

An abstract painting with vibrant, swirling colors including red, pink, purple, blue, and yellow. The texture is visible, suggesting brushstrokes or a marbled effect. The colors blend together in a dynamic, non-representational way.

IB Visual Art

Student Handbook

Ruamrudee International School

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Ruamrudee International School

IB Visual Arts Syllabus

The aim of all IB programs is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

IB learners strive to be:

Inquirers, Knowledgeable, Thinkers, Communicators, Principled, Open-Minded, Caring, Risk-Takers, Balanced, Reflective.

Course Description:

This studio-based course emphasizes both students' creative process and their final artistic product in 2-dimensional or 3-dimensional arts forms. As students develop their craft they will conduct thoughtful inquiry into their own thinking and art making processes, recording this learning in written and visual formats. All stages of the creative process must be thoroughly documented and evidence of in-depth research into chosen areas of interest and ideas for work must be shown and explained in detail. Students are expected to be independently motivated as they research the history and practice of a chosen art form and "big idea"/thesis across cultures, time periods and disciplines. They will learn how to connect their research to their own work, creating art that expresses personal meaning within a cultural, historical and discipline-based context. In addition to learning how to appreciate and evaluate their own work and that of others, students will be encouraged to stretch and explore their own work and share it with an audience through mandatory Peer Critical Review sessions, exhibitions and presentations of research in class.

IB offers two levels in the arts:

- 1. Standard Level (150 hours):** Students should, over the course of the year, try out many different media, techniques, processes and styles to see what interests them. Gradually, they will identify themes in their own work and determine their area of focus. They will learn how to use multiple sources to conduct independent research and to cite sources properly in the content area of the Visual Arts. Through various teacher-driven assignments, students will gain practice in taking ideas and ways of knowing, from other disciplines, as inspiration for artistic expression.
- 2. High Level (240 hours):** Students should concentrate their work in one or two media and focus on developing a strong, cohesive portfolio of art that explores a "big idea", focus area or thesis in a way that shows evidence of depth and breadth of research and investigation into this focus area. Thematic series are strongly recommended, and occur naturally in most cases. Quality portfolios should show breadth and depth of work and also meaningful investigation into world cultures. Visual Arts Assessment Objectives (From the IB DP Guide)

According to the IB DP Guide, by the end of the Visual Arts course, a student should be able to:

1. Respond to and analyze critically and contextually the function, meaning and artistic qualities of past, present and emerging art, using the specialist vocabulary of visual arts
2. Develop and present independent ideas and practice, and explain the connections between these and the work of others
3. Explore and develop ideas and techniques for studio work through integrated contextual study and first-hand observations
4. Develop and maintain a close relationship between investigation and a purposeful, creative process in studio work
5. Produce personally relevant works of art that reveal evidence of exploration of ideas that reflect cultural and historical awareness
6. Develop and demonstrate technical competence and artistic qualities that challenge and extend personal boundaries

*Note: The IB Internal Assessments address and focus on Objectives 1 – 4.
The IB External Assessments address and focus on Objectives 5 – 6.

During the IB course you will produce:

Studio Work: 60% (A), 40% (B)

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.

You will aim to complete at least one piece of Studio Work each month starting in September of Y11.

Therefore by the end of Y11 you will have 8-9 completed pieces of work. In Y12 you will be able to complete at least a further 8 pieces of work. This does not include any work done during the holidays.

For your final exhibition you will have at least 18 Studio Work pieces.

Investigation Workbooks (IWBs): 40% (A), 60% (B)

IWBs are like sketchbooks, but so much more! Your IWBs 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 IWB as **long as it supports the development of your artistic ideas and skills**. You will need to complete around 3 or more IWB pages each week. Most of this will be done in your study periods or at home. By the end of December you will have over 30 pages completed! Some weeks you will find you are able to do more than 3 pages because of your wonderful ideas. Excellent – but that does not mean the next week you do not have to do any! 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 should aim to have at least three thick IWBs completed.

IB Art Studio Policy

We have high expectations for all our students in art. In order for us to have a safe and productive learning environment students are expected to follow the IB Art Studio rules, as well as, all school rules. Students are asked to read and sign the following IB art studio contract.

The art studio can be used only when there is teacher supervision available. IB art students may use the studio only during their IB art class periods and study blocks from 7:00 a.m. to 3:00 p.m.

Expectations:

1. Only students registered in IB art classes are allowed in the art studio.
2. Students should conduct themselves in a responsible and courteous manner at all times.
3. Observe good housekeeping practices. Work areas should be kept clean and tidy.
4. Take care of art materials and use them properly.
5. Clean up after yourself. Return materials to where they belong, clean brushes and wipe down area before you leave.
6. The use of earphones should be used when listening to music.
7. Spray paint should not be used in the art studio.
8. The art materials are for all art students to use and must remain in the studio at all times. Do not take art materials out of the art studio unless you have permission and the items are checked out.

Consequences:

- 1st violation - Verbal warning
- 2nd violation - Restricted use of art studio
- 3rd violation - Prohibited from use of art studio

I agree to the terms of this contract as set forth above.

(Student signature)

(Day and Period of Study Blocks)

1: The Basics

During the IB course you will produce:

Studio Work 60%

- Drawings, paintings, prints, ceramics, sculptures, collages, textiles, mixed media work, etc.
- Your studio work must show your personal interests and artistic skills through a range of different media and techniques eventually creating a coherent body of work (2nd year).
- Your IB art experience will start in August of your Junior year and end in April of your Senior year. This gives you 16 school months plus 3 summer months to complete @ least 18 (HL) or 12 (SL) studio work projects, if not more, for your final exhibition.
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Investigative Workbook (IWB) 40%

- Your end goal for your IWB is to submit 25-30 pages for HL or 15-20 for SL of the most exceptional IWB pages that support the IB IWB criteria.
- You will need to complete 3 (HL) or 2 (SL) or more independent IWB pages each week. Most of this will be done outside of class. Some weeks you will find you are able to do more than 3/2 pages because of your wonderful ideas. However, even if you complete more than 3/2 pages one week, you will still need to complete 3/2 or more pages the next week! Remember holidays are also a great opportunity to collect information, sketch, record and develop ideas.
- IWBs are like sketchbooks but SO MUCH MORE! Your IWB will contain written notes, photos, exhibition leaflets, postcards, sketches, experiments with materials, written analysis of artwork, brainstorming, development of concepts and studio work as well as 'finished' drawings and paintings. You can put anything you want in your IWB as long as it supports the development of your artistic concepts and skills.
- By March of your senior year you should have @ least three thick IWBs completed to support your final exhibit and document your growth as a student artist.

Self-Assessment

- You will be very involved in assessing your own work every month, referring to the IB assessment criteria in detail. (See pg 11) You will also receive comments from me which will be useful in showing both your strong points and reminding you of areas where improvements are needed.
- If I propose a question or challenge to you via a comment in your IWB you must answer or accept by the next IWB turn in date.
- There will be regular opportunities for you to discuss and explain your work and ideas in group critiques one on one meetings and discussions.

2: Getting started

Art studio

- During the school day you are invited to use the IB Art Studio facilities and equipment at any time you have class or free blocks. However much of your work will be done outside of school, during evenings, weekends and holidays. For this reason, you must collect a wide range of art materials to help develop and practice your skills beyond the school day.
- Materials, equipment and books are available for check out from the Art Studio.
- The IB Studio will be open every day until 3:30 for your use.
- I would suggest getting a vintage suitcase from your local thrift store to be used as your portable studio. This will allow you to easily work at school, home, in the park, on vacation, etc!

Essential materials:

- Hardbound Spiral 9"x12" **all media** drawing book
 - 2B, 4B and 6B sketching pencils
 - White vinyl eraser
 - Glue Stick
 - Black pens
 - Color pencils
 - Water colors
 - Acrylic paints
-
- If you expect to do lots of painting at home, invest in larger tubes of paint and that can be bought individually.
 - Try to get as many of these items as you can and add to your supply at art materials when you are able to. The ESSENTIAL items on this list are urgent purchases though- **GET THEM BY AUGUST _____!!!!**

Setting up your studio (not essential but very useful)

It would be to your advantage to create a mini-studio at home. This will make your at home work much easier, as your materials will be out and ready to go when inspirations strikes and wet work can be left to dry over night. In addition to your art materials, it should include:

1. A large flat table surface and comfy chair.
2. A good source of natural light and or a desk lamp. Over head lights tend to cast annoying shadows onto your work at night. You can even buy 'daylight' bulbs for your desk lamp.
3. A mirror if you are interested in producing self portraits or a full length mirror would be ideal for figure drawing.

Investigative Work Book (IWB)

These are working journals of your life as an artist over the next 18 months!

What is the ideal size? You will need a 9"x12" "all media" sketchbook with thick paper (70-90 lbs) so you can work on both sides of the pages. Make sure you get a sketchbook that is spiral AND hardbound, NOT gummed (these fall apart).

How do I start? Put your name and address (or school address) inside the front cover. A phone number or email address is a MUST- you do not want to lose it! Also put the date of sketchbook birth on it. Leave the first page blank, it will be used later as a table of contents. Number each and every page, front and back in the bottom outside corner.

GREAT working habits

- **Work** in your IWB everyday- get into the habit starting today! Several good IWB pages spread throughout the week are always better than hours of rushed work late at night.
- **Date** each page in your IWB as you work. The date should be written in the top left corner. This will help document your growth throughout the program.
- **Title** each page in your IWB as you work. The title should be written by the date. This will allow you, me and your examiners easy reference.
- When you write in your IWB always use a **black pen and write clearly**. You will need to select pages that will be photo copied and sent to the IB art examiners. Make your IWB a pleasure to look at and read! Do not use colored pens to write unless it is really appropriate to your work (i.e. your main theme is 'strong colors').
- **Never ever cut** or tear out pages from your IWB! Don't stick pages together even if you think you have made a mistake or a terrible drawing. The IWB has to show your progress so the examiners can see how much you have improved.
- Remember you numbered your pages? This makes it easy to **refer back** to an idea, thought or technique. For example on p.60 you might sketch an idea and then remember that you did something similar before. You could then write "The drawing on page 60 could become a block print, see my notes on printing page 46." Also remember to cross-reference on the other related pages too.
- When **drawing something from observation** write down where you are and why you have chosen to draw it. Make notes on the time of day, weather, lights, sounds etc. Engage your senses! A photograph in addition to your drawing could be very helpful if you chose to develop a painting or sculpture from your drawing. Always ask the authorities if you can use your camera though.
- If you have used a **book or the Internet** to find an image always write down the full reference in your IWB- 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 IWB. Not to mention these artists, authors, etc DESERVE acknowledgement!

MLA—Cite the artist's name, title, usually underlined, and the institution or individual who owns the work, and the city. If you want to indicate the work's date, include it after the title. For a work of art you viewed online, end your citation with your date of access and the URL.

Work of art:

Duveneck, Frank. Whistling Boy. 1872. Cincinnati Art Museum, Cincinnati.

Pei, I.M. Rock and Roll Hall of Fame. Cleveland.

Work of art found in an image database:

Botticelli, Sandro. Birth of Venus. c. 1482. Galleria degli Uffizi, Florence. ARTstor. 3 Jan. 2006, <<http://www.artsor.org>>.

Work of art found in a book:

Duveneck, Frank. Whistling Boy. 1872. *Unsuspected Genius : the Art and Life of Frank Duveneck*. By Robert Neuhaus. San Francisco : Bedford Press, 1987. 227.

Personal Photograph:

Louvre Museum, Paris. Personal photograph by author. 7 Mar. 2005.

Slide in the library:

Gogh, Vincent van. The Starry Night 1889. Museum of Modern Art, New York. Visual Resources Center. Design, Architecture, Art, and Planning Library, University of Cincinnati, Cincinnati.

Map or Chart:

Format for a bibliography

Ohio. Map. Chicago: Rand, 2004.

HELP! What should I write about in my IWB?

- There should be written comments on every page of your IWB.
- 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 and what you learned from them.
- You should make comments on your attitudes about life, social, cultural and political concerns. Think about the world outside of school and IB! The IWB is yours, so it should reflect your beliefs. These comments can be related to art you are researching or artwork you are producing.
- You should write about any connections you might see between art and your other IB subjects. For example, 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.
- Make notes on which materials you have used in your studio work experiments. The type of paper, medium, what types of glue gave 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 you need certain results later!

However...

- When you are writing in your IWB, don't forget that the IWB is an academic course and that your written notes should reflect that. Describe your thoughts and feelings, successes and failures, comment on your own progress and your ideas about life and the world but DO NOT use slang or informal English (unless is appropriate for a certain project). Remember that this is your IWB, but it is not being written for your friends...an IB examiner will be reading it!!!
- Always use the correct art vocabulary in your IWB. Look at www.artlex.com for a great example of an art dictionary online. There are pages explaining art vocabulary later in this booklet.

Studio Work

- This is all the larger scale 'finished' artwork that you will produce outside of your IWB but must be directly related to your research, thoughts, feelings and experiments in your IWB.
- You will choose one theme for all your studio works. (see theme handout)
- Each month you will approach your theme through a filter. (see filter handout)
- Experiment with concepts and materials in your IWB then show that you have refined these skills in your studio work.
- You will produce this work aligned with the IB Art Descriptors. See below.

HL Descriptors (17-20)

Understanding • exhibits excellent understanding of the conceptual and technical underpinnings of artistic expression

Relevance • consistently demonstrates the production of personally relevant artworks that show excellent exploration of ideas reflecting cultural and historical awareness and artistic qualities

Development • shows thoughtful development of ideas and strategies for expression

Sensitivity to materials • displays sensitivity to materials and their use. The coherent body of work has been reviewed, modified and refined as it has progressed, resulting in an accomplished resolution of concepts and medium

Technical • displays excellent technical competence

Confidence • demonstrates confidence and inventiveness

Independence • shows an informed, reflective judgment that challenges and extends personal boundaries.

SL descriptors (17-20)

Understanding/Tech • exhibits very good understanding of the conceptual and technical underpinnings of artistic expression

Relevance • consistently demonstrates the production of personally relevant artworks that show very good exploration of ideas reflecting cultural and historical awareness and artistic qualities

Development • shows thoughtful development of ideas and strategies for expression

Sensitivity to materials • displays sensitivity to materials and their use. The collection of work has been reviewed, modified and refined as it has progressed, resulting in an informed resolution of concepts and medium

Technical • displays very good technical competence

Confidence • demonstrates confidence and inventiveness

Independence • shows self-direction and independent judgment

Integrating Studio and Research Work

Before you begin your studio work you should thoroughly prepare your ideas in your Investigation Work Book. These ideas will help:

1. *Design* the pages in your book to give them visual impact. Each page should be a clear record of your thoughts in progress. Work quickly but thoroughly. It should not look like a scrapbook or a finished piece of work. Don't waste time on elaborate decoration or layout. Headings can be in color but avoid fluorescent markers. Writing should be in blue or black pen and in note form (not an essay). All pages should be dated and numbered.
2. *Choose a Theme*. What will your work be about? Use a 'web' word diagram to brainstorm. Think widely to start, then narrow down. Think of not just how to show a scene, but also what you want to say about it. How can you personalize your theme? How does it relate to your life? What social or cultural aspects are you considering? Think of alternatives to your original idea, and write notes on why one works better than another.
3. *Discuss your ideas* and experiments with your peers and the teacher after you have made your initial response (similar to a rough draft in writing).
4. *Do some artist research*. How have other artists tackled this problem? Choose relevant contemporary or historical artworks of any medium. How will these influence your work? Analyze the work commenting on the 'formal' elements and principles of design. Interpret and evaluate the work saying what you think it's about and why you think the artist made it. Consider when and where the artist produced the work and the social, political or cultural circumstances, which may have influenced it. Use *quality* sources. If you can't find the name of the artist with date and medium, look elsewhere ('google' is not an artist name or an acceptable website to quote as final source!)
5. *Choose an approach* to your art: perhaps one you want to explore in more depth or one that is new to you: realistic, impressionist, abstract, expressionist, cubist, pop art, graphic, etc.
6. *Find or make subject related images*. Primary sources are always the best (your own observational sketches or photographs). If you use the work of others you must state the source. Avoid copying and using cliché (over used) images. Make your work your own!
7. *Do some media tests*. Don't limit yourself: as well as traditional drawing and painting, also think about using photography, computer graphics, printmaking, textiles, fashion, mixed media, sculpture, etc. What are the limitations and potential of each? Which medium will be most effective in expressing your ideas?
8. *Explore different techniques and tools*. Give reasons for your choices.
9. *Experiment* with surface, scale, format, composition (thumbnail sketches), viewpoint, tonal and color schemes. Write about why you chose these.
10. *What will you do next?* Does this artwork lead somewhere? Could it be part of a series? How can your ideas be developed further?

3: Writing about art

DON'T	DO...
Write an essay on the artist's life and history... (date of birth, favorite football team, etc.) Anyone could do this. A few biographical details are useful but not essential.	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.
Photograph loads of artworks ...and stick them into your IWB with no written analysis or other information. ...and forget to write the titles down!	Choose one or two good artworks... ...annotate them and make copies of them to practice brush techniques, color mixing or something similar.
Treat your IWB like an exercise book... Don't produce blocks of writing, underlined, with no visual consideration or interest.	Think about your research in a visual way... Use of color, headings and images to complement your notes. Compose the page so it looks interesting and varied.
Write without checking the facts ... Make sure that you are accurate about dates, media used and especially the gender of your chosen artist.	Use the correct vocabulary... i.e. 'tone' is more accurate than 'light and shadow'. Remember that at the 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).
Plagiarize... (include quotations from other writers as if they are your own words) This is always obvious to the reader.	Include one or two relevant quotations... Such as the artist writing about his or her ideas OR a well-known critic and always use quotations marks. Include the name of the person who you are quoting and write down where you found it.

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- To look closely and in detail at an artwork, noting as many points as you can about the piece. These points might cover things like:

- Composition (organization of shapes within the work)
- Use of color/tone
- Medium used (oil paint, photography, etc)
- 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 judgment about the artwork and to give your reason i.e. Do you like the artwork? Why? What is good about it? What is not so good? The reason for this will, of course, come from your analysis.

Analyzing Artwork: A Step-by-Step Guide

- Follow these steps; answer all the questions and you can't go wrong!
- Remember that your own drawing/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 and use art terms.

3: Formal Analysis

Write down your observations in more detail, looking at these 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 or secondary?
- Which colors are used most in this artwork?
- Which colors 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 3-D)?
- Is there a wide range of tonal contrast (very light highlights and very dark shadows) or is there 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 or sculpted quickly, or slowly and painstakingly? What makes you think this?

Composition (organization of shapes)

- What types of shapes are 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 center of interest in the composition?
- How does the artist draw your attention to it?

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 reason.

- "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 Kollwitz had used strong, dramatic shadows, instead of pale tones. Dark tones would develop the feeling of fear and loneliness in this image."

Writing about painting- a glossary of useful terms:

- **Gestural**- A loose, energetic application of paint which relies on the artist's movement 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 artist like Cy Twombly or Antoni Tàpies 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 for fabric. For a modern use of the glazing techniques, 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, textual brushwork of paintings by artist 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 seems to 'blend' when seen at a distance. Georges Seurat's work is the most famous example of this almost- scientific technique. Look at the work of Chuck Close and compare and contrast them to Seurat.
- **Scumbling**- a thin glaze of paint dragged over a different color, so that both layers of paint can be seen, giving a luminous, glowering 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 of the 'final version'.
- **Brushwork**- the way in which the artist used the brush to apply paint. Brushwork can be loose, energetic, controlled, tight, obsessive, repetitive, random etc.
- **Palette**- 1. A tray used for mixing colors when painting. 2. The choice of in a painting i.e. 'van Gogh uses a pure and vivid palette in his Arles landscapes'.
- **Tone or tonal**- 1. The elements of lights and shadow in an artwork i.e. 'Kathe Kollwitz's etchings use strong, dense tones to create an intense, sorrowful mood'. 2. The range of tones within an artwork ie 'Rembrandt's later portraits use a very dark tonal range'.
- **Support**- The surface that a painting or drawing is produced on. Support can be paper, card, wood, canvas, metal etc i.e. "Antoni Tàpies'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 color. These are cool and warm primary colors.
- **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 in the color purple). Painters like Andre Derain and van Gogh often made use of the contrast of complementary colors in their paintings.
- **Tertiary colors**: A range of natural or neutral colors. Tertiary colors are created by mixing two complementary colors together. Tertiary colors are the colors of nature: skin, plants, wood, 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.
- **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 etching make a powerful use of a narrow tonal range to create oppressive, dark images.'
- **Opacity**: the density or thickness of a color used; if the color is strong and nothing can be seen beneath it, the color is said to be opaque. Acrylic and oil are often opaque.
- **Transparency**: thin, transparent color, with perhaps other colors, shapes and lines visible beneath it. Watercolor painting typically uses transparent color.
- ❖ **Useful adjectives you might use when describing COLOR:**
Saturated, bright, pure, vivid, strong, harsh, dramatic, vibrant, brilliant, intense, powerful, muted, subtle, gentle, dull, soft, watery, subdued, delicate, gloomy, tertiary, faded, limited

Note to self...

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 from where 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 of 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 symbolize 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 and intrinsically aesthetics response; for example: textiles, clothing, sculptures, music etc.
- **Educational Values:** Arts were frequently a means of transmitting the values, attitudes and history of a culture; for example: cave paintings, frescos, illuminated manuscripts, epic poetry, historic drama, tribal dance etc.
- **Decorative Values:** Arts were frequently a means of transmitting the values, attitudes and history of a culture; for example; jewelry, 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 there was 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 emotional 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

There are 7 Studio Work Assessment Criteria: STUDIO - 60% - *In your Studio Work you must show both conceptual and practical understanding:*

IB ASSESSMENT CRITERIA	Questions to ask yourself:
UNDERSTANDING The examiner is looking for an excellent understanding of the conceptual and technical underpinnings of artistic expression.	"Did I show that I understand the ideas and techniques that form the basis of artistic expression?"
RELEVANCE The examiner is looking for studio work that consistently demonstrates the production of personally relevant artwork that shows excellent exploration of ideas reflecting culture and historical awareness and artistic qualities.	"Did I produce personally relevant artworks that show I am aware of cultural and historical context and artistic qualities?"
DEVELOPMENT The examiner is looking for work that shows thoughtful development of ideas and strategies for expression.	"Did I develop my ideas and strategies thoughtfully?"
SENSITIVITY TO MATERIAL The examiner is looking for work that displays sensitivity to materials and their use. The coherent body of work that has been reviewed, modified and refined as it has progressed, resulting in an accomplished resolution of concepts and medium.	"Was I sensitive to materials, reviewing, modifying and refining my work as it progresses?"
TECHNICAL The examiner is looking for studio work that shows excellent technical competence.	"Did I practice and improve my technical skills while using different media?"
CONFIDENCE The examiner is looking for studio work that demonstrates confidence and inventiveness.	"Did I demonstrate confidence, independence and inventiveness?"
INDEPENDENCE The examiner is looking for work that shows an informed, reflective judgment that challenges and extends personal boundaries.	"Did I take risks?"

IB ART Studio Work Markband Descriptors

S H	1-4	4-8	9-12	13-16	17-20	
		1-4	5-8	9-12	13-16	17-20
1		Exhibits mediocre understanding of the ideas and techniques that underpin artistic expression	Exhibits satisfactory understanding of the ideas and techniques that underpin artistic expression	Exhibits good understanding of the ideas and techniques that underpin artistic expression	Exhibits very good understanding of the ideas and techniques that underpin artistic expression	Exhibits excellent understanding of the ideas and techniques that underpin artistic expression
2	Demonstrates limited personal involvement	Demonstrates an attempt to produce some personally relevant artworks that show some exploration of ideas reflecting cultural and historical awareness and artistic qualities	Demonstrates the production of personally relevant artworks that show satisfactory exploration of ideas reflecting cultural and historical awareness and artistic qualities	Demonstrates the production of personally relevant artworks that show good exploration of ideas reflecting cultural and historical awareness and artistic qualities	Consistently demonstrates the production of personally relevant artworks that show very good exploration of ideas reflecting cultural and historical awareness and artistic qualities	Consistently demonstrates the production of personally relevant artworks that show excellent exploration of ideas reflecting cultural and historical awareness and artistic qualities
3	Shows little evidence of the development of ideas	Shows little evidence of the development of ideas	Shows development of ideas	Shows development of ideas and strategies for expression	Shows thoughtful development of ideas and strategies for expression	Shows thoughtful development of ideas and clear strategies for expression
4		Shows the beginnings of development of the use of materials but ideas remain unresolved	Displays a developing sensitivity to materials and their use, resulting in a partial resolution of ideas and medium	Displays sensitivity to materials and their use. The work has been reviewed and modified as it has progressed, resulting in an increasingly informed resolution of ideas and medium	Displays sensitivity to materials and their use. The collection of work has been reviewed, modified and refined as it has progressed, resulting in an informed resolution of ideas and medium	Displays sensitivity to materials and their use. The coherent body of work has been reviewed, modified and refined as it has progressed, resulting in an accomplished resolution of ideas and medium
5	Displays limited technical competence	Displays mediocre technical competence	Displays satisfactory technical competence	Displays good technical competence	Displays very good technical competence	Displays excellent technical competence
6				Demonstrates an emerging confidence	Demonstrates confidence and inventiveness	Demonstrates confidence and inventiveness
7				Shows self-direction and an increasingly independent judgment	Shows self-direction and independent judgment	Shows an informed, reflective judgment that challenges and extends personal boundaries

Studio Work Analysis: You are to write a description of the completed piece of Studio Work.

For each completed piece of Studio work you are to write an analysis. Each piece of work **MUST** have:

Photograph of complete Studio Work

Title, Media (what materials you used to create the piece), **Size** (in Centimeters.) **Month of Completion** (Month and year)

Description: (This will be a paragraph explaining your work. You will include your intentions, research, artist inspiration, historical/cultural context, media and processes etc.)

Inspired by Robert Rauschenberg's newspaper-and-transfer technique, Audacity is the first of the Geisha series. It is meant to portray the audacity of the Japanese culture in contrast to Western and even Egyptian culture. The Japanese are not afraid to depict nudity. Using a transfer technique, a stereotypical image of Japan – the Japanese hot spring baths, or onsen – was placed onto the newspaper and then painted over with acrylic paint. The same transfer technique was used to place the Japanese female. However, due to restrictions from my own cultures, I could not portray a nude body. In a sense, this painting is a combination of my own cultures and my interest in one (Japan) that is a complete contrast to them. The pattern on the kimono begins the recurring pattern in the Geisha series. Emphasis was also placed on particular subject areas using the contrasting technique of color versus monotone and transparency versus opacity (seen in the thick application of opaque paint in some parts and thin transparent glazes in other parts).

Analysis:

What were the artistic and/or cultural influences for this project? Who/what influenced either the composition and/or the style.

Cultural influences for this piece were Japanese culture and to a lesser extend Egyptian and American culture (in terms of the perceptions of nudity in these cultures, in contrast to the perception and acceptance of nudity in Japan). I was influenced by the technique of Rauschenberg, however visually I have not been influenced by specific artists. I should have researched artists, either in terms of paint application or composition.

What materials/media/processes did you use and or experiment with, and how?

I experimented with Rauschenberg's transfer techniques, to transfer my image onto the newspaper, and traditional painting approaches, experimenting with opaque layers, vs. transparent glazes.

How do you think you have responded to advice and criticism during this project (and during the term), both from fellow students and the teacher. Did you actively seek advice? If so, was it useful?

When making this piece I trialed the transfer process and did a few quick trials on the arrangement of images - the figure in relation to the background. I asked my teacher for advice in the painting of the face as I had difficulty with the realism required in this. The size of the image and my weakness in painting realistically at this stage made this part difficult. I think I should have asked for advice earlier, or created and analyzed thumbnail sketches, as I made some decisions on placement of the figure that I would change - and after seeking advice my peers agreed with me. In future I will ask for advice earlier so that I can incorporate this into my work, and I need to do more trials and composition planning before I start the final work.

Clearly explain the weaknesses/areas for improvement -

I think that the face still needs work, this does not look Japanese enough - which I think is really due to the fact that I had to use an image from the internet and it was a Chinese woman rather than Japanese. The nose does not look accurate, it does not look like a typical Japanese nose and I need to be an obviously Japanese figure in order to clearly communicate my idea. I needed to do more trials of painting faces before I tried it on the final piece. I have tried to rework this and improve it but it is still not as detailed and accurate as it could be. Other things that have contributed to weaknesses in this piece are - relying on Google images, not finding an image with appropriate kimono patterns (or practicing drawing my own), and the scale of the figure in relation to the green foliage at the back of the onsen. The kimono needs to come in front of this - this will be edited and I will also rework the face again to try to make it more realistic and obviously Japanese.

Clearly explain the strengths of the piece –

I think that for my first acrylic painting it is realistic and this is a strength. The research and ideas behind the piece are strong and I believe that my work communicates this clearly. If I reworked areas I weakness I have identified I believe this will be a successful piece of studio work.

What could you take through to the next project and develop further? This could be anything, from a technique to an idea, not necessarily just the theme.

I would like to continue with the image of a Geisha into a series as I find this a visually interesting image that has a lot of potential. I have become interested in the Geisha and the patterns on the kimono. I wish to produce a realistic painting and could do this with an image of a Geisha. Including text in my work could also be something I continue in future pieces - but I have not brainstormed this fully.

There are 5 IWB Assessment Criteria: INVESTIGATION - 40% - *In your IWBs, you must show that you can investigate a range of ideas and concepts both visually and in writing. You must also show that you can understand and make connections with the work of other artists.*

IB ASSESSMENT CRITERIA	Questions to ask yourself:
Culture/Context Research The teacher is looking for IWBs that analyzes and compares art from different cultures and times, and considers it for its function and significance.	"Have I researched, analyzes and compared the social / historical background of art from more than one culture and have shown that I understand it for its function, meaning and significance?"
Technical/Process Research The teacher is looking for IWBs that develop a range of skills, techniques and processes when making and analyzing images and artifacts.	"Have I researched appropriate examples of artworks which are related to my artistic ideas? Have I been able to analyze and discuss the visual qualities of these artworks?"
Investigation Research The teacher is looking for IWBs that demonstrate coherent, focused and individual investigative strategies into visual qualities, ideas and their context, a range of different approaches towards their study and informed connections between them.	"Have I demonstrated that I can investigate a wide range of different ideas and their contexts in depth while experimenting with visual qualities and expressive forms? Have I made connections between visual qualities, ideas and context?"
Depth and Breadth Research The teacher is looking for workbooks that show a thorough, wide-ranging and experimental investigation of visual qualities and expressive forms.	"Have I shown a thorough 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?) Have I gone beyond what I learned in the classroom?"
Vocabulary The teacher is looking for IWBs that demonstrate effective and accurate use of the specialist vocabulary of the visual arts.	"Have I demonstrated in my writing, experimentation and execution that I understand the elements and principles of art along with other specialist vocabulary of visual arts?"
Acknowledgement of Sources The teacher is looking for IWBs that use a range of sources and acknowledges them properly.	"Have I used a wide range of resources such as books, periodicals, museums etc. and cited them appropriately using the MLA format?"
Integration For this criterion, the teacher is looking for a close relationship between the IWBs and the studio work, in which reflection and research support experimentation and successful artistic production.	"Does my IWB show the long hand of my studio work?"

IB ART Investigation Workbook Markband Descriptors

SL HL	1-4	5-8	9-12	13-16	17-20	
		1-4	5-8	9-12	13-16	17-20
1	Presents art from different cultures and times and rarely considers it for its function and/or significance.	Presents and describes art from different cultures and times, and sometimes considers it for its function and/or significance	Presents, describes and sometimes analyses art from different cultures and times, and sometimes considers it for its function and significance	Considers, describes, analyses and compares satisfactorily art from different cultures and times, and considers it for its function and significance satisfactorily most of the time	Analyses and compares thoughtfully most of the time art from different cultures and times, and usually considers it carefully for its function and significance	Analyses and compares thoughtfully art from different cultures and times, and considers it carefully for its function and significance
2	Demonstrates the development of a few effective skills, techniques and processes when making and describing images and artifacts	Demonstrates the development of a limited number of effective skills, techniques and processes when making and describing images and artifacts	Demonstrates the development of some effective skills, techniques and processes when making and describing and/or analyzing images and artifacts	Demonstrates the development of mostly effective skills, techniques and processes when making and analyzing images and artifacts	Demonstrates the development of effective skills, techniques and processes when making and analyzing images and artifacts	Demonstrates the development of a range of effective skills, techniques and processes when making and analyzing images and artifacts
3	Demonstrates few investigative strategies into visual qualities, ideas and their contexts that lack organization and/or focus	Demonstrates investigative strategies into visual qualities, ideas and their contexts that lack organization and/or focus	Demonstrates some organized and focused investigative strategies into visual qualities, ideas and their contexts	Demonstrates organized and mostly focused investigative strategies into visual qualities, ideas and their contexts	Demonstrates coherent and focused investigative strategies into visual qualities, ideas and their contexts, more than one approach towards their study, and some connections between them.	Demonstrates coherent, focused and individual investigative strategies into visual qualities, ideas and their contexts, a range of different approaches towards their study, and some informed connections between them.
4	Demonstrates little depth and/or breadth through a very poor development of ideas	Demonstrates limited depth and/or breadth through a poor development of ideas	Demonstrates, at times, emerging depth and/or breadth through a mediocre development of ideas and few explained connections between the work and that of others	Demonstrates satisfactory depth and breadth through some successful development of ideas and some explained connections between the work and that of others	Demonstrates good depth and breadth through a mostly successful development of ideas and explained connection between the work and that of others.	Demonstrates very good depth and breadth through a successful development and synthesis of ideas and well explained connections between the work and that of others
5	Demonstrates little and/or generally inaccurate use of the specialist vocabulary of visual arts	Demonstrates limited and/or generally inaccurate use of the specialist vocabulary of visual arts	Demonstrates mediocre and sometimes inaccurate use of the specialist vocabulary of visual arts	Demonstrates satisfactory and generally accurate use of the specialist vocabulary of visual arts	Demonstrates mostly careful and accurate use of the specialist vocabulary of visual arts	Demonstrates mostly effective and accurate use of the specialist vocabulary of visual arts
6	Uses a limited range of sources and acknowledges them inadequately	Uses a limited range of sources and acknowledges them inadequately	Uses a range of sources and acknowledges them properly most of the time	Uses a range of sources and acknowledges them properly	Uses an appropriate range of sources and acknowledges them properly	Uses an appropriate range of sources and acknowledges them properly
7	Presents a little amount of the work effectively and/or creatively and demonstrates little critical observation	Presents a limited amount of the work effectively and/or creatively and demonstrates limited critical observation	Presents some of the work fairly effectively and/or creatively and demonstrates some emerging critical observation	Presents some of the work effectively and creatively and demonstrates some satisfactory critical observation and reflection	Presents the work effectively and creatively and demonstrates some good critical observation and reflection	Presents the work effectively and creatively and demonstrates some thoughtful critical observation, reflection and discrimination.
8	Presents a little relationship between investigation and studio	Presents a limited relationship between investigation and studio	Presents a developing relationship between investigation and studio	Presents a reasonably focused relationship between investigation and studio	Presents a focused relationship between investigation and studio	Presents a clear relationship between investigation and studio

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 IB experience. Your exhibition will be photographed and included in your final exam. At the end of Year 1, you will have a mock interview to give you some practice at this.
- You will also produce a Digital Candidate Record Booklet, which contains photographs of your finished Studio Work, photocopied pages from your IWBs 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. At the end of Year 1 you will produce a mock CRB for your Junior year final exam.

* This handbook has been adapted from The Regent's School, Northern Hemisphere for Des Moines Public Schools Central Academy by Dara Green, 2009.

BURNING QUESTIONS