

## IB VISUAL ARTS - 2020-2022

IB Visual Arts is a rigorous two-year course dedicated to the independent research and development of a student's skills, knowledge and appreciation of visual arts. IBVA students are risk-takers, inquirers, thinkers, communicators, reflective, open-minded, knowledgeable, principled, balanced and caring. IBVA has 3 components - the Comparative Study, Process Portfolio and the Exhibition. More information on each component can be found in the next page.

*"The visual arts are an integral part of everyday life, permeating all levels of human creativity, expression, communication and understanding. They range from traditional forms embedded in local and wider communities, societies and cultures, to the varied and divergent practices associated with new, emerging and contemporary forms of visual language. They may have sociopolitical impact as well as ritual, spiritual, decorative and functional value; they can be persuasive and subversive in some instances, enlightening and uplifting in others. We celebrate the visual arts not only in the way we create images and objects, but also in the way we appreciate, enjoy, respect and respond to the practices of art-making by others from around the world. Theories and practices in visual arts are dynamic and ever-changing, and connect many areas of knowledge and human experience through individual and collaborative exploration, creative production and critical interpretation.*

*The IB Diploma Programme visual arts course encourages students to challenge their own creative and cultural expectations and boundaries. It is a thought-provoking course in which students develop analytical skills in problem-solving and divergent thinking, while working towards technical proficiency and confidence as art-makers. In addition to exploring and comparing visual arts from different perspectives and in different contexts, students are expected to engage in, experiment with and critically reflect upon a wide range of contemporary practices and media. The course is designed for students who want to go on to study visual arts in higher education as well as for those who are seeking lifelong enrichment through visual arts.*

*Supporting the International Baccalaureate mission statement and learner profile, the course encourages students to actively explore the visual arts within and across a variety of local, regional, national, international and intercultural contexts. Through inquiry, investigation, reflection and creative application, visual arts students develop an appreciation for the expressive and aesthetic diversity in the world around them, becoming critically informed makers and consumers of visual culture."*

- IB Visual Arts Guide 2017



## SUMMER ASSIGNMENT - IBVA Juniors - 2020

### FIRST STEP - Acquire a Visual Arts Journal (VAJ) and 2B-2H Pencils/Blending Stump/Eraser/Sharpener

Acquire a sturdy, medium sized (9x12 inches) [sketchbook](#) that you will use throughout the Summer and the following two years. This will be your dedicated visual journal (or diary), so make sure it's not shared with other classes. Also get a [2B](#) and a [2H](#) pencil, an [eraser](#), [blending stump](#) and a [sharpener](#). You can get these supplies from Lumen or any art supplies store (refer to the links shown previously).

You will be using these supplies for the **Summer Assignment which has two parts that you can find the instructions below and in the next page**. Read all of the instructions before your start! If you have doubts or questions, do not hesitate to contact me during the summer and I will do my best to get back to you as soon as possible at - [buckley@asf.edu.mx](mailto:buckley@asf.edu.mx)

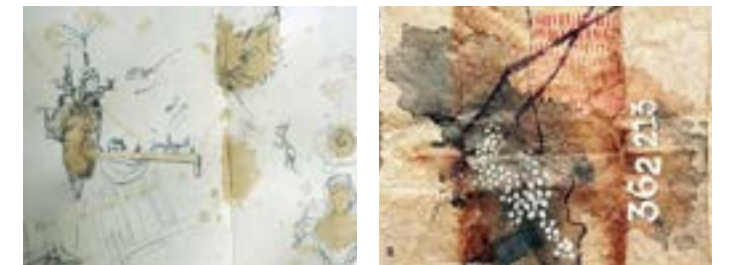
**Note About Media/Materials:** ASF provides materials for instructional needs such as demos/tutorials, **but does not provide supplies for individual student needs**. Those must be acquired by the student/parent as needed. Having a variety of student-quality media will benefit the student's development working at home such as - graphite pencils, colored pencils, oil pastels, dry pastels, inks, markers, watercolor paints, gouache paints, acrylic paints, oil paints, variety of painting brushes, conte crayons, charcoal, collaging supplies, linoleum printmaking supplies.

### PART 1: Let It Flow - Let It Grow (experimentation/exploration/ideation)

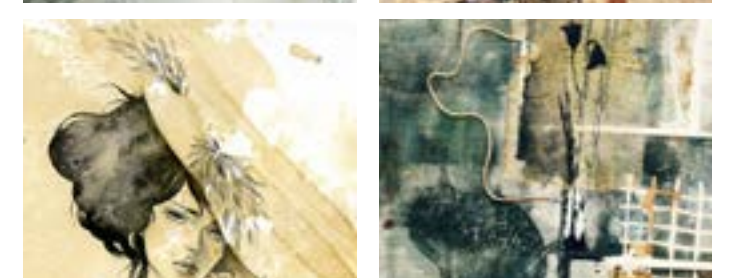
**Day 1** - Set aside the first six pages of your new sketchbook for this on-going project. **Start as soon as you can as this project will progress over the course of the summer**. In the center of the first page on your first day, give yourself precisely one hour (put a timer) to draw on the page with your 2H and 2B pencils. Do not draw anything in particular - not a figure (person), or an object, or a landscape. Play with lines and shapes and add value (shading) with no particular objective (a true doodle). **Let it Flow**. The doodle does not have to cover the whole page at this point and it can go in any direction it wants. Once the timer reached one hour, stop drawing and write somewhere near the doodle the time you began and finished and the date you accomplished this first approach. Put down your pencils and take a photo for your first process documentation (be sure to save these photos, perhaps in your Google Drive, as you will need them later). Close your sketchbook and step away from it for the day.



**Day 2** - The very next day, go back to your doodle and intentionally spill coffee/tea on and around your doodle (don't pour from the cup and instead use your fingers or a rag to splash it onto your page vigorously). Leave your sketchbook in the sun to dry for the day.



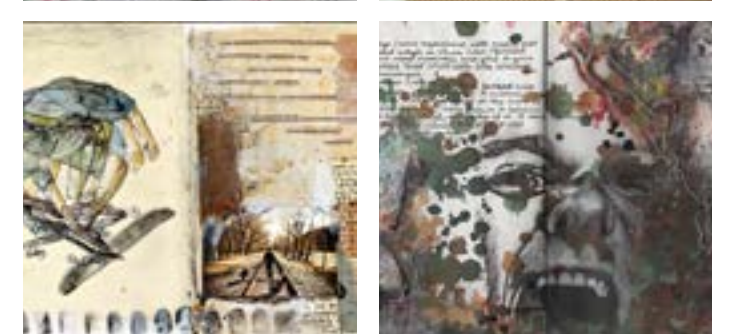
**Later that Week** - Come back to the doodle and stains later that week. Using the same pencils, draw on and around the stains and expand on your original doodle (but do not completely cover or erase the original doodle, try to keep that as intact as possible), and introduce one new medium (it may be inks, paints, oil or dry pastels, charcoal, dirt, collaging, cutting, adding new materials like cloth, **anything that can leave a mark - try to acquire as many materials during the summer that you can**) to your growing doodle. You can now include recognizable figures or objects as you see fit. Try to reach all edges of the page this time. **Let it Grow**. Take as much or as little time you want, but once again record the time you started and finished and the date next to the doodle. Take a photo.



**Twice-A-Week throughout the Summer** - From your first full page, continue working on the subsequent five pages in which you expand and connect from your original doodle to new shapes, designs, and doodles **adding a new and different material in each session** (consider stepping on the drawing with dirty feet, shoes, flip-flops to capture patterns - or foods that stain - and you can reuse media, but try to find new different media/things you can apply in each new session). There should be some visual connection from one page to another. Record the times/dates on the pages and take a photo of each session. **Be messy, be risky, be bold**. This project is not about a refined, finished product but about exploration, experimentation and expanding on ideas. **Note - use six separate pages, not the backs of the pages.**



There should be at least **12 sessions** (twice a week for six weeks), **at least 12 process photos**, and **six full pages** of you expanding and developing this flowing and growing doodle with at least **12 different types of media** (if you have access to a variety of media, if not be creative and use tea/coffee/dirt/magazines/foods/liquids with color/trash/anything that can leave a mark or can be applied to your doodle).



Follow these links for Sketchbook Inspirations: [Link 1](#), [Link 2](#), [Link 3](#), [Link 4](#), [Link 5](#), [Link 6](#)



# IB VISUAL ARTS - 2020-2022

## Comparative Study

The Comparative Study (CS) is an independent, critical and contextual investigation that explores artworks from differing cultural contexts. It constitutes 20% of the final IBVA grade. It is a comparative, analytical investigation that strikes a balance between visual and written aspects. **Standard Level (SL) students submit 10-15 screens** that examine and compare at least three artworks from at least two different artists. The work selected for comparison should come from contrasting contexts (local, national, international and/or inter-cultural). Ideally students should see one of the works firsthand. **Higher Level (HL) students submit an additional 3-5 screens** that analyze the extent to which their work has been influenced by the art and artists examined.



## Process Portfolio

The Process Portfolio (PP) is 40% of the final IBVA grade and it is the testimony of the student's artistic journey during the course. It is not intended to be of polished, refined, or even resolved artwork. The PP is a collection of carefully selected materials which document the student's experimentation, exploration, manipulation and development of a variety of visual arts activities during the two-year course. Pages from the Visual Journal can be included in the PP as well as from sketchbooks, notebooks, loose drawings, folios documenting the development of both resolved and unresolved works. The Visual Journal itself is not externally assessed but it is key in providing the bulk of raw material when compiling the screens for the PP. **SL students submit 9-18 screens, while HL students submit 13-25 screens.** The PP doesn't have a set format, it is presented for assessment on screen but it can be compiled from various sketchbooks and other sources. Some students will create their PP entirely on screen, others will scan journal pages and most will do a combination of both.



## Exhibition

The Exhibition (EX) is 40% of the final IBVA grade and is the culmination of the student's IBVA experience. Students present a selection of their best work in the form of a curated final exhibition, and defend and articulate their purpose and intention in a written curatorial rationale. Student choose the strongest, most resolved artworks that show qualities in: technical skill; appropriate use of materials, techniques and processes according to the student's intent; coherent relationships among the works; consideration for the overall experience of the viewer. **SL students submit 4-7 artworks, while HL students submit 8-11.** Students can present work for the exhibition in any medium.



This text was sourced from Heather McReynolds - inThinking IB Visual Arts website - an invaluable resource for teachers and students. Images come from IBVA 2020 class.

# SUMMER ASSIGNMENT - IBVA Juniors - 2020

## PART 2: Object Study with Meaning (skill development)

We apply meaning to objects, be it a memory charged with emotional value or of personal intrinsic value. "Phenomenology is the study of structures of consciousness as experienced from the first-person point of view. The central structure of an experience is its intentionality, its being directed toward something, as it is an experience of or about some object." (Stanford).

For Part 2 of your Summer Assignment, you will make seven observational drawings of one object from different viewpoints in various techniques prescribed below.

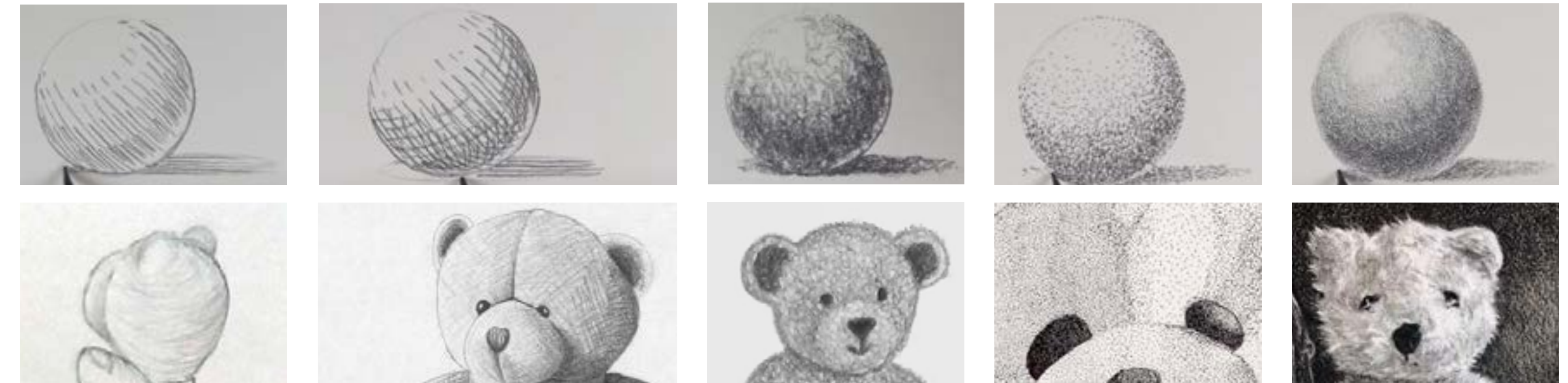
**First**, consider and select an object that has importance to you. Try to find an object that has an interesting shape, or pattern and texture, or reflective qualities, and some kind of volume. Avoid selecting your phone and ear buds as they are too simplistic and cliché. This selection is important as you will be doing various observational drawings of the object so make sure it is interesting to you to observe and has some meaningful value to you as well.



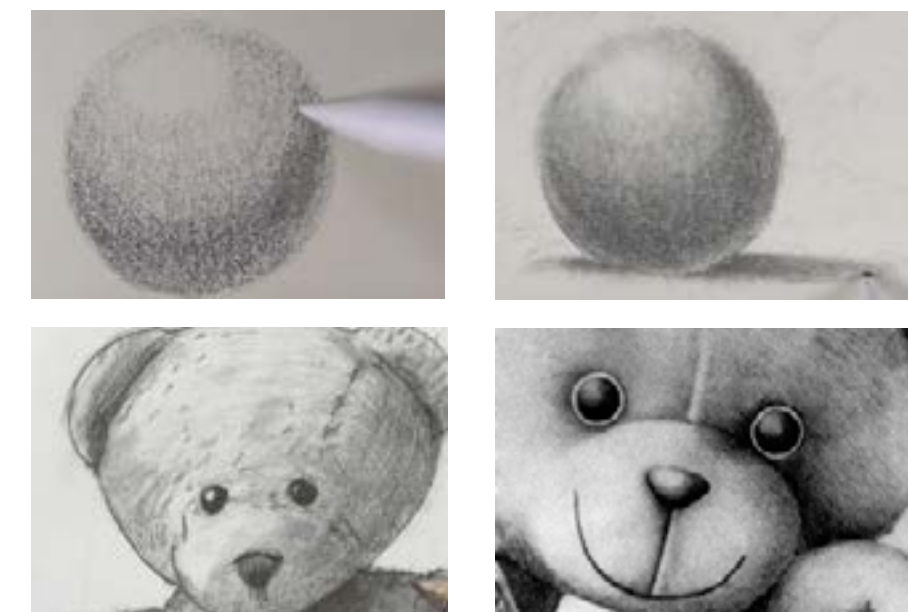
**Then**, give yourself at least an hour of time to focus and draw the object from one specific angle. It is important to observe the object in life and not from a photo as they are very different experiences. Use your 2B and 2H pencils as well the blending stump and eraser for the following six different techniques. For each technique, observe the object from a different angle/viewpoint. Take a photo of each angle for archival purposes and to include printed next to your drawing. Write the time and date when you started and finished each drawing.

Watch [THIS VIDEO](#) on the seven different techniques for guidance on each technical approach.

### Technique 1: HATCHING    Technique 2: CROSS-HATCHING    Technique 3: SCRIBBLE    Technique 4: STIPPLING    Technique 5: CIRCLING



### Technique 6: BLENDING    Technique 7: RENDERING



### Summer Assignment Learning Objectives

**Persistence/Consistence** - Persistently working on one thing for a long period of time is essential in art-making. Being consistent with your time allotted on a project divided over the course of a month and half will lead to more successful art production.

**Experimentation/Exploration/Risk-taking** - You can only learn new things by trying new things, even though you don't know what the outcome may be. Acting like a mad-scientist with different approaches, techniques and materials with a degree of risk and uncertainty will lead to a more robust and successful developing artist.

**Reflecting** - Make new informed decisions based on previous actions/choices is essential for your growth as an artist. Working off of previous work enables you to see new paths in front of you.

**Archiving** - It is essential to document and archive your progress and development as an artist so you can look back at your previous actions/choices in order to grow and expand upon them.

**Skill Development** - Artists improve by practicing and making, many times, of the same technique.