Essential information for students studying IB Visual Arts. Keep this handbook safe, preferably with your IWB.
## Contents

### Introduction
- Aims

### The Basics
- Studio Work
- Investigation Work Book – IWB
- Self Assessment

### Getting Started
- Art Equipment
- Setting up a work space
- IWB’s
  - What size should your IWB be?
  - How to start!
  - Good working habits
  - Help! What should I write about
  - Appropriate language
  - Planning & producing a piece of IB Studio Work
  - The research process
- Studio Work

### Writing about Art
- Do’s & Don’ts
- Writing terms and Techniques
- Analysing artworks, guide 1
- Analysing artworks, guide 2
- Glossary of terms
  - Painting
  - Sculpture
  - Colour
- Writing about cultural values

### Assessment
- Studio work assessment criteria
- IWB assessment criteria
- Final exam

### Visual Arts and TOK
- Questions related to TOK that visual arts students might consider
- Nature of the subject

### Appendix
- Studio work self assessment sheet
- IWB self assessment sheet
Introduction

The impulse to make art is common to all people. From earliest times, human beings have displayed a fundamental need to create and communicate personal and cultural meaning through art.

The process involved in the study and production of visual arts is central to developing capable, inquiring and knowledgeable young people, and encourages students to locate their ideas within international contexts. Supporting the principles of the IBO mission statement (that is, to foster students’ appreciation of diverse world cultures and traditions), the course encourages an active exploration of visual arts within the students’ own and other cultural contexts. The study of visual arts and the journey within it encourages respect for cultural and aesthetic differences and promotes creative thinking and problem solving.

Visual arts continually create new possibilities and can challenge traditional boundaries. This is evident both in the way we make art and in the way we understand what artists from around the world do. Theory and practice in visual arts are dynamic, ever changing and connect many areas of study and human experience through individual and collaborative production and interpretation.

New ways of expressing ideas help to make visual arts one of the most interesting and challenging areas of learning and experience. The processes of designing and making art require a high level of cognitive activity that is both intellectual and affective. Engagement in the arts promotes a sense of identity and makes a unique contribution to the lifelong learning of each student. Study of visual arts provides students with the opportunity to develop a critical and intensely personal view of themselves in relation to the world.

The Diploma Programme visual arts course enables students to engage in both practical exploration and artistic production, and in independent contextual, visual and critical investigation, with option A students focusing more on the former and option B students on the latter. The course is designed to enable students to study visual arts in higher education and also welcomes those students who seek life enrichment through visual arts.

Aims

The aims of the visual arts course at HL and SL are to enable you to:

- Investigate past, present and emerging forms of visual arts and engage in producing, appreciating and evaluating these.
- Develop an understanding of visual arts from a local, national and international perspective.
- Build confidence in responding visually and creatively to personal and cultural experiences.
- Develop skills in, and sensitivity to, the creation of works that reflect active and individual involvement.
- Take responsibility for the direction of your learning through the acquisition of effective working practices.
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 half-term starting in September of Y12. Therefore by the end of Y12 you will have 6-8 completed pieces of work. In Y13 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 14 Studio Work pieces, but preferably 18 or more!

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

.. 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, brainstorm, 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.

**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 in group discussions. You will also be asked to comment upon other IB students’ work.

**Summary:**

Investigation Workbook: at least 4 pages every week, i.e. homework!

Studio work: average one piece per month!

Self-Assessment: after each completed studio piece (see self-assessment sheets at the back of this booklet)
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 (These will be available from the Art department)
- 2B, 4B and 6B sketching pencils
- Good quality eraser
- Glue Stick (for pasting photos and other sourced imagery into IWB)
- Digital Camera

**RECOMMENDED:**
- Coloured pencils
- Selection of ‘gel’ or biro pens
- Oil pastels
- Acrylic paints
- Oil Paints
- Selection of paintbrushes

These items are available locally at Art Friends, Cong Quynh, District 1, HCMC

If you expect to be doing lots of painting at home, invest in larger tubes or medium sized bottles of acrylic paint that can be bought individually.

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 five items on the list are urgent purchases – please buy these as quickly as possible!

Setting up a work space (not essential, but very 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 30cm mirror, if you’re interested in producing self portraits. A full-length mirror would be ideal for figure drawing.
Investigation Workbooks (IWBs)

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

The purpose of the Investigation Workbooks is to encourage personal investigation into visual arts, which must be closely related to the studio work undertaken.

What is the size of an ideal IWB?
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 50 pages in it. You should aim to fill around 3 of these sketchbooks during the IB course (2 for SL).

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! Also put the date. Number each page on the bottom right. You will be using both sides of ALL the pages.

Good working habits
- **Work in your IWB every day** – get into the habit, starting today. Several good IWB sessions spread throughout the week are usually better than several hours of rushed work late at night! Remember that drawing and designing your IWB 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 IWB 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 IWB** always use a dark 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 IWB a pleasure to look at and read! Please 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 IWB! Don’t stick pages together even if you have made what you think is a mistake or a terrible drawing. The IWB 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 lino-print, 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!
Investigation Workbooks (cont.)

**What should I write about in my IWB?**

- There should be written comments on every page of your IWB, 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 (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 IWB 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 or sculptures 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 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 for bonding different materials, 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 IWB) and make notes about what you discover. Imagine that you are carrying out a scientific experiment and recording your results.

**You are encouraged to make creative connections in the work you do through open-ended exploration and experimentation.**

For example, you might initially begin your investigation by working through an idea, theme or issue, then making comparisons, cross-referencing, and thinking laterally.

This can give your work a sense of unity and continuity.

One idea, theme or issue may be the connecting thread throughout the course or may naturally promote the investigation of another or others.

However….

When you are writing in your IWB, 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 IWB, but it’s not being written for your friends – an IB examiner will be reading it!

Always try to use the correct art vocabulary in your IWB. Look at www.artlex.com for a great example of an Art-specific dictionary online. There are some pages explaining key art vocabulary later in this booklet.
Planning & producing a piece of IB Studio Work.

Set the challenge
The artistic challenge is set – you decide what you want to achieve with your next piece of Studio Work. This can be entirely your own idea, but should be agreed with your teacher, who may make suggestions.

Research
You research and explore ideas related to the challenge or idea. This should take at least 1-2 weeks and is an intensive period of work.
- Look for examples of other artists who use similar ideas in their own work.
- Draw, from imagination and observation, using a range of different media.
- Take photographs.

Generate ideas
You generate possible solutions to the challenge. This should not take more than one or two hours, but needs to be done in some depth.
- Come up with several visual ideas and sketch them in your IWB.
- Consider composition (the arrangement of shapes and objects in the image or sculpture), colour, texture, technique, tone, shape etc.

Visual test
You test possible solutions, experiment with media, techniques, colour etc. This should be an intensive period of work.
- Develop your possible ideas in some depth. This should take several IWB pages – not just one or two!
- You should consider making small versions (IWB sized), using the correct media, colour etc. This will allow you to accurately assess your ideas and will let you know about any problems you might face making the final piece.

Evaluation
You evaluate your tests and decide upon the best solution. You should be able to state clearly the reasons for your choice in your IWB notes.

Production
You produce the piece of Studio work.

Final evaluation
You evaluate the piece – was it as successful as you hoped? Did you encounter any unexpected problems along the way? How did you solve those problems? How will this piece of work lead into your next piece of work?
The research process
All research needs a clear focus: don't just collect information randomly!

- **You decide upon the topic** to research (ie the similarities and differences between the work of two different painters).

- **You collect information** from as many different sources as possible; art books, websites, magazines, CD Roms, exhibition catalogues, tv documentaries, youtube, interviews with the artists involved etc.

- **You arrange the information** into manageable sections. For example, choice of subject matter, use of skills or techniques, major influences etc.

- **You draw some conclusions** based upon what you have found.

- **You write up your findings** and state your conclusions. A useful way to do this might be as a compare / contrast research task.

_How ever, if you have used a book or the Internet to find an image or info, 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 programmes and films. Sources of information must always be acknowledged – even postcards from exhibitions that you stick in your IWB._

Studio Work:

This is all the larger scale ‘finished’ artwork that you will produce outside your IWBs.

These pieces can be any size and work with any medium or combination of mediums. For example…

- Drawing
- Painting
- Sculpture
- Printmaking
- Collage
- Photography
- Ceramics
- Video
- Installation
- Performance

More to come about this as the course progresses!
### 3: Writing About Art

**Writing about Artworks – Do’s and Don’ts**

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

<table>
<thead>
<tr>
<th><strong>To annotate</strong></th>
<th>To make <em>short notes</em> 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’).</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>To analyse</strong></td>
<td>To look closely and in detail at an artwork, noting down <em>as many points as you can</em> about the piece. These points might cover things like:</td>
</tr>
</tbody>
</table>
| (see next page)  | o Composition (the organisation of shapes within the work)  
                   o Use of colour / tone  
                   o Medium used (oil paint, photography, pastel)  
                   o Mood or emotion created  
                   o Content / narrative (what’s happening in this artwork? Is there a story?)  
                   o Issues covered (i.e. political, social, religious issues?)  
                   o |
| **To compare**   | To *analyse* two or more artworks at once, focusing on the similarities and differences between them. This is often easier than analysing a single artwork. |
| **and contrast** |                                                                                                                                                                                             |
| **To evaluate**  | To make personal judgements 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*. |
|
Analysing Artworks: Guide 1

⇒ 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 modelled (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 (ie mostly similar tones)?

Use of media:
- What medium has been used (oil paint, acrylic, charcoal, clay etc.)?
- How has the artist used the medium – ie 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 (organisation of shapes):
- What types of shapes are used in this artwork (ie 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 brushmarks 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.”
Analysing Artworks: Guide 2

(Use these comments to help you describe work observed)

Content:
- What is the work about? – The title, national origin and dates may give you clues to artist’s inspiration or intention. Brief biographies [if supplied] offer valuable contexts with which to view the work.
- What do you suppose is the artist’s intention?
- Is the subject matter incidental or a vehicle for social, religious, moral or political content of either artist or client?
- Is it a subject imagined, remembered or observed directly?
- Is it treated representationally or is it deliberately exaggerated/distorted – if so why?
- Is the subject surface deep or hidden – not immediately apparent? Art meanings alluded to through the use of symbols, analogies or metaphors?

Form:
- How is the work arranged?
- Is this in keeping with its content?
- What kind of colour scheme has been used?
- Is it harmonious or one of contrasts?
- Does one colour dominate? Or do 2 or more have equal significance?
- Is there one principal shape or is it composed of inter-relating combinations of shapes?
- Are there recurring shapes/lines, rhythms, forms, etc. which determine the designs of the work?
- Does the work hold together as an overall entity or is it pleasing in parts yet unsatisfactory as a whole?
- Note the size of the paintings you have seen.
- Try to make a link (if possible) between what you have seen/ stated and the evaluation of your own work.

Process:
- How was the work made? What materials have been used?
- Through what stages might the work have proceeded from commencement to completion?
- Might the artist have made supporting studies? Sketches, photographs, collages, stencils, etc.? Can you see evidence of preliminary drawing on the canvas/paper?
- Was the work executed rapidly or over a long period? How can you tell?
- What skills did the artist have to produce such a work?

Mood:
- Because of the way context enhances meaning and mood it is useful to look at the setting in which you encounter the work – i.e. if you happen across an artwork in a friend’s house you will view it differently from the way you might in a gallery or in an artist’s studio.
- Does the work affect you in any way? Does it capture a mood, feeling or emotion which you have already experienced? Does it convey feelings about life/nature? Can you imagine the artist’s feelings whilst producing the work?
- Is the work noisy, quiet, soothing, disturbing, happy, sad, relaxing, jarring, etc.?
- In the mood it conveys and feelings it arouses – is your mood one of the moment or has the work directly affected you? Which qualities affected you?

[based on a model by Rod Taylor]
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 Tapis 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 recent 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 often make 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, relaxed, energetic, controlled, tight, obsessive, repetitive, invisible, 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 ie ‘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 Tapis’s paintings sometimes look as if they have been attacked. The *support* is often violently torn, ripped and stabbed into.’
Writing about Sculpture – A glossary of useful terms:

- **Three-dimensional**: Having, or appearing to have, height, width, and depth.

- **Carving**: The technique of cutting and abrading the surface of a block of material to shape it into a particular form. Traditionally materials such as stone, marble and wood are used for carving sculptures. Among the materials appropriate for carving in schools include clay, chalk, plaster, soft salt blocks, artificial sandstone, bar soap, and wax.

- **Cast**: To form (molten metal, or liquid plaster or plastic, for example) into a three-dimensional shape by pouring into a mould; or something formed by this means. Also, an impression formed in a mould or matrix.

- **Mobile**: A construction made of objects that are balanced and arranged on wire arms and suspended so as to move freely.

- **Modelling**: A sculpture technique in which a three-dimensional form is manipulated in a soft material such as clay — either modelling clay (Plasticine is a well-known brand) or ceramic clay — or wax. The term also refers to the effect of light on a three-dimensional form. The three-dimensional quality of such a form is emphasized by means of light, shadow, and colour. Reproducing the effect of light, shadow, and colour in a drawing of such a form makes it seem more realistic.

- **Conceptual Art**: Art that is intended to convey an idea or a concept to the perceiver, rejecting the creation or appreciation of a traditional art object such as a painting or a sculpture as a precious commodity.

- **Construction**: To construct is to form by assembling or combining parts; to build. Construction is either the act of constructing or the structure resulting from it. Although it frequently refers to architecture, a construction may also be a sculpture made by joining together various components of various materials or of the same substance.

- **Constructivism or constructivism**: A modern art movement developed in 1917 by the Russian sculptor Vladimir Tatlin (1880-1938). The aim was to construct abstract sculpture suitable for an industrialized society, and the work pioneered the use of modern technology and materials such as wood, glass, plastics and steel. Constructivism was introduced to Western Europe by Antoine Pevsner in Paris, and his brother Naum Gabo in Germany. The principles of Constructivism were highly influential in twentieth century Western art, although for political reasons its influence in Russia ended by 1921.

- **Carta pesta**: Italian for papier-mâché.

- **Assemblage sculpture**: A three-dimensional composition made of various materials such as found objects, paper, wood, and textiles.

- **In the round**: To be viewed from all sides; freestanding. When referring to sculpture, a type that is surrounded on all sides by space.

- **Relief**: A type of sculpture in which form projects from a background. There are three degrees or types of relief: high, low, and sunken. In high relief, the forms stand far out from the background. In low relief (best known as bas-relief), they are shallow. In sunken relief, also called hollow or intaglio; the backgrounds are not cut back and the points in highest relief are level with the original surface of the material being carved.

- **Mould**: A hollow form for shaping (casting) a fluid or plastic medium, such as clay, plaster, plastic or molten metal. In papermaking, the lower screen that holds the pulp (the upper frame is a deckle).

- **Plastic art and plastic arts**: First of all, such uses of "plastic" very rarely refer to art made with petroleum by products, but instead to the original meaning of "plasticity or plastic quality" — sculptural, modelled, or malleable. The singular form, "plastic art" generally refers to three-dimensional art, such as sculpture, as distinguished from drawing and painting; also, two-dimensional art which strives for an illusion of depth.
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. Combining two primary colours creates secondary colours.

- **Tertiary colours**: A wide range of natural or neutral colours. Mixing two complementary colours together creates tertiary colours. Tertiary colours are the colours of nature: skin, plants, wood, stone etc and are essential in all types of realistic painting or drawing.

- **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 strong contrasts between complementary colours in their paintings.

- **Analogous**: Colours which appears adjacent to each other on the colour wheel: yellow-orange-red; red-purple-blue etc.

- **Hue**: the colour name, e.g., red, green, blue, etc.

- **Tones**: are created by darkening any colour. (ie maroon is a tone of red).

- **Tints**: are created by lightening any colour. (ie pink is a tint of red).

- **Intensity**: the purity and strength of a colour,

- **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 amoody, subdued atmosphere.’

- **Broad palette**: the use of a wide range of different colours within an artwork; ie ‘Kandinsky’s paintings are instantly recognisable 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. Watercolour paintings typically use transparent colour.

- **Useful adjectives you might use when describing COLOUR**: Saturated, bright, pure, vivid, strong, harsh, dramatic, vibrant, brilliant, intense, powerful, muted, subtle, gentle, dull, soft, watery, subdued, delicate, gloomy, tertiary, faded, limited, clear, cool, warm, deep, grayed, tawny, matte, glossy, monochrome, multicoloured, parti-coloured, variegated, polychromed, iridescent.
Writing About Cultural Values Attached To The Arts

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 symbolised 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.
There are six Studio Work Assessment Criteria:

<table>
<thead>
<tr>
<th>IB ASSESSMENT CRITERIA</th>
<th>Questions to ask yourself:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A Imaginative Expression</strong></td>
<td>The examiner is looking for studio work that is exploratory, creative and imaginative. Interesting ideas are presented in intelligent, sometimes surprising, ways.</td>
</tr>
<tr>
<td></td>
<td>“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?”</td>
</tr>
<tr>
<td><strong>B Purposeful Exploration</strong></td>
<td>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.</td>
</tr>
<tr>
<td></td>
<td>“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 really mean something to me?”</td>
</tr>
<tr>
<td><strong>C Meaning and Function</strong></td>
<td>The examiner is looking for work where subject matter, artistic ideas and technique are combined well to produce a coherent outcome.</td>
</tr>
<tr>
<td></td>
<td>“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?”</td>
</tr>
<tr>
<td><strong>D Formal Qualities</strong></td>
<td>The examiner is looking for studio work that is well planned. Its form is the result of the thoughtful application of design principles.</td>
</tr>
<tr>
<td></td>
<td>“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?”</td>
</tr>
<tr>
<td><strong>E Technical and Media Skills</strong></td>
<td>The examiner is looking for studio work that shows technical skill and effective use of the medium.</td>
</tr>
<tr>
<td></td>
<td>“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 have been better to choose a different medium?”</td>
</tr>
<tr>
<td><strong>Growth &amp; Commitment</strong></td>
<td>The examiner looks at both the studio work and IWBs 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.</td>
</tr>
<tr>
<td></td>
<td>“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?”</td>
</tr>
</tbody>
</table>
There are five IWB Assessment Criteria:

<table>
<thead>
<tr>
<th>IB ASSESSMENT CRITERIA</th>
<th>Questions to ask yourself:</th>
</tr>
</thead>
</table>
| **P Independent Research**<br>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. | "Does my IWB 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)?"
| **Q Critical Research**<br>The teacher is looking for workbooks that systematically examine the meaning and significance of art from various cultures. | "Have I researched appropriate examples of artworks (from more than one culture) which are related to my artistic ideas? Have I been able to analyse and discuss the visual qualities of these artworks? Have I shown that I understand the significance, meaning and purpose of these artworks?"
| **R Contextual Research**<br>The teacher is looking for workbooks that thoroughly investigate socio-cultural and historical contexts, in more than one culture. | "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 IWB?"
| **S Visual Research**<br>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 practising different techniques? Have I have recorded my ideas in a wide range of ways? (or have I just produced pencil sketches?)"
| **Integration**<br>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. | "Do my IWBs 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?"

**The Final Exam:**

In March of Year 13, you will organise an exhibition of your work that shows the very best representation of your Studio Work during the whole IB course. There is a maximum of 12 or 18 pieces for SL & HL courses. A visiting examiner, who will also talk with you about your Studio Work and IWBs, will assess your exhibition. You will also produce a 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.
5: Visual Arts and TOK

Students of group 6 subjects study the various artistic ways through which knowledge, skills and attitudes from different cultural traditions are developed and transmitted. These subjects, known collectively as “the arts” allow students to investigate and reflect on the complexities of the human condition. By exploring a range of materials and technologies, students should aim to develop an understanding of the technical, creative, expressive and communicative aspects of the arts.

Students of group 6 subjects analyse knowledge from various perspectives, and they acquire this knowledge through experiential means as well as more traditional academic methods. The nature of the arts is such that an exploration of the areas of knowledge in general, and knowledge of the different art forms specifically, can combine to help us understand ourselves, our patterns of behaviour and our relationship to each other and our wider environment.

Group 6 subjects complement the theory of knowledge (TOK) ethos by revealing interdisciplinary connections and allowing students to explore the strengths and limitations of individual and cultural perspectives. Studying the arts requires students to reflect on and question their own bases of knowledge. In addition, by exploring other Diploma Programme subjects in an artistic fashion, students can gain an understanding of the interdependent nature of knowledge and are encouraged to become “active, compassionate and lifelong learners who understand that other people, with their differences, can also be right” (IBO mission statement).

Whatever form visual arts take (for example, a personal expression of ideas, commercial enterprise or ritual), they share similar educational concerns and interests with TOK. The investigation workbooks are a particularly good vehicle to investigate issues related to life and knowledge as explored through the study of visual arts. For example, a student might wish to investigate controversial works and their impact on societies, and the extent to which an artist should or should not challenge standards of morality. Teachers are encouraged to refer to the Theory of knowledge guide (March 2006) for further guidance and information.

Questions related to TOK activities that a visual arts student might consider include…

- Why are the arts important?
- What do the subjects that make up the arts have in common?
- What are the roles of emotion and reason in the arts?
- To what extent do other Diploma Programme subjects have “artistic” qualities?

Nature of the subject…

- What are the standards by which we judge art? Can we justify these standards, and, if so, how?
- What moral responsibilities does the artist have? Are they different to those of any other “knower”?
- Does the artist have a responsibility to reflect on the values, beliefs and attitudes of his or her time and place?
- To what extent does an artist have a moral obligation to avoid or confront controversial issues that might shock or be contrary to those of the common populace?
o To what extent does the work of the artist influence the culture in which it was created? To what extent does the existing culture influence the artist working within it?

o Is it possible for artistic expression in visual arts to take the place of words?

o Is it important for artworks to be original? Why?

o Is art simply an imitation of an idea?

o Is the artist’s intention relevant to the viewer?

o What do we expect from art? Truth? Seduction? Provocation? Beauty?

o What does it mean to say “I know an artwork”?

o What is art?
Studio Work, Self Assessment

Name.......................................................................................................   Date ………………………………..

Your Studio Work will be assessed according to six criteria, which are listed on both sides of this sheet. Use the smaller boxes to make your own notes on how your studio work is currently meeting these objectives, and how you can improve. Be reflective and analytical, not descriptive!

<table>
<thead>
<tr>
<th>A Imaginative Expression</th>
<th>Ask: To what extent have I truly explored ideas to create interesting, adventurous studio work? (or have I just settled for the obvious)? Where have I used any unusual or unexpected combinations of ideas or materials in my studio work?</th>
</tr>
</thead>
<tbody>
<tr>
<td>B Purposeful Exploration</td>
<td>Ask: How are the ideas in my studio work connected with my own life and cultural background? Is it clear that I have created strong, powerful pieces of art work which really mean something to me?</td>
</tr>
<tr>
<td>C Meaning and Function</td>
<td>Ask: How are the ideas behind my studio work connected with the techniques and media that I have chosen to use? What is the personal, cultural or visual meaning/purpose of my studio work?</td>
</tr>
<tr>
<td><strong>D Formal Qualities</strong></td>
<td><strong>Ask:</strong> How effectively have I designed the appearance of my studio work? How well have I used visual language (composition, line, form, tone, colour, texture etc)? Which visual or artistic problems did I encounter and how well have I solved them?</td>
</tr>
<tr>
<td>-----------------------</td>
<td>--------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Teacher Comment:</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>E Technical and Media Skills</strong></th>
<th><strong>Ask:</strong> 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?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher Comment:</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Growth &amp; Commitment</strong></th>
<th><strong>Ask:</strong> Overall, considering both my Studio Work and my RWBs, how much growth and improvement has my art work shown so far? How I have developed as an artist during the course? Can I distinguish between my better and weaker works, explaining how each one has contributed to my improvement?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher Comment:</td>
<td></td>
</tr>
</tbody>
</table>

Signed: ..................................................  Signed: ..................................................
IWB, Self Assessment

Your RWBs will be assessed according to five criteria, which are listed on both sides of this sheet. Use the smaller boxes to make your own notes on how your RWB is currently meeting these objectives, and how you can improve it. Be reflective and analytical, not descriptive!

<table>
<thead>
<tr>
<th>Independent Research</th>
<th>Ask: Where does my RWB show truly independent research (or have I only researched what is set in class)? Have I explored and researched my ideas in depth / breadth, or is my research superficial (the bare minimum)? How have I shown that I understand what I have researched (or have I simply stuck things in without thinking)?</th>
</tr>
</thead>
<tbody>
<tr>
<td>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</td>
<td></td>
</tr>
</tbody>
</table>

Teacher Comment:

<table>
<thead>
<tr>
<th>Critical Research</th>
<th>Ask: Where have I researched appropriate examples of artworks (from more than one culture) which are related to my ideas? Have I been able to analyse and discuss the visual qualities of artworks from more than one culture? How have I shown that I understand the significance, meaning and purpose of these artworks?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The teacher is looking for workbooks that systematically examine the meaning and significance of art from various cultures.</td>
<td></td>
</tr>
</tbody>
</table>

Teacher Comment:

<table>
<thead>
<tr>
<th>Contextual Research</th>
<th>Ask: Where have I researched the social / historical background to art from more than one culture? Have I shown that I understand how the social / historical background is relevant to these artworks? How have I used what I have learned elsewhere in my RWB (have I been able to show connections with my work)?</th>
</tr>
</thead>
<tbody>
<tr>
<td>The teacher is looking for workbooks that thoroughly investigate sociocultural and historical contexts, in more than one culture.</td>
<td></td>
</tr>
</tbody>
</table>

Teacher Comment:
### Visual Research

The teacher is looking for workbooks that show a thorough, wide-ranging and experimental investigation of visual qualities and expressive forms.

Ask: How have I shown a thorough visual exploration of ideas: through sketching, drawing, experimenting with different media and practising different techniques? How wide is the range of ways that I have recorded my ideas visually? (or have I just produced lots of pencil sketches?)

**Teacher Comment:**

---

### 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.

Ask: Do my RWBs 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 work?

**Teacher Comment:**

---

Signed: ........................................ Signed: ................................................