

IB Visual Art

RIDGEWAY HIGH SCHOOL



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.

Research Workbooks (IWBs): 40%

They 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 5 or more IWB pages each week. Most of this will be done in your class periods or at home. By the end of December you will have over 50 pages completed! Some weeks you will find you are able to do more than 5 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.

By the end of the course, you should aim to have at least two 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:

Research Workbook	at least 5 pages every week
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:

A4 spiral- or hardbound sketchbook with good quality paper
2B, 4B and 6B sketching pencils (Faber Castell brand)
Good quality eraser (Staedtler brand)
Glue Stick (UHU brand)
Portfolio

RECOMMENDED:

Pack 12 or more color pencils (prismacolors are excellent)
Black, blue and red 'gel' pens and assorted sharpies
Pack 36 or more oil pastels (Pentel brand)
Pack 18 or more acrylic paints
No.5 and No.9 size paintbrushes
No.20 size paintbrush

These items are available locally in stores like Michaels, Art Center on Union, and Hobby Lobby. The brand names are suggestions only and many good alternatives are available.

Classroom storage is available to hold your art materials. A portfolio needs to be purchase to transport art work . An art supply case is suggested to keep loose items in.

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

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

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

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

Research Workbooks (IWBs)

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

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 which is spiral-bound or hardbound, NOT gummed (these fall apart). You will be working on both sides of the paper, so there will be about 40+ pages in it. You should aim to fill around 2 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 IWB every day* – get into the habit, starting today. Several good IWB sessions spread throughout the week are always better than 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 black pen, and write clearly. This is because I will need to be able to read it, and you will have to photocopy pages to send to the IB art examiners. You should try to make your IWB a pleasure to look at and read! *Don't* use coloured pens to write with, unless it's *really* appropriate to your work (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 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 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

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, favorite 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 IWB with no written analysis or other information. ... and don’t 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, medium and where you found it (web address or book title and page).</p>
<p>Treat your IWB 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>‘tone’</i> is more accurate than <i>‘light and shadow’</i>. 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... Such as 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 (‘the wide range of tones here adds drama and interest’).

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

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

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, color, 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>