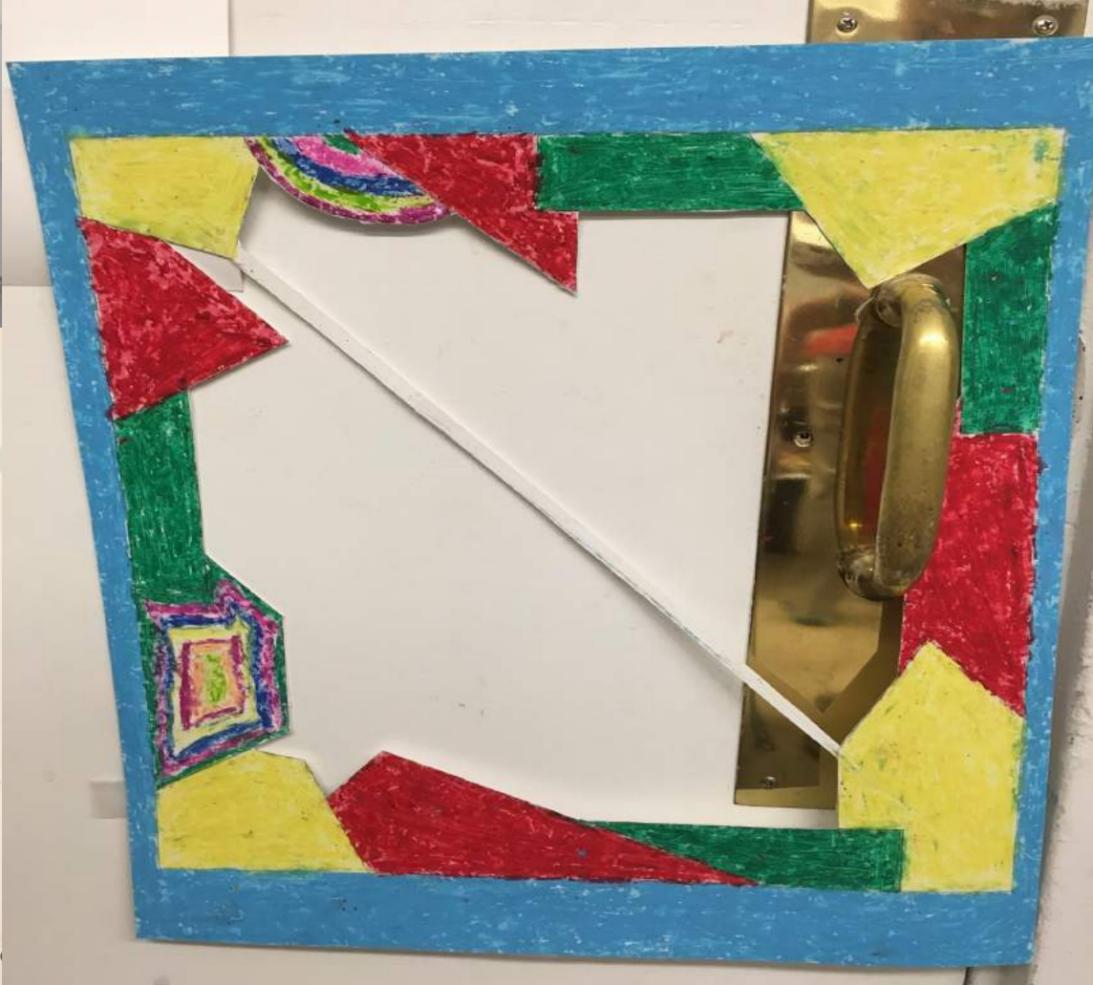


1) Make the color blue without using
blue material
2) Turn your metaphorical blue into the next
great space explorer
3) Cut it up and reassemble

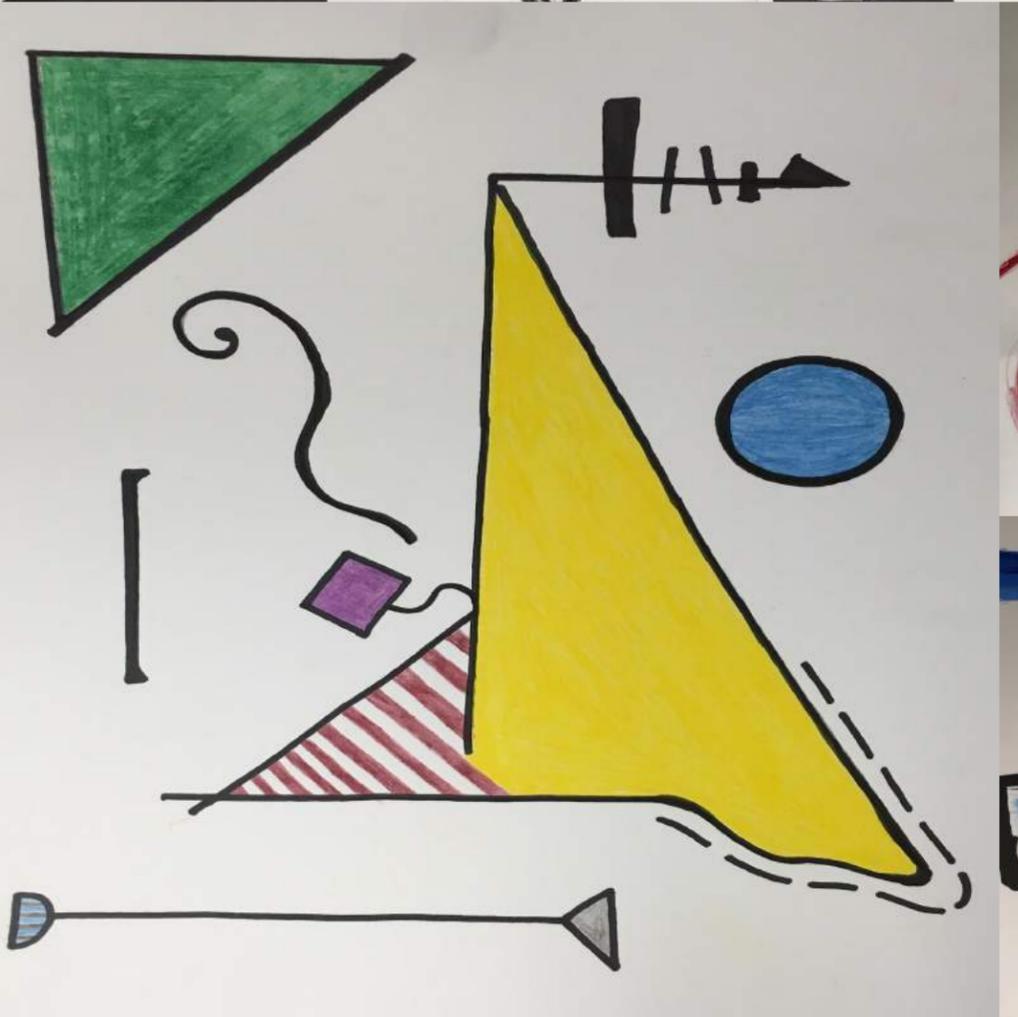
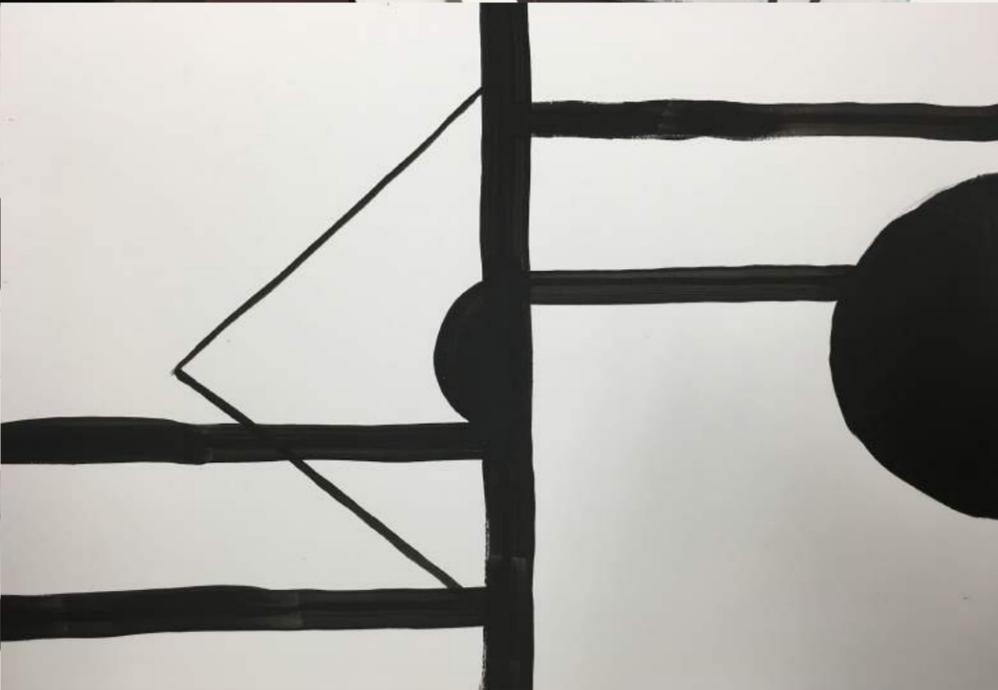


1. make a ^{half} smile face on the paper, whatever you want.
2. make a ^{half} sad face on paper, whatever you want.
3. mix the two face together.

1. make 4 diffa 4 shapes
2. connect these shape with only line
3. put on color shows shadow and deep (+ depth)

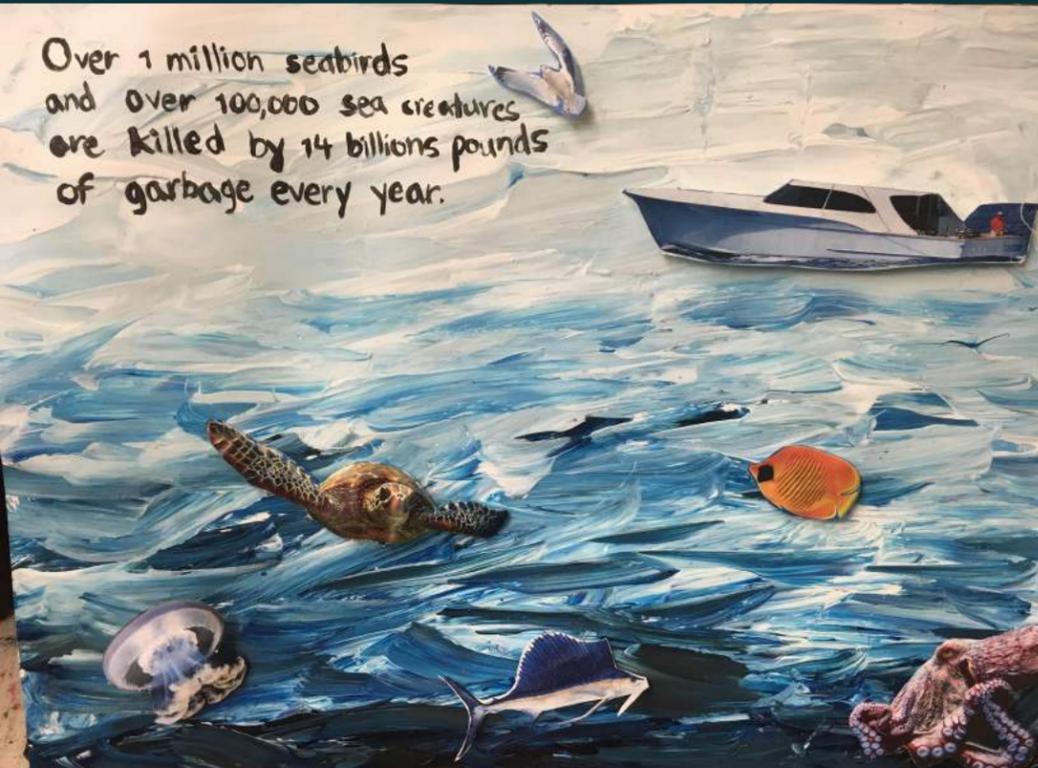


make 15 shapes that overlap
 fill the paper/canvas
 color the shapes in
 add one white line
 on top (in paint)



Student examples of Conceptual Art & Directions (written by peers) picked from a basket

ENVIRONMENTAL ART LESSON



Students respond to different environmental issues significant to them after looking at the work of environmental artists such as Maya Lin and Andy Goldsworthy.



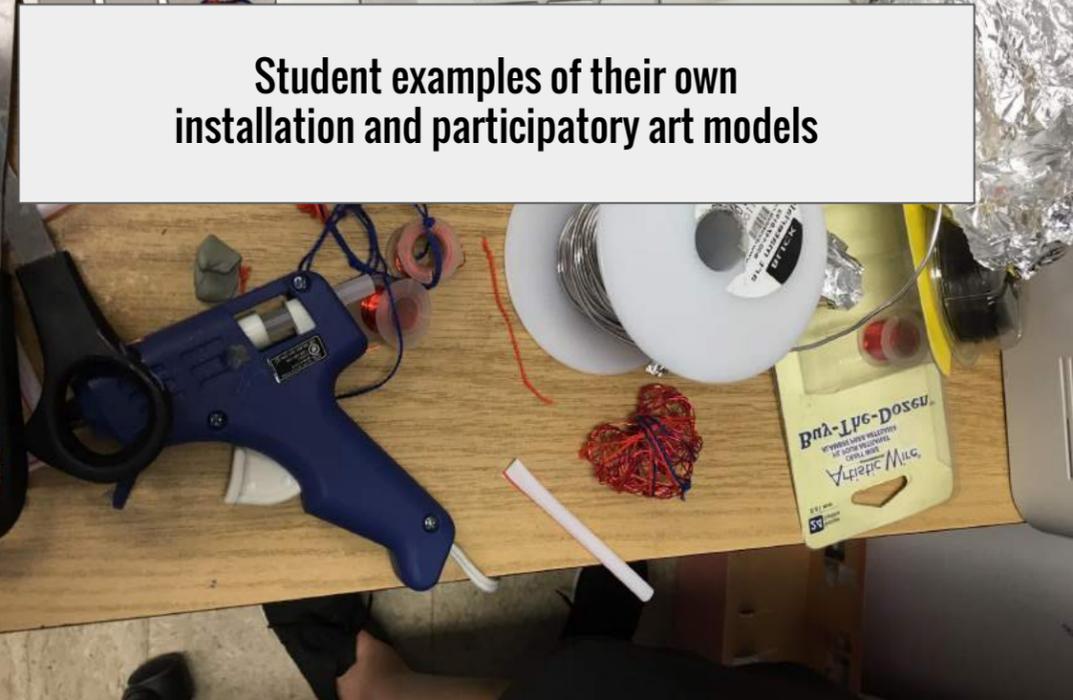
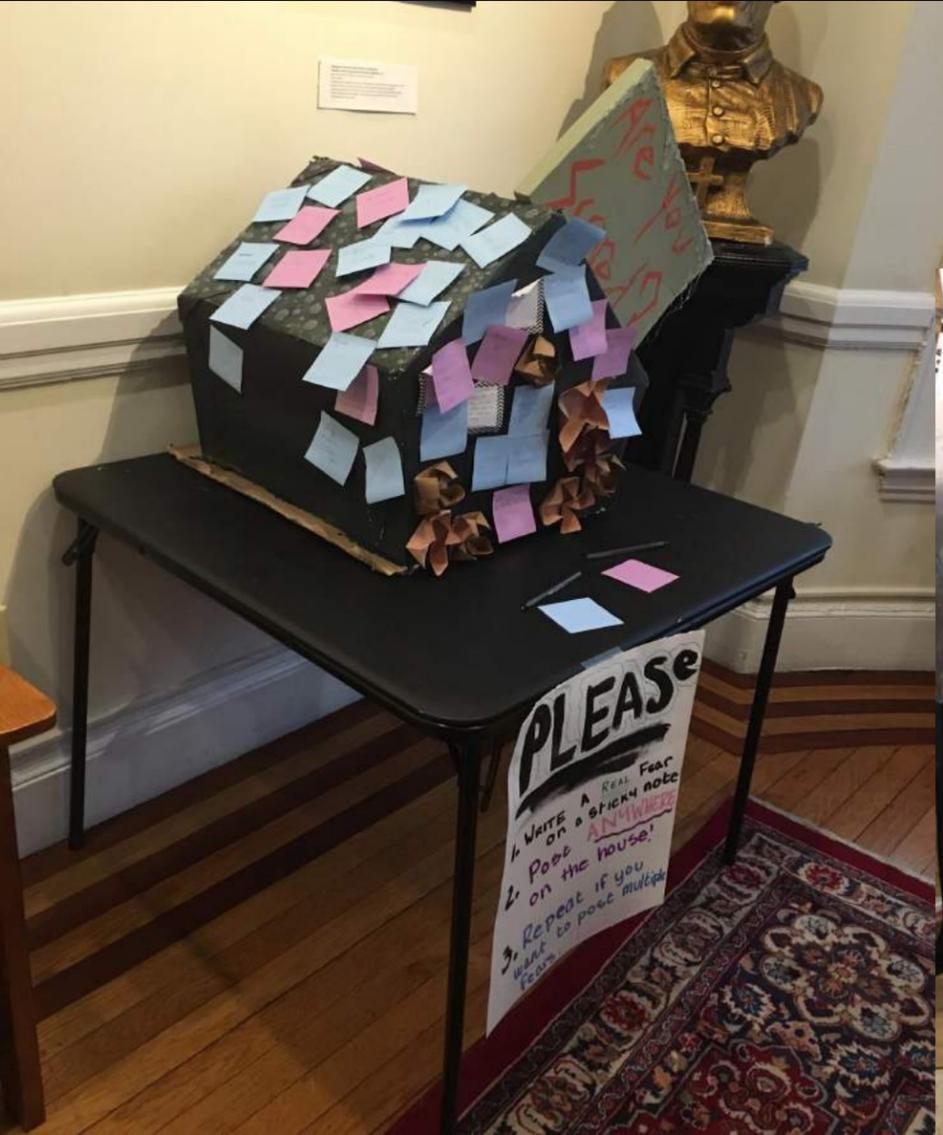
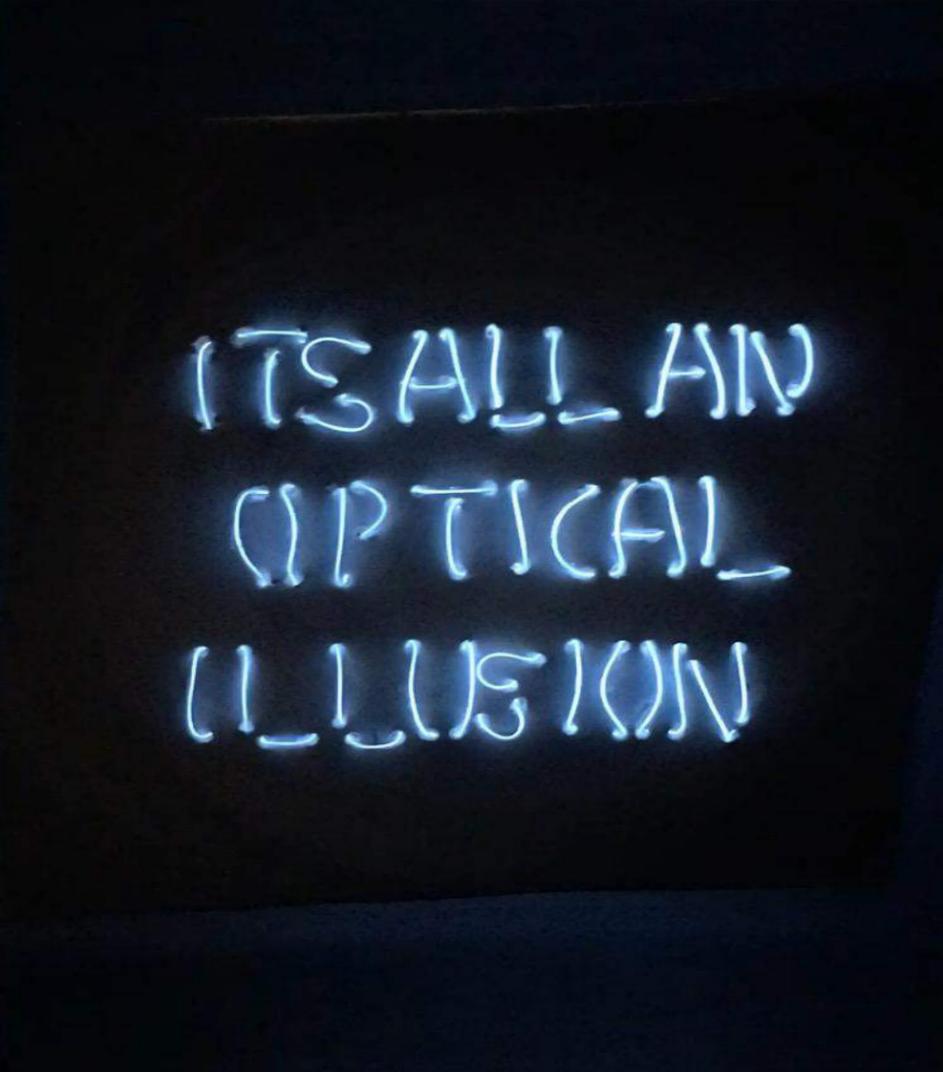
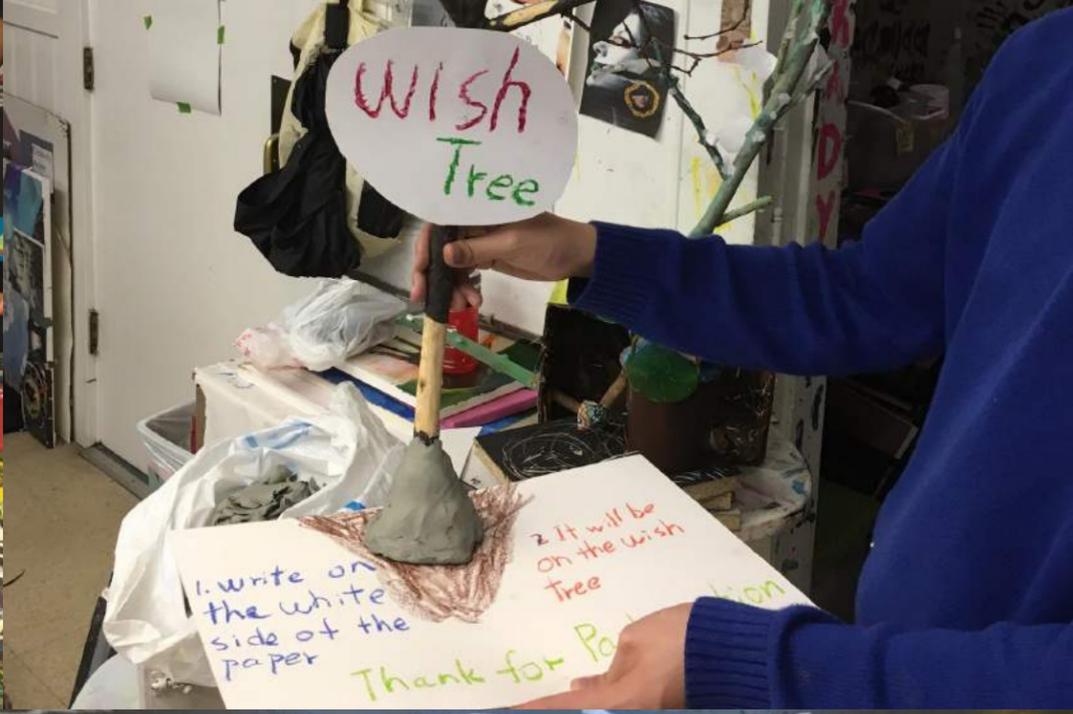
Students working on their environmental art pieces

PUBLIC ART LESSON

RUTH

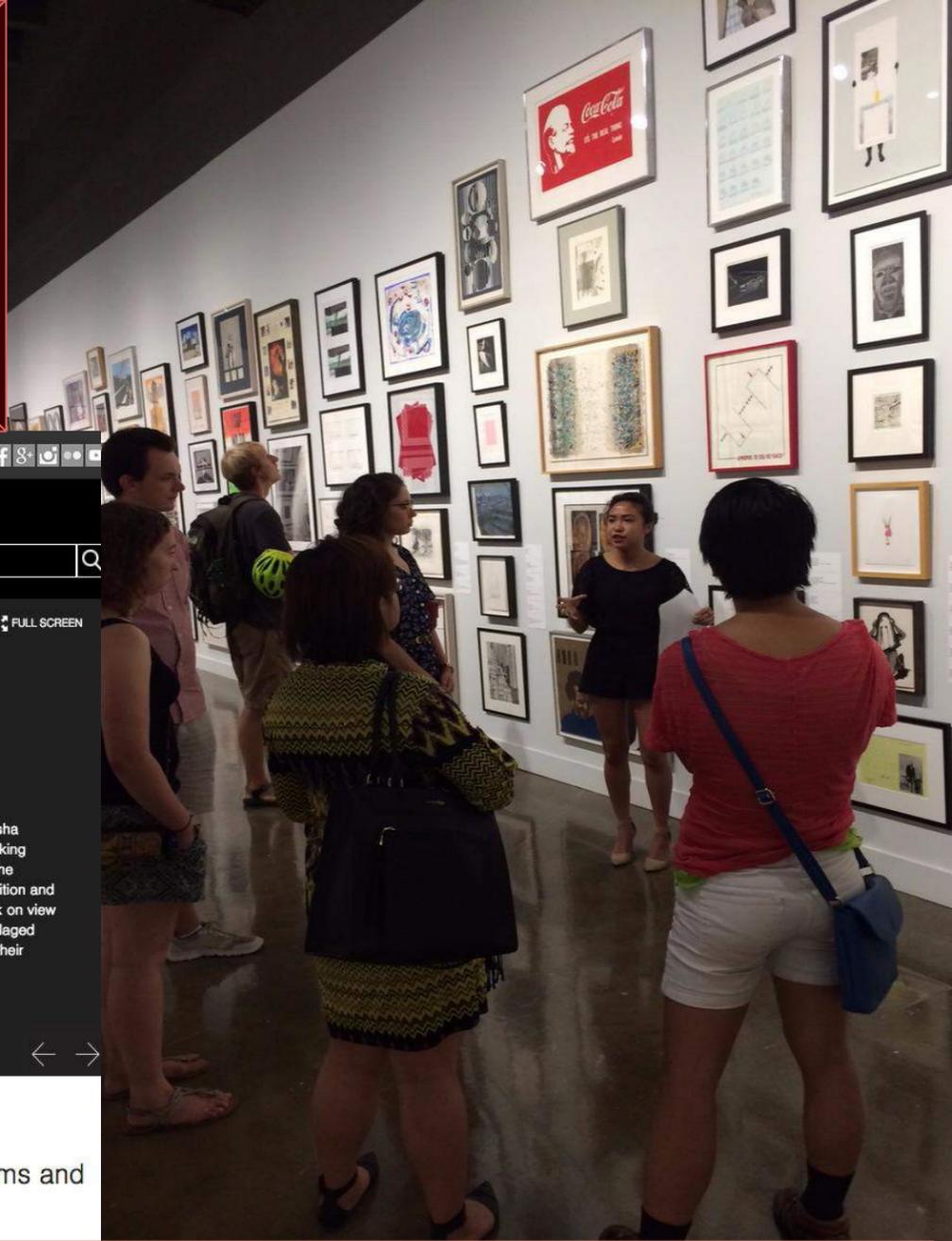
Students participated in The Truth Booth, a participatory public art installation, and looked at public art around Boston.





Student examples of their own installation and participatory art models

Massachusetts Institute of Technology (MIT) List Visual Arts Center



MIT Massachusetts Institute of Technology

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MIT Visual Arts Center intern Trisha Hautea leads a hands-on art-making workshop inspired by works in the Student Loan Art Program exhibition and lottery. Students selected a work on view in the exhibition and created collaged and painted masks inspired by their choice.

Photo: Giulio Amodico/Arts at MIT

Arts on the Radar for MIT Students

New and returning students are introduced to MIT's wide array of arts programs and opportunities.

The Natick Integrated Preschool

