

Welcome to the IB-11 art program. *This letter is to give you a glimpse of what is to come and to help you prepare for the road ahead. Part of IB is figuring out for yourself what international mindedness is to you, and how to use art to explore it; as well as use art as a vehicle for and personal introspection.*

In this program you will independently ‘investigate and explore the complexity of the human condition; and the various artistic ways through which knowledge, skills and attitudes from different national and international cultural traditions are developed and transmitted. Then artistically express the ideas that you wish to communicate.’ “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.”(IBO VA guide pg 4).

*We start with work in exploring **your journey through** the art experience over two years, reflecting on and questioning your own base of knowledge. This is a course, wherein, we will have critiques, some specific assignments, and studio time; while focussing on your development and creation of a body of work; which you will work on independently and in concert with me [all of which is to be documented in your explorations-book within context of personal and societal relevancy – with notations of art historical reference where linked]. The key difference between SL and HL is the volume of work.*

As the focus of class studio time is on the development of ideas and creative expression (conceptual depth/narrative/content), there are few lessons on media, wherein most technical help is primarily specific to individual student’s needs and as time permits. Visual art’s communication of “ideas may be expressed personally, commercially, or even ritualistically,” (IBO VA guide pg 4) by active compassionate learners. Therefore you will need to stretch beyond the class through your own technical and stylistic research, to ensure breadth of media, style and range of technical excellence. I encourage you to take other art courses both in and out of school (for example: Drawing and Painting, Computer graphics/animation, Photography and/or Independent Study 12 [a good means to continue portfolio development in the second semester of grade 12 or meet HL hour requirements]).

The commitment you are making to pursue your own artistic vision will require you to adjust to the senior level expectations and work habits. You have more input and with this more responsibility. Personal work, research, and depth of participation in discussion can be intensive, often requiring those contemplating the IB exam to add at least 1-2 hours outside of class for every hour of class time (averaging over six hours extra per week).

In IB Art 11 we will be looking at “the self” as a subject (discovering what is personally relevant to you) through approximately the first 4/5's of the course before you begin your individualized journey which will continue in grade 12. This course will give you an idea of what a “body of work” is from the bases of a theme; with an opportunity to explore several styles and media (2-D, 3-D, wet, dry, visual performance, colour, monochromatic...). We will seek the ability to reflect awareness of contemporary and historical art in both critique and in your own art; balancing society and cultural context with psychological awareness of the developing self and your individual inspirations. We look at how to communicate ideas through strong composition and image development using different approaches (divergent & convergent image development planning, compared to direct process oriented work), chance and structured technique. *This seems a great deal to learn, but it is only a walk down a path, with meanders, point of interest, rough bits, fun parts, and discoveries to be made {really there is not enough class time to do it all but we begin}.*

You are expected to be the best you can – your course work is as expansive as your imagination, and limited only by the time and focus you dedicate to it.

~ Mrs. Judi Gardner

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The IB approaches to learning skills are: Thinking skills built in class critiques of local and global art; Visual Communication skills; working along side peers at shared work space developing Social skills; pacing creative exploration through Self-management skills. Developing one's own art means exploring the concepts which each individual holds as worthy of communicating through artwork; as varied depending on the student.

Students will be guided in the development of their technical skills in both the creation of work and in the ability to talk about what they see, as they explore.

The learning goals of the course are to develop visual literacy by:

- developing images using a variety of media.
- create personally meaningful images increasing complexity, independence and media range.
- explore their sense of selves as beginning artist and begin to develop their own art.
- respond to art images, and develop critical thinking linked to art history and TOK.
- begin to be able to evaluate their own creative process/art.

Assessment:

Assessment focuses around the key learning outcomes of:

Context, content communication: express– self, for specific purpose/criteria.

Visual Elements and Principles of Art and Design: to effect the image/alter meaning.

Image – Development application and how this impacts mood/message.

Competent use of Technologies and Processes: includes both work and use of studio.

Image – Development application and how this impacts mood/message

Overall Effectiveness: combine all aspects into an effective whole.

While there is a departmental marking sheet, this is more a learning and fist assessment tool as in the artwork is seen wholistically with some art destined for the final exam IA exhibit (40% of final mark), some art destined for process portfolio (40% of final mark) and art history and critiques considered as leading to the grade 12 completion of the comparative study (20% Of the final) assignments focus on the development of specific (technical or conceptual) aspects and are marked based more on that focus than other aspects.

Expectations:

Successful students will constantly attend class on time, focus, work on Art (seek help if needed), and hand in completed work on time. This course is very self-directed as it is your journey as an artist.

Artists are often inspired by images they see including other artwork. *In the sketchbook they explore their own ideas, experiment in media and technique and create work in media and subjects they connect to. It is vital that they communicate what their concept was for why they created it (including ‘for fun’), and that they cite their source: from life (3D); imagination; 2D images including screens [must include a printout/scan of the original image(s) with academic citation of source]; memory noting memory of what (if memory of an artwork image printout and source is still needed); or any combination of these.

Work which is plagiarized in content or style which does not clearly credit sources will receive a zero at the point this is discovered and there will not be an opportunity to replace plagiarized work. As students are allowed to be inspired by others and to use any references which will help their learning there is no need to worry about plagiarizing as long as sources for images, style, and ideas are clearly credited (including teachers of instructional videos for technique and tutors/external classes).

You are responsible for your own learning...and I am here to help!

Tuesday to Friday Flex 8:30 am to 9 am is a great opportunity for either help or extra studio time.

The IB learner profile is at the heart of all IB courses and activities. Adherence to its principles is an important component to the IB program and students are encouraged to follow these principles.

Core Competencies

PMSS: Visual Arts: IB 9 to 12 Art; Sculpture 10 to 12 and Drawing and Painting 11/12

<div style="background-color: #f4a460; padding: 5px; border: 1px solid black;"> <p>Communicating</p> <p>C</p> <ul style="list-style-type: none"> Connecting and engaging with others Focusing on intent and purpose Acquiring and presenting information </div>	<ul style="list-style-type: none"> Communicating: <ul style="list-style-type: none"> Creating artworks to communicate each student's own ideas. problem solving as to how to meet the assignment criteria and one's own concepts. displaying resolved works and participating in group critiques of artwork (own / others).
<div style="background-color: #f4a460; padding: 5px; border: 1px solid black;"> <p>Collaborating</p> <p>C</p> <ul style="list-style-type: none"> Working collectively Supporting group interactions Determining common purposes </div>	<ul style="list-style-type: none"> Collaborating / determining (common and individual) purposes: <ul style="list-style-type: none"> think-pair-share and class conversation during project – group divergent idea generation. small group/partner mutual feedback on converging thumbnails for design. Interactive group critiques analyzing artworks from each other and from many cultures, and times.
<div style="background-color: #4a86e8; padding: 5px; border: 1px solid black;"> <p>Creative Thinking</p> <p>T</p> <ul style="list-style-type: none"> Creating and innovating Generating and incubating Evaluating and developing </div>	<p>Creative Thinking: This is the core of what art courses promote!!</p> <ul style="list-style-type: none"> Creating and innovating - art is personal problem solving and expressing. generating their own concepts relevant to individual interests and what they want to communicate (to whom) ... dreams, culture, story/myth, humour, psyche, connection... Evaluating their own work, revisiting, reflecting, and revising either revisited or future artwork <p>[Self-Evaluation includes: How effective is communication of the student's CONCEPT within the criteria for the learning-outcomes; use of COMPOSITION/FORM to enhance idea along with IMAGE DEVELOPMENT strategies; choice of media and TECHNICAL skill; and OVERALL EFFECTIVENESS of artwork].</p>
<div style="background-color: #4a86e8; padding: 5px; border: 1px solid black;"> <p>Critical & Reflective Thinking</p> <p>T</p> <ul style="list-style-type: none"> Analyzing and critiquing Questioning and investigating Designing and developing Reflecting and assessing </div>	<p>Critical & Reflective Thinking:</p> <ul style="list-style-type: none"> Critiquing and analyzing artworks, and questioning pre-conceptions. Evaluating their own work, revisiting, reflecting and revising. Researching art history and examining the interface with their own art. creating their own art!! via planning, reflecting, thinking, and making art =
<div style="background-color: #76c73a; padding: 5px; border: 1px solid black;"> <p>Personal Awareness & Responsibility</p> <p>PS</p> <ul style="list-style-type: none"> Self-advocating Self-regulating Well-being </div>	<p>Personal Awareness & Responsibility:</p> <ul style="list-style-type: none"> In shared studio space/class time students develop abilities to advocate for oneself seeking support from fellow students, teacher and researched sources+ as a team being safe and responsible in use of materials. Physically stretching as a class and on own, with awareness of taking mental/physical breaks. Art can be a means of expressing / visually resolving mental stress thus moving towards well being.
<div style="background-color: #76c73a; padding: 5px; border: 1px solid black;"> <p>Positive Personal & Cultural Identity</p> <p>PS</p> <ul style="list-style-type: none"> Understanding relationships and cultural contexts Recognizing personal values and choices Identifying personal strengths and abilities </div>	<p>Positive Personal & Cultural Identity:</p> <ul style="list-style-type: none"> Creating artwork out of studying (one's own) culture, its myths, family stories and personal connection. Art critique requires awareness of one's own lens of perspective, with awareness of how this may be different from others now and possibly quite different than the context in which a work was made. Creating art which considers student's current values and aspirations one seeks to develop towards. Reflecting on how these values change both choices in life and in artwork one thinks worthy of creation. Many artists are overly critical of one's own work. Stronger art encompasses both feeling good about progressing strengths, along with recognizing where further understanding or skill needs development.
<div style="background-color: #76c73a; padding: 5px; border: 1px solid black;"> <p>Social Awareness & Responsibility</p> <p>PS</p> <ul style="list-style-type: none"> Building relationships Contributing to community and caring for the environment Resolving problems Valuing diversity </div>	<p>Social Awareness & Responsibility:</p> <ul style="list-style-type: none"> sharing art and conversations in the studio builds relationships with a diverse range of fellow artists. their values as reflected in their art connects and contributes to the community – sometimes directly (banner street art, exhibits...) along with awareness of the materials used and environmental implications. Creating art is problem solving and resolving – reworking and play. <p style="text-align: right;"><i>> Ms Gardner 2021</i></p>

“As IB learners we strive to be:

INQUIRERS - We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

KNOWLEDGEABLE - We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

THINKERS - We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

COMMUNICATION - We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

PRINCIPLED - We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences.

OPEN-MINDED - We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

CARING - We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

RISK-TAKERS - We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

BALANCED - We understand the importance of balancing different aspects of our lives — intellectual, physical, and emotional — to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live.

REFLECTIVE - We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

THE FINE PRINT - Port Moody Secondary students are also expected to adhere to IB, district and school policies (Academic Honesty Policy, Assessment Policy, Language Policy and Special Educational Needs Policy) as outlined in the planner and on the IB, school and district websites”

- IB Learner excerpt in quotes are from Mr. Sawchuk's Pre-IB course outline and is true for this visual arts course also.

topic	content	Process and resources	Formative/ sumative assesment and revisting/reflection
Year one includes Intro to art history : various world regions:	critiques,, team research and in class presentations leading to better understanding of function and context of some art.	Ongoing inquirey during work formation, then review of final work in interview follow up on combined self assesmant & reflection rubric, augmented by class critique/disussion	Independent reserch both linked to their own work and as explored in person at galleries. Ideally chosing the first artwork for CS.
Year two includes Western to art history intro: [Year 1 and 2 reverse order depending on student intake year.]	Presentation of art both in class and public display; PowerPoint version of both process portfolio and comparative studies are shared and jointly assessed based on IB criteria	IB Visua Art resource book; Learner profile; British Columbia Curicular Competencies and core competencies.	Marking rubric* based on 5 key points: Conceptual development and comuication to viewer (culturally contextual) of meaning (personal and/or societal supporting or questioning) /substance / exploration.
Ongoing and repeating TOK	Lenses of perception And aesthetics as language	Oral critiques examining how different cultural and eperiential backgrounds affect interpretation of art. Symbols are bot universal white = purity or death	In comparative study being aware of contemporary understandings and personal bia while looking at the cultural, political, symbolic artistic context in which the work was created.
Comparative Study CS (slide set) Externally Assessed	Compare and contrast at least 3 works from at minimum two distinctly different times, places and cultures.	Group work week one of IB 11 and revisited at the start of IB 12 Year one independent research seeking an artwork which has resonacne with one's own art.	Year two October interview should have all trhee works chosen. January presentation of ¼ compleate CS. March final CS.
Process Portfolio PP (slide set) Externally Assessed	Document and REFLECT on learning: concept technique, methods/styles, composition, and personal artistic growth.	Continual documentation of work in progress. IB11 introduction of *Image development and media exploration set; gallery critiques; *convergent <> divergent concept development.	Submission of Idea book mid term IB 11. Presentaton of first 6 slides Jan of IB 11, Presentation of ¾ done Jan Ib 12 year, Completion of PP March IB 12.
Exam Exhibit IA Write ups, photos, Internally assessed	Create / arrange original art. Know purpose for displaying these works together, wherein several works directly inter-connect.	IB 11 finding the artist/person one may choose aspects of to communicate exploring comp., image dev., media in all three forms. IB 12 self to international mindedness; then independent self-directed art.	Mini- interview Jan IB 11, Interview Sept., Oct./Nov. and end of Jan IB 12. Feb of IB 12 assemble art, design layout and curate exhibit for first week of March.

* key to Approaches to learning

Throughout use a style guide to ensure you are clear when words and ideas are yours and when you are quoting, paraphrasing or extracting from an image. Author/artist. Date source...

CS: SL/HL 10 to 15 screens comparing and analyzing 3 artworks from at least 2 different cultural contexts. Plus list of sources used. HL adds 3- 5 screens analyzing extent to which their own art has been influenced by art /artists examined.

PP: SL 9 – 18 screens; HL 13-25 screens showing SUSTAINED experimentation and exploration and refinement of art making {SL min 2 forms/HL min 3 of 2D, 3D and screen based.

IA: SL 4-7 / HL 8-11 Artworks plus curatorial rationale SL 400, HL 700 words

IDEA BOOK: A vital part of this course is the maintenance of your **Investigation Workbook**. This book will be used to develop your imagination and creativity, as you observe, research, explore ideas, try techniques, styles and ways of developing images, critique historical styles, themes and artists (in the context of their time/culture), collect images, reflect your thoughts related to the images you are exploring, and play.

Important! Please note: your project work must relate to your idea-book, as a natural outcome of research and explorations seen in it (keep all rough work!! - tear nothing out!!), leave teacher (sticky) notes on the page they were placed until grade 12 final exam (**read them and act on what they say**). Read the attached guidelines for your idea book (even with some guidelines, the possibilities are endless); it is a place to try out images, techniques, and ideas. Repeat: leave sticky notes on the pages they are attached to, & keep this and all handouts in an envelope taped in the back of your idea book through to the end of grade 12.

In many ways what we can express and who we are at this point is based on the accumulation of experiences we have had up to this point. Our life lived give us a wealth of images and ideas, and is how we come to be uniquely who we are at this point in time; yet it also, in a sense, limits our horizons as we filter our new experiences through this 'lens of perception' (once people "knew" the world was flat). To move forward in all endeavours - and in Art - we need to reach out, and gather into ourselves, new information and material to expand our view of the world. We need to enrich our vision through looking for source material -- experimenting with it -- reinventing it -- looking at how others evolve artistically and solve visual problems. – Ms. G.

IB and the B.C. diploma:

IB Markband descriptors [see IBO site]. These marks are then interpreted into the **IB 7 point scale**. Wherein 0 indicates fail, 1 indicates only partial or extremely poor understanding of the subject (somewhat equivalent to the grade of D/C-); 2 indicates minimally acceptable understanding of the subject (C-/C) ; 3 indicates good basic understanding & also developing some high quality skills (C/C+); then at the highest levels 4 is both thoughtful and skilled quality work (B/C+); 5 indicates insightful, very thoughtful work, related to society and in awareness of an exploration of style, with very strong technical skills in a range of media (near equivalent to B+/A-); 6 = exceptionally strong work across all areas of knowledge with both powerful imagery and outstanding technique (solid A) and intriguing conceptually; the very best in the world that year who create technically professional, well researched, profoundly insightful and unique art may get a 7 on the IB scale (indicating A+ near perfect).

During the course all assignments will be marked using the prescribed learning outcomes for the BC senior General Art Curriculum (this mark is used for report cards). The criteria are usually broken down into five parts (see evaluation form for details):

- **Concept Communication** - demonstrated understanding of the intent or learning goals of the project, + clarity and appropriateness of content/context; ability to make project one's own" (story, interests, myth, ...)
- **Composition** (understanding and use of visual elements (form, line, colour, shape, space, texture, value and tone) and principles (pattern/repetition/rhythm, balance, contrast, unity/harmony, emphasis, and movement).
- **Image Development / Creativity** -thoughtfulness and originality in problem solving; image development techniques (distortion, viewpoint, reversal, rotation, elaboration exaggeration, fragmentation, juxtaposition, magnification, minification, metamorphosis, multiplication /serialization, reproduction, and simplification...) & sources (life, memory and imagination).
- **Technical** competency in a range of 2-D and 3-D media, using varied methodologies, and styles.
- **Overall Effectiveness** holistic assessment.

Wherein report card grades: "A" is outstanding & "B" work is exceptional, both are well thought out and carefully done; "C+" indicates above average work with good potential; "C" indicates work that meets all criteria, and that the work is of the quality where one would expect it to be for that grade level – solid - okay art work; "C-" indicates the work did not meet one or more of the criteria to the standard expected for the time given, or does not show full understanding; "F/I" indicates the work did not show evidence of understanding of the requirements/did not meet minimum expectations/criteria at this grade level; &/or incomplete.

Plagiarized assignments** which do not credit their source/inspiration will result in a unrecoverable mark of "0" (**other than assigned work to learn a technique through imitation). Extremely late assignments may not be accepted (also while no percentage of mark lost due to lateness, the longer one has to complete work the higher the expectations for the quality of work produced).

However both Diploma Students & those who choose the IB Art Certificate at PMSS are given a final evaluation based wholistically on the portfolio of art, PP and CS as an IB mark which is converted into a dogwood mark.

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SL = 60 hrs workbook + 90 hrs studio = 150 hrs (8 to) 12 photos of finished art (min) + (15 -) 20 workbook pages; or
HL = 96 hrs workbook + 144 hrs studio = *240 hours (12 -) 18 artworks + (25 -) 30 workbook pgs [*2.5 — 3 semesters].

*Studio work should be personally relevant, evidencing exploration of ideas with cultural and historical awareness; it should also demonstrate technical competence and artistic qualities which challenge and extend personal boundaries. (paraphrased from IB OA guide page 8)**11 & 12***

In your Investigation Workbook:

1a: Go see an art show. (Get a sample images/show invitation if they have one)

1b: While you are there choose one piece or the whole show

i) Draw it and write (approximately one page) **about what you see:**

Note: Gallery's name, date of visit, name of the artist, title of the work, date, size and media.

ii) Describe it (e.g.: big plastic purple dogs hanging from wires); write what you notice about **how it might have been made** (e.g.: fat goopy brush strokes on canvas/thin copper wire bent into shapes...)

iii) Analyse what you see regarding the composition parts (elements) the image is made from {how the use of: line; shape; form; texture; colour; value or tone [light and dark]; intensity [brightness of colour]; space around and between objects or volume of a 3-D object} affects the art; and the overall effect of the composition (Principles: movement, pattern, unity, rhythm, and use of contrast). How is emphasis used -- what is the focal point & how do you know it is the focal point? Also examine what the artist has done to help you see this in a specific way through image development (distortion, juxtaposition, metamorphosis, simplification...)

iv) a) Interpret what you think this is about? What do you think was the artist's idea, story, meaning, concept, or motivation? Why do this? What makes it memorable or not?

iv) b) Consider how it is a product of its society, culture and time (research is helpful).

v) Reflect on how this work/type of work does or does not relate to how you see your own work. What questions arise about relevancy? Does it inspire you or help you to consider other possibilities in your own work? (content, technique or image development).

The Georgia Straight has listings for greater Vancouver; Thursdays are "by donation" evenings at the VAG (Vancouver Art Gallery) or the nearby Bill Reid Gallery; Burnaby Art Galley at Deer lake, Beau-x, Equinox, Grunt, & other Galleries [many have complementary postcards showing the work of current and past artists - perfect for taping in]; Peter Kiss and others on Granville Isle; the Evergreen Cultural Centre just behind Coquitlam Mall; Douglas College also has a gallery and there are other small local galleries (The Blackberry Gallery is in the old city hall on St. John's about a 5 min walk away from our school); this is an in-person assignment not a computer screen sites, any contemporary is okay but be wary of commercial craft galleries.

2: Optional - Begin a physical or Pinterest style digital image Bank. 11's Start & 12's continue

This is an ongoing process upon which you need to START NOW.

Using the analogy of a bank it is easy to understand that it is impossible to do something which requires money if you have none - you need to accumulate capital. In art this is called sourcing. No filler – choose what you put in – most in envelope with select few (taped/glued) in the "idea book"- this 'bank' can then be a source of inspiration, technical reference, collage material....Collect things you see, and note why you chose them.

~~3: only 11's are required:~~ **Independent "Homework" Assignment** (any medium you choose):

Do a visually interesting response/artwork to the hand-out sheets entitled "Teaching Notes: Four Dimensional Design."*

(This could be in your idea book, but preferably will be a "stand alone" art work.)

~~—This is your first major self directed art assignment. Include a write up about what you have done (this may be imbedded as part of your artwork), and fill in a self-evaluation sheet.~~

~~* Note: the '4 D teaching notes' are a jumping off point and could not be answered fully in one art work, therefore part of your assignment is choosing what you will focus on.~~

~~Read them from the end, the beginning, or start randomly in the middle..~~

#1 [Gallery Critique] is Due every three to four weeks (end of September/Oct then again Nov, Dec and Jan);

#2 is for your own use only if you decide to create a bank;

~~**#x [4-D teaching] is Due the second Monday after official receipt of this assignment**~~

#3 See "Thematics handout" --do one each week until a minimum of 16 half page finished images are done (not floating on the page) – consider foreground and background, range of media, compositional strategies and story.

Best wishes – Ms. Gardner

Inquires? - Contact me at: jjgardner@sd43.bc.ca or phone me at home 604 421-1476

Let's have an awesome semester together!

IB 11 & 12 A strong Process Portfolio need evidence of your exploration of concepts, media, methods, art history, galleries, mistakes, growth and sustained experimentation. This is often created in your idea/investigation Visual Art Journal. 2021 VAJ Guidelines:

*ALL WORK: VISUAL AND WRITTEN **MUST BE DOCUMENTED** IN YOUR INVESTIGATION BOOK*
[‘investigate’ is defined by IB as “Observe, study or make a detailed systematic examination, in order to establish facts and reach a conclusion.”.] (IBO VArts guide pg 33)].

“The workbook is a particularly good vehicle to investigate issues related to life and knowledge as explored through the study of the visual arts” (paraphrased - IBO VA guide pg 4).

- It is important to keep your book up to date and to carry it with you **always** - including every IB art class.
~~**Your book is due every week** (as spot check), it will be only be marked once most months = 40% of IB mark.~~

IB considers legibility to be vital and recommends all students ensure their writing is done in blue or black ink. – Ink will ensure your notes do not get smudged and lost over time. Do not work on facing pages to avoid smudging. The new IB art criteria are very technical regarding studio artwork, & now more academic in requiring investigation book evidence of:

- ‘The students response to and critical analysis of the contextual, function, meaning, and artistic qualities of art from history, contemporary and avant garde art (using art vocab.) [‘Look at controversial works and their impact on society, and question the role of artists in whether artists should or should not challenge standards of morality.’] (IBO VA guide pg 4.) [‘Moral responsibilities of the artist (does this differ from any other individual? the artists’ responsibility to society? moral obligation to create or avoid controversy in the culture in which it is created (Afghani war rugs?); why (if it is) is it important for art to be original? Is the intention of the artist relevant to the viewer? What do we expect from art = truth, seduction, provocation, beauty?? is art simply an imitation of an idea (Plato’s the chair thrice removed?); What is art?’] (approx. IBO VA guide pg 5). *Include responses to visits to local artists, and galleries.*
- Present the development of independent ideas (thumbnails & notations) and practice (technical and stylistically exploratory samples) **WITH WRITING EXPLAINING** how your work connects to itself, your other work, and the work of others. As your PP is a screen you may choose to type some work or build slides continually – recommended.
- show evidence of exploration of ideas and techniques through both study and first hand observation.
- continually keep connected between what is happening in your investigation book and what is created in the studio.’ (paraphrased from IB VA guide page 8)

Outside of thumbnails for your art, art history, and “thematics” it is up to you to decide what to include in your book – however any notations/sticky tab instructor marking comments are more than suggestions, as your follow up work in response will be expected in subsequent weeks.

Format: You may either buy a sketch-book or use single 8½X11 sheets (to be bound into a book).

If buying a book: get one with (50 - 150) sheets of 8½' X 11' or approximately 9'X12' good drawing paper; 60 - 120 lb. paper type; recycled is fine but it should be “acid free”. The book should be well bound – no easy to tear out pages or coil tops (there is a slight preference in the IB community for the hard cover black, heavily bound style book). If you would rather assemble your own book then work on regular letter size paper, leaving a 1" blank boarder on the left edge (this will be covered by the binding process).

If you are continuing last year’s book attach a tab to mark the beginning of this year’s work (including any summer’s work or other work done before this class began, which has not been used for any other art class). Number the books you use over the grade 11 & 12 years and only have one book in progress at any one time. If you wish you may personalize your cover(s).

Date all pages which are not blank (have either an image, notes, explorations, art history...). . .

I suggest you keep handouts in an envelope at the back or front of your book rather than taping them in.

**** Print your name on both the inside and outside of your front cover. ****

IB Art 11 & 12

The old convention required the following – but time management is hard so I do not require this anymore. That said you need to set time aside (on a calendar) as to when you will work in your investigation book each week and for how long: 15 mins.? 3 hrs?

Step - **Every week** (once classes begin) you should be doing some combination of:

- ◆ at least one serious sustained drawing (> 1 hour; tonal, continuous line, colour, ...[could be thematic or project related])
- ◆ two+ sketch/ visual idea pages (~1 hour per, should tie in with project concept [thumbnails, notes, studies...])
- ◆ one+ information and technical experimentation page (looking at art history - notes and comments, or researching and trying out a technique [mark making, media explorations, style studies, thematic, photographic records of larger trials])
- ◆ and one article or page of articles (about art, artists [current or historical], concepts or events which you consider important) with your comments, images - ideas and reflections.

You want to produce about 10 - 20 pages per month covering all categories. (If you are doing more than the one art class expect to add ½ more for two courses or add 2/3 more for three courses).

Expected Conventions for use of your Idea-Book:

- Avoid drawing objects floating on the page - consider the negative spaces -- use the whole page.
- **Date everything!** Every page should have a date and **possibly a reworked date**. Sign your art.
- Do not edit or remove pages - instead rework it (and note date of reworking if different from the original) and/ or write (legibly and understandably) about what you liked and didn't like about that drawing/idea (these self-critiques are very valuable in showing your growth process).
- This is a, mostly visual, journal of your journey as a beginning artist. It is not a diary, although personal experiences may be expressed in it visually and in notes when you need this / it is relevant to your art work (current or future).
- You are encouraged to neatly tape or glue (no staples) images, samples of colour or texture, artist-cards from galleries, or whatever you feel is relevant, but make each page count (avoid meaningless clippings or filler drawings).
- **Source your work** / note on the facing page or the same page: what your inspiration was (memory, imagination, observation [of what]). Cite all sources/where things came from, particularly quotes (by who even if you wrote the poem etc..), and images of art (when it was done, who did it and/or where you came by the image). Show your research into artists and art forms both current and historical. It is important to remember that all of this is merely to inform your artistic journey so recording your ideas and responses to what you see is important. It is vital that you reflect your thoughts in both readable notes and sketches when you glue something in (put other “interesting” images in a envelope taped to the back - label it “image bank”).
- Draw, paint, collage . . . try different pencils, ink, colour, burnt sticks . . . use a variety of media.
- Draw: what's in your head; what's in front of you; what's possible; the impossible; - play.
- Observe closely what you are drawing whether it is in your mind or right in front of you. Drawing is mostly about seeing. Draw and explore as many topics as possible. Grow by trying new things.
- Your best unaided straight line will not make small imperfections stand out as much as a straight edge or ruler will, so while you may use a ruler it is not always the best choice.

- Do not always use the same **style/method** – **exploration** is key to the learning process.

- Try some: serious sustained drawing (tonal, continuous line, colour, . . .); sketch/ visual idea pages; technical experiments; information page (looking at art history, or articles [about art, artists [current or historical], concepts or events which you consider important] with your comments, images - ideas and reflections.

Evidence of: Analyses & compares perceptively art from different cultures and times and considers it thoughtfully for function and significance // Demonstrates appropriate range of effective skills, techniques both in making and analyzing (critiquing) images and artifacts // Focused investigation into strategies [images and technical development (inc. thematic)] different approaches to their study informed/fresh connections between them // Successful development/synthesis of ideas + well explained connections between own work and that of others // Uses vocabulary of the arts [E & Ps and image dev] // Range of Appropriate well cited sources // Effective presentation creative – critical observation & reflection // Close relationship between workbook and studio work.

a few VAJ - Idea Book Suggestions for when you are uninspired but it is time to work:

1. Draw anything, anytime, anywhere, anyway you can think of.
 2. Do an art history page, or take out a book on a media or method (try it & write about results).
 3. Collect clippings on various themes and draw from them.
 4. Collect and develop ideas for future use. Do many tiny idea drawings with your thoughts.
 5. **Mix & match the following:** pick a subject/topic “i”, add a media/method “ii”, (and maybe a strategy “iii”).
- i) A. your idea, yourself (now or other time) B. your hand(s), feet, face . . . C. your room (past - future?)
D. breakfast (and table?), food (being consumed? Decomposing? Growing?) . . . any group of stuff.
E. your sister, brother, mother, father, cat, dog, iguana, budge, neighbour, fish . . .
F. half a grapefruit, pomegranate, green pepper, rose, head of lettuce, pine-cone, bok choy. . . .
G. telephone, fax, car, invention, bike, inside the fridge, bottom of the closet, left desk drawer . . .
I. An imaginary setting, scene, story, dream, wish, nightmare, fantasy creature . . . J. WHAT IF? . . .
K. What scares you, when you are safe, what gives you joy L. dream home / dream-escape
M. Illustrate or respond to a poem, saying, song, quote or single word (visually including text??).
[Remember to note the name of the author if known, or if not how you came by it/source].
N. Create: Joy, fear, anger, sadness, courage, truth, energy, caution. O. Crumpled paper/wrapper
P. Bits of: TV, a walk down the hall, a bus ride, friends, games played, classes - pieces of your life.
- ii) A. Use continuous line, looking at the subject more than the paper to draw:
B. Use tone, texture and variance of line; try unique cropping, angles / viewpoints, framing devices.
C. Try: paint Acrylic, tempera, watercolour [opaquely or as wash], pencil crayons, felt pen, glued down bits of mixed media, ink, wash, crayons, multimedia, collage, conte', ball point pen, soft pencils, finger-prints, burnt sticks, computer media, coloured sand & glue, scratch board, computer graphics (do rough in book then scan and include min 5 screen shots plus final product = 7 steps in all).
D. Develop your own cartoon strip, or art business card. E. limit colours, or use every colour.
F. Work upside down from a photo, or upside down from a art historical drawing.
G. Use photomontage or mixed media collage to develop an image.
- iii) A. *Enlarge* something tiny, or *shrink* something huge (both on the same page? Add a background?)
B. Draw only that which is seen through or around your (lacy) subject [*negative space*].
C. Stretch, squish, twist, fold and *distort*, or blend two subjects (*metamorphosis*).
D. *Simplify* (abstract, cartoon, graphic/logo), or *elaborate* (add texture, text, detail, complexity).
E. Break it apart / *fragment*; or add unexpected parts/other images (*juxtaposition*).
F. Multiply or repeat part or all of the image, or a texture, colour, pattern, or shape.

Art History Pages (similar guideline for gallery crit less research part): -needed for “A” 6-7 level PPs
Collect articles on art and artists. Do illustrated write ups on an artist, art movement, or technique.

For the art history pages please use note/point form and a tidy format with neat printing or writing (glueing in typing is okay if you use your own wording & credit quotes). Make sure that what you write can be understood by a reader other than yourself. For full credit a hand-drawn facsimile / copy (~ 1/4 of the page) of an art piece – which is at least partially coloured, or toned, is required.

A1. Pick one work and do a detailed drawing of it using (1/4 -) 1/3 of a page. – You learn more when you draw it
A2. i) Note the title of the work, ii) name of the artist, tribe or group; iii) date; iv) size and v) medium(s) (as much as you know).

B1. Analyse the work: 1) What do **you** see? – content (objects, shapes...)
2) What do **you** notice about the parts the image is made from? Describe the use of: line/point; shape; form; texture; colour; value or tone (light and dark); intensity (brightness of colour); space around and between objects or volume of a 3-D object. [elements.]

3) What do **you** notice about the overall effect of the image/object? It's sense of balance; movement, pattern, unity, rhythm, and use of contrast? How is emphasis used -- what is the focal point & how do you know it is the focal point? [principles]

4) What has the artist done which gives it a unique style [image development, technical use of materials...]

B2. Interpret: What **do you think** this is about (refer to the work and note evidence supporting your opinion)? What **do you think** the artist's point, story, meaning, ideas / concept, or motivation was (include what you know of the artist's society, political and artistic context? What makes it memorable or not? – Why?

C1. List the artist's: Name/group or tribe; Dates of birth & death (or note if still living)/time frame; Nationality &/or Home; Period (of work) &/or Group &/or style (-ism):

C2. List the artist's: Contemporaries; Influences; & Anecdotal history. What do you know about the culture or times that she/he lived - what do you think was important?

D1. Is it relevant to the modern world? D2. Today's society you live in? D3. You and your work?

(Optional: E. Judgement/ Extension: What do you like / dislike about it? Where might you go from here?)

Prior to 1999 there were five required categories of idea-book work upon which students were assessed. As the current marking rubrics grew out of & were developed from these criterion I have included my own brief summaries of their key concepts to help you have a clearer idea of both - PP and CS expectations.

P: Independent Research (IND): 5%

Show evidence of both your themes and what personal (research) exploration you have done which relates to your art, through both text and drawings (thumbnail sketches & exploratory drawings/paintings/machetes/photos . . .).

Look at Art which relates to ideas/styles/themes/methods you are exploring in your own art. Research a broad range of historical and contemporary artists, as evidenced by thorough “drawings” and visual exploration of the art, along with writing which both refers to accepted historical understanding and your own critical analysis. (See “Q & R”)

“Independent, exploratory, integrated and indicates understanding.

Q: Critical Research (CRIT): 5%

Look through art books from **many cultures** and visit art galleries (Gallery Row, VAG, Granville Isle, including art events - festivals/performances). Make visual and written notes in your idea book when you come across something linked to your work (and/or of interest). Methodically critique some chosen work: 1) What do you see/What is it (media and subject). What are key connections between its form and function [function may be practical (a cup, chair, advertisement), or interpretive (tells a story, gives viewer a smile, indicates a social/political/cultural condition, examines a aesthetic attribute . . .)] 2) write about the elements and principles of design (how they are used and what effect this has on either the composition as a whole and/or how one could interpret the work) Feel free to note where it doesn't work and where it does AND WHY you think that. 3) Write out your own interpretation of the work, then(when possible) find out about what professional interpretations have said - do you agree/disagree and explain why (if awareness of a professional interpretation changes your ideas, include both your original concept and your new viewpoint and how/why the change came about). 4) look at the big picture of how this work relates to the world now/then and to your artwork. * “...research strategies are coherent and appropriate to themes examined.”*

R: Contextual Research (CONT): 5%

As you do gallery and art historical research on multiple cultures and time periods (see CRIT) make sure to include additional work showing awareness of the social, cultural, religious, political context in which the work was done (for example the same image/symbol can have different, even opposite meanings if interpreted at different times [see change of snake & tree of life or interpretations of historic statuary [gender/status changes can occur] – art historians are human [how do we know what we know?]). When your findings have a natural resonance with the art you want to create, or the ideas you are exploring, it is important to make a note referring back to this research as you use it elsewhere in your idea-book and art work.

In your own work ask how the context of the world you live in affects you (creative and unconventional approaches are encouraged). You could consider everything from your private sphere (home; personal emotions/thoughts; parents, siblings and extended family [family dynamics]; sociol-economic status; ancestry; religion or spiritual/personal beliefs), to the public sphere (friends [sub-culture or homogeneity]; influences of trends, media or current perceptions of norms/ideals; public institutions [schools, religious centres, environmental groups, business groups, medical facilities, sports teams, political affiliations, laws/justice; broadcast, news, advertisement and other media associations]) widely accepted social values, politics, cultural/social differences between here and other places you have experienced. Your thoughts. *“Context is integrated throughout workbook”*

S: Visual Research (VIS): 5%

Your multiple experimentations should have a direct link with the art work/ themes you are following. Keep a running record of all experimentations as you do them. Include original and recycled images (your own and from other sources [make significant changes/play and make sure you cite sources]); experiment with a variety of media (see suggestion list as a starting point, go to the library and take out a “how to X book” every other week and try) play with materials, methods and styles (great cross-over link from art history if you apply [and adapt] a specific style to one of your own pieces); and practice technique (realism, pencil, wash, computer graphics, abstraction, photography (include contact sheets with both failed and final prints), montage/collage and more). Make sure you have thumbnail sketches in your book and try a range of image development strategies. *Comprehensive exploration*

I: Integration (INTEG): 10% -- notice that this criteria use to be weighted the most heavily.

This is the crux: what you do in your book (the artists you choose to look at, the ideas you explore, the techniques you try) has a direct and meaningful link to the art work you create = it is the point of having the idea book.

* idea book and art work show “analysis, synthesis and exploration” ... integrated in “a mature body of work”.

