

IB Visual Art Student Handbook

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Paul Klee, *Senecio*, www.abcgallery.com

This handbook contains LOADS of essential information. Keep it safe!

1: The Basics

Learning Outcomes

- Develop the skills and techniques of investigation—both visual and written
- Relate art to its cultural and historical contexts
- Explore art concepts and art elements
- Develop and use the processes of art criticism and analysis
- Develop confidence and expertise in the use of various media
- Extend their knowledge of design
- Share their work with an audience through displays and exhibitions or presentations
- Extend individual investigation to inform practical work
- Make connections between ideas and practices—both their own and others’.

During the IB course you will focus on 2 key areas—studio work and an investigation workbook. Whether you are an HL or SL visual art student, you will have two areas to balance. The following table lists how the areas of focus equate to production areas and time invested.

| <i>Option A</i> | | |
|-----------------|---|--|
| | <i>Studio 60%</i> | <i>Investigation 40%</i> |
| HL | <i>12-18 photos representing works produced 144 hours</i> | <i>25-30 workbook pages 96 hours</i> |
| SL | <i>8-12 photos representing works produced 90 hours</i> | <i>15-20 workbook pages 60 hours</i> |

Studio Work:

Drawings, paintings, prints, ceramics, sculptures, collages, design work, digital artwork, photography, architectural models, textiles, mixed media work.....

Your Studio Work must show your personal interests and artistic skills through a range of different media and techniques. Many focus on mainly 2D media, such as drawing and painting.

To give you a sense of the timing, both HLs and SLs will be creating 6 pieces a semester with 3 per quarter the pacing. Both HLs and SLs will need to create 1 piece over the summer towards their theme. The ideal situation has you creating more and selecting the final pieces to present.

Students will define a core theme around which to build their portfolio. Ideally, individual themes will be defined early in the Fall Semester as they start their IB visual art class.

Investigation Workbooks (IWs)

.. are like sketchbooks, but so much more! It is “your brain on paper.” Your IWs will contain written notes, photos, exhibition leaflets, postcards, sketches, experiments with different media, written analysis of artworks, brainstorming, as well as more ‘finished’ drawings and paintings. You can basically put anything you want into your IW as long as it supports the development of your artistic ideas and skills.

You will need to complete around 5 or more IW pages each week. **Most of this will be done in your study periods or at home.** Class time will be focused on production. **You will turn in your IW with each project. You will have 15 pages that represent your idea development, research, experiments, inspiration and reflection on your project work.**

Remember, holidays are a great opportunity to collect information, sketch, record and develop ideas, especially if you are in another country. By the end of the course, you will have several thick IWs completed!

Self-Assessment

You will be very much involved in assessing your own work every month, referring to the IB assessment criteria in detail. You will also receive comments from me that are useful in showing both your strong points and reminding you of areas where improvements are needed.

There will be regular opportunities for you to discuss and explain your work and ideas with me and, later, in-group discussions. You will also be asked to comment upon other IB students’ work.

Summary:

Investigation workbook

**15 pages to document each project’s evolution
(Mainly completed out of class)**

Studio work

Theme-based. 6 pieces a semester; 3 per quarter.

2: Getting Started

Art Equipment

During the school day, you will be able to use the Art Studio facilities and equipment at any time. However, much of your work will also be done outside school, during the evenings, weekends, and holidays. For this reason, you must collect as wide a range of art media as possible, to help you develop and practice your skills in your own time. A suggested starter's list would be:

ESSENTIAL:

A4 hardbound sketchbook with good quality paper (210 mm x 297 mm)
2B, 4B and 6B sketching pencils (Faber Castell brand)
Good quality erasers (Staedtler brand)—hard white or kneaded
Glue Stick (UHU brand)

RECOMMENDED:

Pack 12 x color pencils (any brand)
Black, blue and red 'gel' or biro pens (Pilot brand)
Pack 36 x oil pastels (Pentel brand)
Pack 18 x acrylic paints (Reeves brand)
No.5 and No.9 size paintbrushes (Master Art Renaissance brand)
No.20 size paintbrush (Master Art Renaissance brand)

These items are available locally in stores like Hobby Lobby, Nebraska Bookstore, or Michael's. The brand names are suggestions only and many good alternatives are available.

Try to get as many of these items as you can, and add to your supply of art materials when you are able to. The first four items on the list are urgent purchases – please buy these as quickly as possible!

Setting up a work space (not essential, but useful!)

It would be a real advantage if you have enough space to create a 'mini-studio' at home. This will mean that it is much easier for you to work, as your art equipment will always be out and ready for you when inspiration strikes and any wet work can be left to dry overnight etc. In addition to all your art equipment, it should include:

1. A large flat table surface and comfortable chair.
 2. A good source of natural light and/or a bright desk lamp (overhead lights tend to cast annoying shadows onto your work at night). You can even buy 'daylight' bulbs for desk lamps!
 3. A 12" mirror, if you're interested in producing self-portraits. A full-length mirror would be ideal for figure drawing.
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Investigation Workbooks (IWs)

These are working journals of your life as an artist over the next two years!

What is the size of an ideal IW?

You will need to get an A4 sketchbook with reasonably thick white cartridge paper. Make sure you get a sketchbook that is hardbound, NOT gummed (these fall apart). You will be working on both sides of the paper, so there will be about 40+ pages in it.

How do I start?

Put your name and address (or school address) inside the front cover. A phone number or email address is essential – you don't want to lose it! Oh yes, also put the date. Then leave the first page blank; this can be used as a table of contents later. Now number each page on the bottom right. You will be using both sides of ALL the pages.

Good working habits

- *Work in your IW every day* – get into the habit, starting today. Several good IW sessions spread throughout the week are always better than hours of rushed work late at night! Remember that drawing and designing your IW pages will be an excellent creative break from other types of academic study – you should enjoy it: it's why you've chosen this course, right?!
- *When you finish working in your IW for the day always put the date, including the year.* This is so that your progress throughout the course can be clearly seen.
- *When you write in your IW always use a black pen, and write clearly.* This is because I will need to be able to read it, and you will have to photocopy pages to send to the IB art examiners. You should try to make your IW a pleasure to look at and read! *Don't* use colored pens to write with, unless it's *really* appropriate to your work (i.e. your main theme is 'strong colors'!
- *Never ever cut or tear pages out from your IW!* Don't stick pages together even if you have made what you think is a mistake or a terrible drawing. The IW has to show mistakes, good work and very importantly your development as an artist over a period of time – if you hide your weaker work, how can the examiner see how much you have improved?
- *You remember you numbered the pages?* This makes it easy to refer back to an idea or thought. For instance, on p.60 you might sketch an idea and remember that you did something similar before. You could then write: "The drawing on p.27 could become a linoprint, see my notes on printing p.46." Also remember to cross-reference it on pages 27 and 46!
- *When drawing something from observation write down where you are and why you have chosen to draw it.* Make notes on the weather or light if appropriate. A photograph of the subject can be very useful if you are going to develop the sketch into a painting or sculpture. Always take your camera!
- *If you have used a book or the Internet to find an image or info always write down the full reference in your IW* – you may need to find the information again at a later date. The same idea goes for magazine articles, television programs and films. Sources of information must always be acknowledged – even postcards from exhibitions that you stick in your IW.

Remember: hard work generates excitement and energy: have fun and go for it!

Investigation workbooks (cont.)

Help! What should I write about in my IW?

- There should be written comments on every page of your IW, even if you just write the date!
- You should make comments on your feelings, how your work is progressing and what successes you have had. You should also write about any research or technical problems you have encountered (e.g. how to create a realistic 3D 'space' in a drawing) and how you have solved these.
- You should make comments on your attitudes about life, social, cultural and political concerns. Think about the big world outside school and IB! The IW is yours, so it should reflect your beliefs! These comments can be related to art you are researching or artwork that you are producing.
- You should write about any connections you might see between Art and your other IB subjects: Literature, Science, ToK etc. Make links across the curriculum and follow up your ideas! For instance, the study of blood cells in Biology might inspire some prints of tiny natural objects, the contour lines or grids in maps from Geography might be combined into landscape drawings, the description of characters in a novel might inspire a series of imaginative portraits etc....
- You should make notes on which materials you have used in your studio work experiments. The type of paper, the type of medium, what type of glue gives the best results, which clay you used and how wet it was, which glaze and what temperature it was fired to, etc. This will save you a lot of time when later you need a specific result!
- When trying out any new medium (inks, graphite, chalk pastel, oil bars etc.) experiment with it, find out what you can do with it (by drawing in your IW) and make notes about what you discover. Imagine that you are carrying out a scientific experiment and recording your results.

However....

When you are writing in your IW, don't forget that the IB is an academic course and that your written notes should reflect that. Describe your feelings, successes and failures, comment upon your own progress, and your ideas about life but DON'T use slang or informal English! Remember that this is *your* IW, but it's not being written for your friends – an IB examiner will be reading it! If this becomes difficult, you might consider having a separate, personal sketchbook.

Always try to use the correct art vocabulary in your IW. Look at www.artlex.com for a great example of an Art-specific dictionary online. There are some pages explaining art vocabulary later in this booklet.

Studio Work:

This is all the larger scale 'finished' artwork that you will produce outside your IWs.

More to come about this as the course progresses!

3: Writing About Art

Writing about Artworks – Do’s and Don’ts

| Don't... | Do... |
|--|--|
| <p>Write essays on the artist's life history... (Date of birth, favourite football team etc..) Anyone with Encarta could do this. A few biographical details are useful, but are not essential.</p> | <p>Make notes on why you're looking at this artist... What you admire, what you don't – how this artist's work relates to your Studio Work. Make your research personal to your particular project.</p> |
| <p>Photocopy loads of artworks and stick them into your IW with no written analysis or other information. ... and forget to write the titles down!</p> | <p>Choose one or two good artworks annotate them and try to create a copy of them (to practice brush technique, color mixing or something similar). ... include the artist's name, title of the artwork, year, medium and where you found it (web address or book title and page).</p> |
| <p>Treat your IW like an exercise book ... Don't produce blocks of writing, underlined, with no visual consideration or interest.</p> | <p>Think about your research in a visual way... Use color, headings and images to complement your notes. Compose the pages so that they look interesting and varied.</p> |
| <p>Write without checking the facts! ... Make sure that you are accurate about dates, media used and especially the gender of your chosen artist!</p> | <p>Use the correct vocabulary... i.e. 'tone' is more accurate than 'light and shadow'. Remember that at IB level, you will be assessed on the quality of your written work! Don't be afraid to use adjectives, especially when evaluating an artwork (giving your opinion).</p> |
| <p>Plagiarize... (Include quotations from other writers as if they are your own words). This is always obvious to the reader.</p> | <p>Include one or two relevant quotations... (e.g. the artist writing about his / her ideas OR a well-known critic) and always use quotation marks. Include the name of the person who you are quoting and write down where you found it.</p> |

Writing terms and techniques... tasks you will be asked to complete:

To annotate To make *short notes* explaining or clarifying a point or drawing the viewer's attention to something of relevance (e.g. 'the wide range of tones here adds drama and interest').

To analyze (see next page) To look closely and in detail at an artwork, noting down *as many points as you can* about the piece. These points might cover things like:

- Composition (the organization of shapes within the work)
- Use of color / tone
- Medium used (oil paint, photography, pastel)
- Mood or emotion created
- Content / narrative (what's happening in this artwork? Is there a story?)
- Issues covered (i.e. political, social, religious issues?)

To compare and contrast To *analyze* two or more artworks at once, focusing on the similarities and differences between them. This is often easier than analyzing a single artwork.

To evaluate To make personal judgments about the artwork and *to give your reasons* i.e. Do you like the artwork? Why? What is good about it? What is not so good? The reasons for this will, of course, come from your *analysis*.

Analyzing Artworks: A Step-by-Step Guide

⇒ Follow these steps; answer all the questions and you can't go wrong!

⇒ Remember that your own drawings/copies of the artwork should accompany ALL written analysis.

1: First Reaction

Write down your first response to the artwork.

- Do you like it?
- How does it make you feel?
- Does it remind you of anything you have seen before?

2: Description

List what you can see in this artwork.

- Figures, colors, shapes, objects, background etc.
- Imagine you are describing it to a blind person. Do this in as much detail as possible.

3: Formal Analysis

Write down your observations in more detail, looking at these specific aspects of the artwork:

Colors:

- Which type of *palette* has the artist used: is it bright or dull, strong or weak?
- Are the colors mostly complementary, primary, secondary or tertiary?
- Which color(s) are used most in this artwork?
- Which color(s) are used least in this artwork?
- Are the colors used different ways in different parts of the artwork?
- Have the colors been applied flat, 'straight from the tube', or have different colors been mixed?

Tones:

- Is there a use of light / shadow in this artwork?
- Where is the light coming from? Where are the shadows?
- Are the forms in the artwork realistically modeled (does it look 3D)?
- Is there a wide range of tonal contrast (very light highlights and very dark shadows) or is the tonal range quite narrow (i.e. mostly similar tones)?

Use of media:

- What medium has been used (oil paint, acrylic, charcoal, clay etc)?
- How has the artist used the medium – i.e. is the paint applied thick or thin? How can you tell?
- Can you see brushstrokes, mark making or texture? Describe the shape and direction of the brushstrokes / marks. What size of brush / pencil was used?
- Was it painted, drawn, sculpted quickly, or slowly and painstakingly? What makes you think this?

Composition (organization of shapes):

- What type of shapes is used in this artwork (i.e. rounded, curved, straight-edged or geometric shapes)?
- Is there a mixture of different types of shapes or are all the shapes similar?

- Are some parts of the composition full of shapes and some parts empty, or are the shapes spread evenly across the artwork?
- Are some shapes repeated or echoed in other parts of the artwork?
- Does the whole composition look full of energy and movement, or does it look still and peaceful? How did the artist create this movement/stillness?
- What is the centre of interest in the composition?
- How does the artist draw your attention to it?

Mood / Emotion:

- What do you think the artist wanted you to feel when you look at this artwork?
- What has he/she used to create a mood? (think about color, shape, tone etc.)
- How has he/she succeeded in creating this mood? (For example, strong vivid colors might be used to create a joyful or angry mood in an artwork, depending upon how the artist has used them).
- Could the same mood have been created in a different way? How could you change this?

4: Interpretation

Now write down your *personal* thoughts about the work: there are no 'right' or 'wrong' answers here!

- What do you think the artist is trying to say in this artwork? What does it mean?
- What is the main theme or idea behind this piece?
- If you were inside this artwork, what would you be feeling / thinking?
- Does the artwork have a narrative (tell a story)? Is it a religious artwork?
- Is it abstract? Is it realistic? Why?
- How would you explain this artwork to someone else?

5: Evaluation

Based upon what you have observed already, give your opinion of the artwork. You **MUST** give reasons. *E.g.:*

- "Franz Marc has created an effective expressive painting, because the hot colors and lively brush marks he has used add to the overall feeling of energy and excitement he is trying to create."
- "The overall mood of this drawing would be improved if Kathe Kollowitz had used strong, dramatic shadows, instead of just pale tones. Dark tones would develop the feeling of fear and loneliness in this image."
- "Picasso has used sharp, stabbing, geometric shapes in some areas of his composition to create a sense of violence and distress within 'Guernica'. These make the figures and animals seem more vulnerable, as if in pain and suffering while under attack."

Writing about Painting – A glossary of useful terms:

- **Alla Prima** the paint is applied in one layer only; there are no under-layers or over-working. The work of the Fauves was often alla-prima; their energetic, spontaneous style suited this method of working.
- **Gestural** A loose, energetic application of paint which relies on the artist's movements to make expressive marks on the canvas. This is supposed to be a very personal and unique way of working - almost like handwriting. Look at artists like Cy Twombly or Antoni Tapies for examples.
- **Glaze (or Wash)** a semi-transparent layer of thinned paint. Many traditional painters like Michelangelo made use of this technique to create the subtle tones of skin or fabric. For a more modern use of the glazing technique, look at the abstract, gestural paintings of Helen Frankenthaler.
- **Impasto** a thick layer of paint, often applied in several layers with a brush or palette knife. Look at the dense, textural brushwork of paintings by artists like Gillian Ayres or Frank Auerbach.
- **Plein-aire** a painting which has been made outside, often quite quickly, to cope with changing weather, light effects etc. The Impressionists were the first artists to paint outdoors, rather than in their studios. Before this, however, many artists had sketched outdoors in preparation for painting; the oil sketches of Constable are an excellent example.
- **Pointillist** the use of many tiny dots of pure color which seem to 'blend' when seen at a distance. Georges Seurat's work is the most famous example of this almost-scientific technique. Look also at the paintings of his pupil, Paul Signac.
- **Scumbling** a thin glaze of paint dragged over a different color, so that both layers of paint can be seen, giving a luminous, glowing effect. Abstract painters like Mark Rothko made use of this technique.
- **Sfumato** literally means 'smoked' in Italian; the use of heavy, dark tones to suggest mystery and atmosphere. Rembrandt's late self-portraits are a superb example of this technique in practice.
- **Sketch** A quick painting, often made in preparation for the 'final version'. See also 'plein-aire'.

'Brushwork'

The way in which the artist uses the brush to apply paint. Brushwork can be *loose, energetic, controlled, tight, obsessive, repetitive, random* etc.

'Palette'

1. A wooden or plastic tray, used for mixing colors when making a painting.
2. The choice of colors in a painting i.e. 'van Gogh uses a pure and vivid *palette* in his Arles landscapes'.

'Tone' or 'tonal'

1. The elements of light and shadow in an artwork i.e. 'Kathe Kollowitz's etchings use strong, dense *tones* to create an intense, sorrowful mood.
2. The range of tones within an artwork i.e. 'Rembrandt's later portraits use a very dark *tonal range*'.

'Support'

The surface that a painting or drawing is produced on. Supports can be paper, card, wood, canvas, metal etc. i.e. 'Antoni Tapies's paintings sometimes look as if they have been attacked. The *support* is often violently torn, ripped and stabbed into.'

Writing about Color – A glossary of useful terms:

- **Primary colors:** red, yellow and blue. Primary colors can be used to mix a wide range of colors. There are *cool* and *warm* primary colors. (i.e. warm cadmium red and cool vermilion red OR warm primary yellow and cool lemon yellow).
- **Secondary colors:** orange, green and purple. Secondary colors are mixed by combining two primary colors.
- **Complementary colors:** pairs of opposite colors on the color wheel: green-red, blue-orange and yellow-purple. Complementary colors are as contrasting as possible (i.e. there is no yellow at all in the color purple). Painters like Andre Derain and van Gogh often made use of the contrasts of complementary colors in their paintings.
- **Tertiary colors:** A wide range of natural or neutral colors. Tertiary colors are created by mixing two complementary colors. Tertiary colors are the colors of nature: skin, plants, wood, stone etc.
- **Tones:** are created by adding black to any color. (i.e. maroon is a tone of red).
- **Tints:** are created by adding white to any color. (i.e. pink is a tint of red).
- **Palette:** the *choice* of colors an artist makes; i.e. 'Van Gogh uses a vivid *palette* to paint his Arles landscapes'.
- **Limited palette:** the selection of only a few colors within an artwork; i.e. 'In this drawing, Matisse has used a limited palette of ultramarine blues and purples to create a moody, subdued atmosphere.'
- **Broad palette:** the use of a wide range of different colors within an artwork; i.e. 'Kandinsky's paintings are instantly recognizable for their use of geometric shapes, but also for the broad palette of colors he employs.'
- **Tonal range:** the range of *tones* in an artwork from light to dark. A wide tonal range would include all tones from white to black. A narrow tonal range would include only pale tones, only mid tones or only dark tones; i.e. 'Kathe Kollowitz's etchings make powerful use of a narrow tonal range to create oppressive, dark images.'
- **Opacity:** the density or thickness of the color used; if the color is strong and nothing can be seen beneath it, the color is said to be opaque. Acrylic and oil colors are often opaque.
- **Transparency:** thin, transparent color, with perhaps other colors, shapes and lines visible beneath it. Watercolor paintings typically use transparent color.

- **Useful adjectives you might use when describing COLOR:**

Saturated, bright, pure, vivid, strong, harsh, dramatic, vibrant, brilliant, intense, and powerful.

Muted, subtle, gentle, dull, soft, watery, subdued, delicate, gloomy, tertiary, faded, limited.

Writing About Cultural Values Attached To The Arts

Useful terms to consider:

When the arts of the past are seen in museums, they are effectively detached from the life of the culture within which they originated. If you only see these art objects in books or photographs, it is very difficult to see them as a 'real' part of a living culture. To begin to understand the meanings various arts had for the societies they came from, consider the following values:

RELIGIOUS VALUES: Arts were often essential to the belief systems of many cultures. For example: statues of gods/deities, temples, icons, altarpieces, masks, music, dances etc.

SOCIAL VALUES: Arts often symbolized group identity and pride; for example: banners, headdresses, tattooing, flags, chants, anthems etc.

PSYCHO-EMOTIONAL: Arts sometimes provided assurance of the continuity of life; for example: portraits, epic poetry, mythological tales, hymns etc.

USEFUL or PRACTICAL VALUES: Art was often an integral aspect of functional objects, both in shape and decoration. For example: knives, pottery, lamps, buildings etc.

SENSUAL VALUES: Arts provided a direct source of sensual pleasure and perhaps an intrinsically aesthetic response; for example: textiles, clothing, sculpture, music etc.

EDUCATIONAL VALUES: Arts were frequently a means of transmitting the values, attitudes and history of a culture. For example: cave painting, frescoes, illuminated manuscripts, epic poetry, historic drama, tribal dance etc.

DECORATIVE VALUES: Arts were used to enhance people's appearance or to beautify the environment; for example: jewellery, wall hangings, tapestries, clothing etc.

COMMUNICATION VALUES: Arts reached the illiterate for whom the written word was meaningless; for example: friezes, stained glass windows, mosaics etc.

AN EXAMPLE:

Medieval cathedrals integrated most of the values above.

The cathedrals were the focus of the religious life of the community even as they were being built by hundreds of ordinary people and skilled craftsmen over long periods of time. The towers symbolically rose high above the town and, within the walls, the sculpture and stained glass windows stirred the emotions of the faithful. Processions with banners, chants and the Mass, with its music, poetry and drama, integrated the arts and values of the culture. All of this gave meaning and continuity to the otherwise impoverished lives of the common people.

4: Assessment

Studio Work Assessment Criteria:

| IB ASSESSMENT CRITERIA | Questions to ask yourself: |
|--|---|
| <p>Confidence and Independence</p> <p>The examiner is looking for studio work that is exploratory, creative and imaginative. Interesting ideas are presented in intelligent, sometimes surprising, ways.</p> | <p>“Have I truly explored my ideas to create interesting, adventurous studio work (or have I just settled for the obvious)? Have I used any unusual or unexpected combinations of ideas or materials in my studio work? Does my work show truly independent research (or have I only researched what is set in class)?”</p> |
| <p>Relevance</p> <p>The examiner is looking for studio work that matters to its creator. The art is thoughtful and has been developed into something full of power and meaning.</p> | <p>“How are the ideas in my studio work connected with my own life and cultural background? Have I created strong, powerful pieces of art work which <i>really mean something</i> to me?”</p> |
| <p>Understanding</p> <p>The examiner is looking for work where subject matter, artistic ideas and technique are combined well to produce a coherent outcome.</p> | <p>“Are the ideas behind my studio work well suited to the techniques and media that I have chosen to use? What is the personal, cultural or visual meaning/purpose of my studio work?”</p> |
| <p>Technical and Media Sensitivity</p> <p>The examiner is looking for studio work that shows technical skill and effective use of the medium.</p> | <p>“Am I using my chosen media with high levels of skill? What visual effects do I want to create? How effective is the medium I have chosen at creating these effects? Would it be better to choose a different medium?”</p> |
| <p>Development</p> <p>The examiner looks at both the studio work and IWs for evidence of high quality visual and written work, including reflections on the relative success of different pieces of work and on their place in the student’s growth and development as an artist.</p> | <p>“How much growth and improvement does all my art work show so far? How I have developed as an artist during the course? Can I distinguish between my good and not-so-good art works, explaining how each piece has contributed to my improvement?”</p> |

IW Assessment Criteria:

| IB ASSESSMENT CRITERIA | Questions to ask yourself: |
|---|---|
| <p>Depth & Breadth</p> <p>The teacher is looking for workbooks that show independent research, both visual and verbal, in appropriate depth and/or breadth, with outcomes that are thoroughly understood by the candidate.</p> | <p>“Have I explored and researched my ideas in enough depth or breadth? Have I shown that I understand what I have researched (or have I simply stuck things in without explaining them)? Have I just been ‘skimming the surface’ on most of my pieces? Do I understand when I should ‘dive deeper?’”</p> |
| <p>Techniques & Processes</p> <p>The teacher is looking for workbooks that systematically show a willingness to explore and fully discover what a media has to offer and apply processes relevant to the visual ideas.</p> | <p>“Have I researched appropriate techniques that I can apply to a problem? Have I been able to analyze successful and unsuccessful use of media?”</p> |
| <p>Cultural & Contextual Research</p> <p>The teacher is looking for workbooks that thoroughly investigate socio-cultural and historical contexts, in more than one culture.</p> | <p>“Have I researched the social / historical background to art from more than one culture? Have I shown that I understand how the social / historical context is relevant to these artworks? Have I used what I have learned elsewhere in my IW?”</p> |
| <p>Investigation</p> <p>The teacher is looking for workbooks that show a thorough, wide-ranging and experimental investigation of visual qualities and expressive forms.</p> | <p>“Have I shown a <i>thorough</i> visual exploration of ideas through sketching, drawing, experimenting with different media and practicing different techniques? Have I have recorded my ideas in a wide range of ways? (or have I just produced pencil sketches?)”</p> |
| <p>Integration</p> <p>For this criterion, the teacher is looking for a close relationship between the IWs and the studio work, in which reflection and research support experimentation and successful artistic production.</p> | <p>“Do my IWs and Studio Work demonstrate a close relationship and connection? Have I produced a worthwhile, mature body of work which shows how what I have learned has led to the production of successful art works?”</p> |
| <p>Vocabulary</p> <p>For this criterion, the teacher is looking for thoughtful use of terminology that is specific to the concept or media being explored.</p> | <p>“ Are my descriptions too vague? Does my analysis include key art terms that are used correctly? Do I mention words specific to a visual art technique or media? Is my choice of words culturally/historically significant”</p> |
| <p>Sources</p> <p>For this criterion, the teacher is looking for use of an appropriate range of sources and acknowledges them properly.</p> | <p>“Do I use a range of sources or rely on just a few? Did I make the correct notations on the IW pages? Did I fully cite the source?”</p> |
| <p>Presentation</p> <p>The teacher is looking for concepts to be presented effectively and creatively. Thoughtful observation and discrimination should be evident.</p> | <p>“Do my pages make sense and show some coherency? Does my personality show on these pages?”</p> |

The Final Exam:

In March / April of Year 2, you will organize an exhibition of your work which covers everything you have produced during the whole IB course. A visiting examiner, who will also talk with you about your Studio Work and IWs, will assess your exhibition. In Year 1, you will have a mock interview to give you some practice at this.

You will also produce a Candidate Record Booklet, which contains photographs of your finished Studio Work, photocopied pages from your IWs and a 300-word statement about your development during the course. This will be sent to the IBO for final assessment, so it must be of a high quality. This booklet will be produced right at the end of the course, so I'll explain more about it at that time.