

1: THE BASICS

During the IB course you will produce:

Studio Work: 60%

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 August of Y12. Therefore by the end of Y12 you will have 9-10 completed pieces of work. In Y13 you will be able to complete at least a further 7-8 pieces of art work. This does not include any work done during the holidays. For your final exhibition you will have at least 17 Studio Work pieces, but preferably 24 or more!

VISUAL ART JOURNAL): 40%

Your visual art journal will contain written notes, photos, exhibition leaflets, postcards, and developed 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 visual art journal as long as it follows the basic visual art journal format and supports the development of your artistic ideas and skills.

You will need to complete a minimum of (3) or more visual art journal pages each week. Most of this will be done in your study periods or at home. 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, and record and develop ideas, especially if you are in another country.

By the end of the course, you should aim to have at least four to five thick visual art journals 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 written or verbal 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 in group discussions. You will also be asked to comment upon other IB students' work.

Summary:

VISUAL ART JOURNAL **at least 3 pages every week, i.e. homework!**

Studio work **at least one piece per month!**

Self-Assessment **every month!**

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 / MANDATORY:

- **9" in x 12" in spiral bound, blank page book** (CANSON mixed media 98lb paper, or the STRATHMORE mixed media 90lb paper) to be used for visual art journals. You will need two or three (minimum) for each year
- **Art Bin:** small plastic bin with handle to put your supplies in. (like an art tackle box)
- **Artist pencil set that includes:** (2B, 4B, 6B, 8B, B, HB, 2H, 4H, 6H, 8H sketching pencils and some sets have even more)
- **Good quality erasers**
- Pack 12 x **color pencils**
- Black, blue and red 'gel' or biro **pens**
- **Glue Stick**
- Pack 36 x **oil pastels**
- Pack 18 x **acrylic paints**
- No.5 and No.9 size **paintbrushes**
- No.20 size **paintbrush**

These items are available locally in stores like Wal-Mart or Hobby Lobby, Michaels, and Dick Blick. Any brand names are suggestions only and many good alternatives are available.

If you expect to be doing lots of painting at home, invest in larger tubes of acrylic paint that can be bought individually. 100ml tubes of acrylic are good value.

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 six 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.

VISUAL ART JOURNAL

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

What is the size of an ideal visual art journal?

You will need to get a 9 x12 sketchbook with reasonably thick white cartridge paper. Make sure you get a sketchbook which is spiral-bound, you will be working on both sides of the paper, so there will be about 40 pages in it. You should aim to fill around 6- 8 of these sketchbooks during the IB course!

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 visual art journal every day – get into the habit, starting today.** Several good visual art journal sessions spread throughout the week are always better than hours of rushed work late at night! Remember that drawing and designing your visual art journal 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 visual art journal for the day always put the date and time, including the year. This is so that your progress throughout the course can be clearly seen and accessed by your teacher.
- **When you write in your visual art journal 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 scan pages to send to the IB art examiners. You should try to make your visual art journal a pleasure to look at and read! *Don't* use coloured pens to write with, unless it's *really* appropriate to your work (ie your main theme is 'strong colours'!
- *Never ever cut or tear pages out* from your visual art journal! Don't stick pages together even if you have made what you think is a mistake or a terrible drawing. The visual art journal 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 visual art journal – you may need to find the information again at a later date. The

same idea goes for websites, magazine articles, television programmes and films. Sources of information must always be acknowledged properly – even postcards from exhibitions that you stick in your visual art journal.

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

VISUAL ART JOURNAL (cont.)

Help! What should I write about in my visual art journal?

- *There should be written comments on every page of your visual art journal, including the date and time!*
- **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 (eg 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 visual art journal 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!
- **Document everything!** Take pictures when possible of what you are doing: studio work experiments, studio works in progress, teacher demonstrations and write captions, thoughts, inspirations concerning them. **Your visual art journal will be assessed every other Tuesday (that means 6 pages total and 2 grades total for each 3 pages).** **Also, it is mandatory to bring your visual art journal to every class and during Studio Art presentation due dates.**
- 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 visual art journal) 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 visual art journal, don't forget that IB Visual Art 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 visual art journal, but it's not being written for your friends – an IB examiner will be reading it!

Always try to use the correct art specialist vocabulary in your visual art journal. 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 visual art journals.

More to come about this as the course progresses!

3: WRITING ABOUT ART

Writing about Artworks – Do’s and Don’ts

<i>Don’t...</i>	<i>Do...</i>
<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 visual art journal 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 make copies of them (to practice brush technique, color mixing or something similar). ... Include the artist’s name, title of the artwork, year, and medium and where you found it (web address or book title and page).</p>
<p>Treat your visual art journal 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. ‘<i>tone</i>’ 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 colour / 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, colours, 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:

Colours:

- Which type of *palette* has the artist used: is it bright or dull, strong or weak?
- Are the colours mostly complementary, primary, secondary or tertiary?
- Which colour(s) are used most in this artwork?
- Which colour(s) are used least in this artwork?
- Are the colours used different ways in different parts of the artwork?
- Have the colours been applied flat, 'straight from the tube', or have different colours 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 colour, shape, tone etc.)
- How has he/she succeeded in creating this mood? (For example, strong vivid colours 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. *Eg:*

- "Franz Marc has created an effective expressive painting, because the hot colours 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 pain and suffering while under attack." the figures and animals seem more vulnerable, as if in

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 Michaelangelo 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 colour 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 colour, 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 colours when making a painting.
2. The choice of colours 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 ie 'Kathe Kollowitz'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. Supports can be paper, card, wood, canvas, metal etc. ie 'Antoni Tapies's paintings sometimes look as if they have been attacked. The *support* is often violently torn, ripped and stabbed into.'

Writing about Colour – A glossary of useful terms:

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

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

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

Muted, subtle, gentle, dull, soft, watery, subdued, delicate, gloomy, tertiary, faded, and 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: 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 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

There are six Studio Work Assessment Criteria:

IB ASSESSMENT CRITERIA	Questions to ask yourself:
<p>A Imaginative Expression</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?"</p>
<p>B Purposeful Exploration</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>C Meaning and Function</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>D Formal Qualities</p> <p>The examiner is looking for studio work that is well planned. Its form is the result of the thoughtful application of design principles.</p>	<p>"How effectively have I designed the appearance of my studio work? Have I used visual language well? (line, composition, form, tone, colour, texture etc) Which visual or artistic problems have I encountered and have I solved them well?"</p>
<p>E Technical and Media Skills</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>Growth & Commitment</p> <p>The examiner looks at both the studio work and RWBs 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>

There are five VISUAL ART JOURNAL Assessment Criteria:

IB ASSESSMENT CRITERIA	Questions to ask yourself:
<p>P Independent Research 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>"Does my visual art journal show truly independent research (or have I only researched what is set in class)? 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)?"</p>
<p>Q Critical Research The teacher is looking for workbooks that systematically examine the meaning and significance of art from various cultures.</p>	<p>"Have I researched appropriate examples of artworks (from more than one culture) which are related to my artistic ideas? Have I been able to analyze and discuss the visual qualities of these artworks? Have I shown that I understand the significance, meaning and purpose of these artworks?"</p>
<p>R Contextual Research The teacher is looking for workbooks that thoroughly investigate sociocultural 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 visual art journal?"</p>
<p>S Visual Research 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 For this criterion, the teacher is looking for a close relationship between the RWBs and the studio work, in which reflection and research support experimentation and successful artistic production.</p>	<p><u>"Do my visual art journal 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?"</u></p>

Visual Art Journal Grading Scale:

Highly Developed	= 100	-	95
Good Development	= 94	-	90
Fair Development	= 89	-	80
Needs Development	= 79	-	73
Unsatisfactory Development	= 72	-	0

The Final Exam:

In March / April of Year 13, you will organize an exhibition of your work which covers everything you have produced during the whole IB course. Your exhibition will be assessed by your IB Visual Art Teacher. You will also produce a computer file, which contains jpeg photographs (4MB to 5MB each) of your finished **studio art works**, scanned jpeg images of your **visual art journal** and a written **curatorial rationale** about your development during the course, an **exhibition text** (*stating the title, medium, size and intention for each of your studio artworks produced*), and a **comparative study** (*students analyses and compare different artworks by different artists. This independent critical and contextual investigation explores, objects and artifacts from differing cultural contexts.*) This will be sent to the IB for final assessment, so it must be of a “**high quality**”. ***You are to compile this file throughout the course to meet specific class deadlines set by your IB Visual Art Teacher.***