



AYAZAĞA IŞIK LİSESİ
“ Önce İyi İnsan Yetiştirir ”

2019 - 2020 IB BOOKLET

Visual Arts



Accredited by CIS



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IB Mission Statement

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.

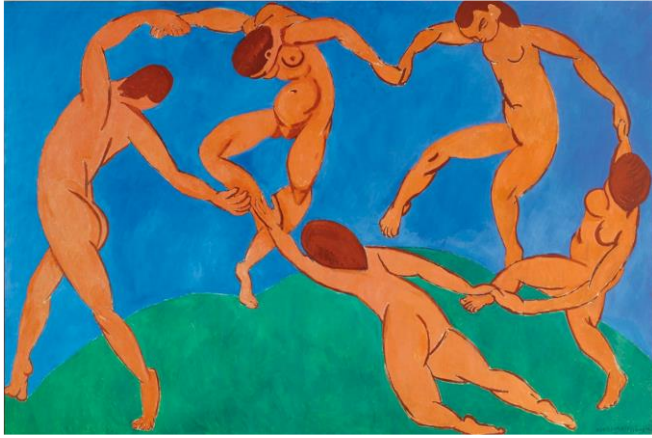
To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment.

These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.

IB Learner Profile

CARING

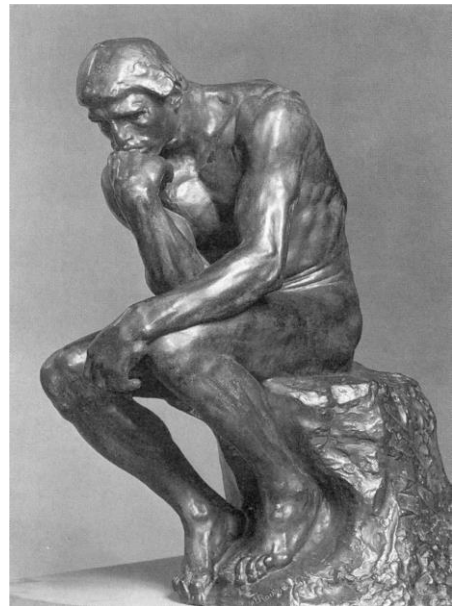
I will understand that not everyone will be at the same level of skill, ability and understanding. I will demonstrate empathy and cultural sensitivity. I will



THE DANCE by Henri Matisse, 1910.

THINKERS

I will apply critical thinking to solve creative problems. I will make an ethical (fair) decision that highlights my ability to reason (find solutions) complex problems.



THE THINKER by Auguste Rodin, 1902.



THE URINAL by Marcel Duchamp, 1917.

RISK-TAKERS

I will use skills, techniques, materials and art style even when I initially do not feel confident with my own ability. I will be brave and articulate in supporting and explaining my beliefs. My explanations will show my courage and forethought that expresses my independence of spirit to explore roles, ideas and strategies.



REFLECTIVE

I will reflect on my own skills and techniques in using different materials. I reflect, evaluate and appreciate my own studio works, works by artists and my peers. I will be able to assess and understand my strengths and limitations to support my learning and personal development. It is my responsibility to fully

SELF PORTRAIT IN THE STUDIO by Brett Whiteley, 1976.

PRINCIPLED

I will respect an artist and cultural groups and be aware of their identity and artistic representations. I will take responsibility for my own actions (behavior, knowledge, experience, use of materials) within the classroom, and in representing my local and global community. I will create studio works with artistic integrity and pride.



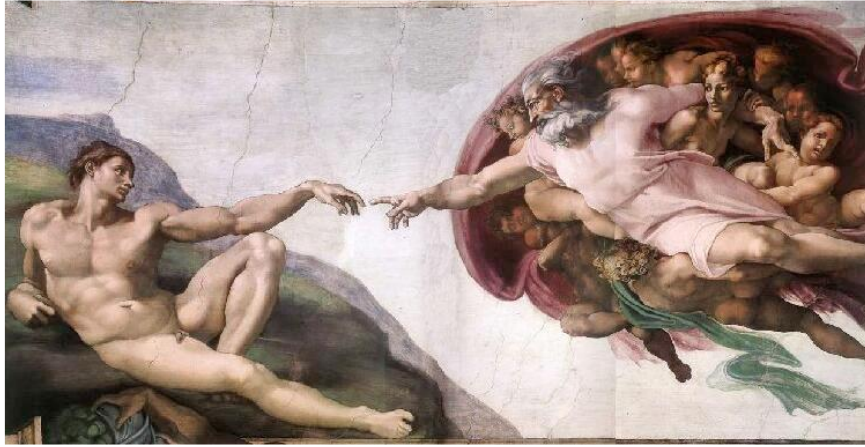
LIBERTY LEADING THE PEOPLE by Eugene Delacroix, 1830.



CONFIDENCE, FAITH AND DETERMINATION by Rosemary Bal, current.

OPEN-MINDED

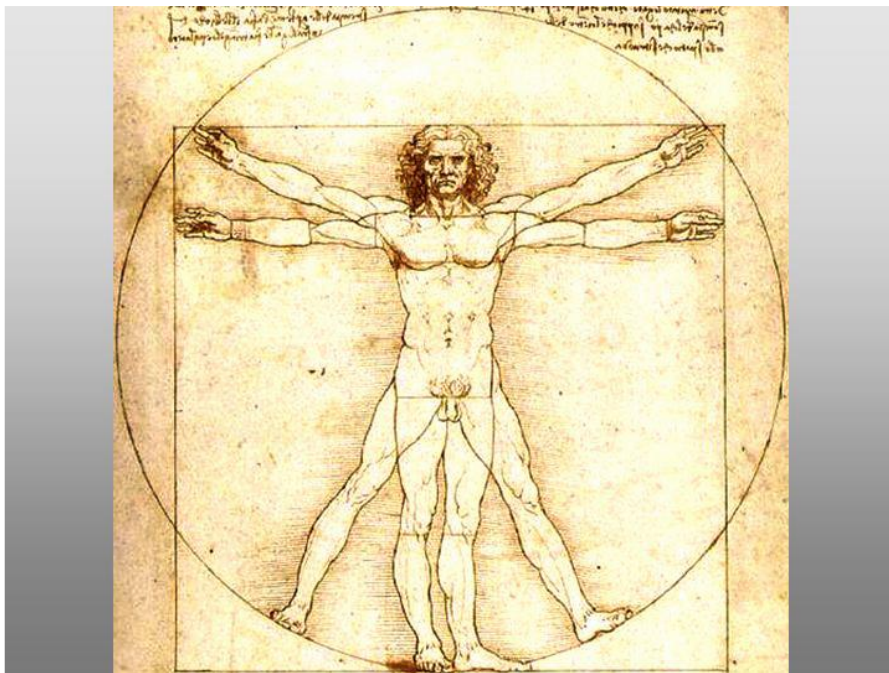
I will be open to a wide range of activities, materials, and techniques and will work to the best of my ability even if I perceive it as something I may not like. I will also be open-minded in understanding individual /racial /cultural /historical differences in the type of visual arts I experience and of artworks I encounter. I will engage in varied experiments and will observe my peers. I will learn about other artists and will retain information because I understand why.



THE CREATION OF ADAM by Michaelangelo, circa 1511.

KNOWLEDGEABLE

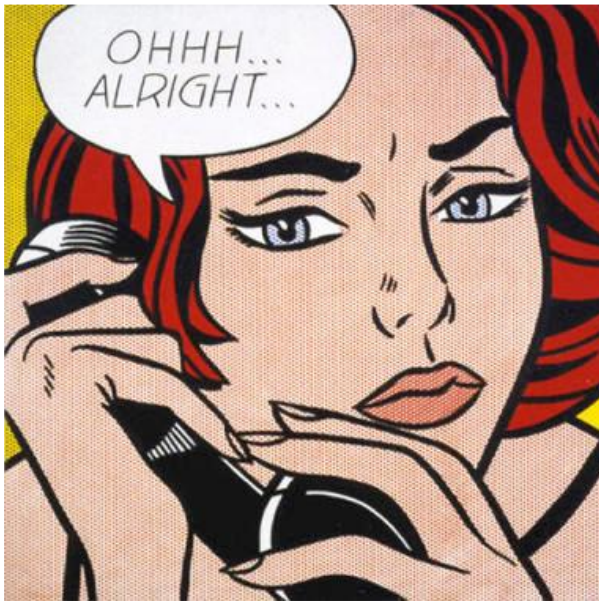
I will learn a variety of skills and techniques that will enable me to produce work that shows indepth knowledge of concepts, ideas, issues, and theories that have local and global significance. I will show an appreciation of why these are applied to studio works.



VITRUVIAN MAN by Leonardo da Vinci, circa 1487.

INQUIRERS

I am always asking questions: How can I create that? How did the artist do that? What materials do I need? How do events of a particular time in history impact on an art movement and style? I am and will also be curious and foster a love of learning. I will gain knowledge and understanding in techniques, composition of art forms, and use of media to complete a body of work that highlights independent learning.



THE TELEPHONE by Roy Lichtenstein, 1964.

COMMUNICATORS

I will communicate with peers and audience through the process and completion of my studio works. This can take the form of verbal and non-verbal communication. I will work independently and in a group to solve various problems and share ideas.

WELL-BALANCED

I am exposed to a wide range of techniques, materials, skills and art styles. I learn to appreciate that the visual arts is expressed in many art forms for different purposes and audiences. I appreciate the balance of body, mind and soul in the creative process.



DANCER AT THE BARRE by Fernando Botero, 2001

Course Description: Visual Arts

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.

Distinction between SL and HL

The visual arts syllabus demonstrates a clear distinction between the course at SL and at HL, with additional assessment requirements at HL that allow for breadth and greater depth in the teaching and learning. The assessment tasks require HL students to reflect on how their own work has been influenced by exposure to other artists and for them to experiment in greater depth with additional art-making media, techniques and forms. HL students are encouraged to produce a larger body of resolved works and to demonstrate a deeper consideration of how their resolved works communicate with a potential viewer.

The Arts Aims

The aims of the arts subjects are to enable students to:

1. enjoy lifelong engagement with the arts
2. become informed, reflective and critical practitioners in the arts
3. understand the dynamic and changing nature of the arts
4. explore and value the diversity of the arts across time, place and cultures
5. express ideas with confidence and competence
6. develop perceptual and analytical skills.

Visual Arts Aims

In addition, the aims of the visual arts course at SL and HL are to enable students to:

7. make artwork that is influenced by personal and cultural contexts
8. become informed and critical observers and makers of visual culture and media
9. develop skills, techniques and processes in order to communicate concepts and ideas.

Curriculum

YEAR 1		YEAR 2	
September 2019	Course syllabus/IB Markbands	September 2020	Mixed media and New media
	Investigation Workbooks		Concept to Creative VISUAL ARTS Comparative Study 2nd check
OCTOBER 2019	What Is Art? (TOK Intro) Academic Honesty in Visual Arts		Design Perfection
	International Mindedness (project series) overview	December 2020	Design Perfection
JANUARY 2020	The language & materials of visual expression VISUAL ARTS Comparative Study begins		Traditions (SL) Multinationals/Genocide (HL)
	Using Resources: degrees of relevance	January 2021	Woman Rights (SL-February and March) Human Rights(HL)
			Political Leaders (HL only)
February 2020	Advanced Drawing and Painting Skills	February 2021	Domestic Violence/Gun Violence
March 2020	Advanced 3D modelling skills		Child Abuse/Bullying/Orphans and Vulnerable Children
April 2020	Printmaking VISUAL ARTS Comparative Study first check		Personal Freedoms
May 2020	Graphic Designing 21 st century	March 2021	Final Exhibition VISUAL ARTS Exhibition Final Submission
June 2020	Digital Darkroom/Photography 101	April 2021	VISUAL ARTS Comparative Study & Process Portfolio Final copy Submission

Assessment outline—SL

Assessment tasks	Weighting
<p>External assessment</p> <p>Part 1: Comparative study Students at SL analyse and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artifacts from differing cultural contexts.</p> <ul style="list-style-type: none"> • SL students submit 10–15 screens which examine and compare at least three artworks, at least two of which should be by different artists. The work selected for comparison and analysis should come from contrasting contexts (local, national, international and/or intercultural). • SL students submit a list of sources used. <p>Part 2: Process portfolio Students at SL submit carefully selected materials which evidence their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course.</p> <ul style="list-style-type: none"> • SL students submit 9–18 screens which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of artmaking activities. For SL students the submitted work must be in at least two art-making forms, each from separate columns of the art-making forms table. 	<p style="text-align: center;">20%</p> <p style="text-align: center;">40%</p>
<p>Internal assessment This task is internally assessed by the teacher and externally moderated by the IB at the end of the course.</p> <p>Part 3: Exhibition Students at SL submit for assessment a selection of resolved artworks from their exhibition. The selected pieces should show evidence of their technical accomplishment during the visual arts course and an understanding of the use of materials, ideas and practices appropriate to visual communication.</p> <ul style="list-style-type: none"> • SL students submit a curatorial rationale that does not exceed 400 words. • SL students submit 4–7 artworks. • SL students submit exhibition text (stating the title, medium, size and intention) for each selected artwork. <p>SL students may submit two photographs of their overall exhibition. These exhibition photographs provide an understanding of the context of the exhibition and the size and scope of the works. While the photographs will not be used to assess individual artworks, they may give the moderator insight into how a candidate has considered the overall experience of the viewer in their exhibition.</p>	<p style="text-align: center;">40%</p>

Assessment outline—HL

Assessment tasks	Weighting
<p>External assessment</p> <p>Part 1: Comparative study</p> <p>Students at HL analyse and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artefacts from differing cultural contexts.</p> <ul style="list-style-type: none"> • HL students submit 10–15 screens which examine and compare at least three artworks, at least two of which need to be by different artists. The works selected for comparison and analysis should come from contrasting contexts (local, national, international and/or intercultural). • HL students submit 3–5 screens which analyse the extent to which their work and practices have been influenced by the art and artists examined. • HL students submit a list of sources used <p>Part 2: Process portfolio</p> <p>Students at HL submit carefully selected materials which evidence their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course.</p> <ul style="list-style-type: none"> • HL students submit 13–25 screens which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of artmaking activities. For HL students the submitted work must have been created in at least three art-making forms, selected from a minimum of two columns of the art-making forms table. 	<p>20%</p> <p>40%</p>
<p>Internal assessment</p> <p>This task is internally assessed by the teacher and externally moderated by the IB at the end of the course.</p> <p>Part 3: Exhibition</p> <p>Students at HL submit for assessment a selection of resolved artworks from their exhibition. The selected pieces should show evidence of their technical accomplishment during the visual arts course and an understanding of the use of materials, ideas and practices appropriate to visual communication.</p> <ul style="list-style-type: none"> • HL students submit a curatorial rationale that does not exceed 700 words. • HL students submit 8–11 artworks. • HL students submit exhibition text (stating the title, medium, size and intention) for each selected artwork. <p>HL students may submit two photographs of their overall exhibition. These exhibition photographs provide an understanding of the context of the exhibition and the size and scope of the works. While the photographs will not be used to assess individual artworks, they may give the moderator insight into how a candidate has considered the overall experience of the viewer in their exhibition.</p>	<p>40%</p>

External assessment criteria—SL and HL

PART 1: Comparative study %20

PART 1: Comparative study		Marks	Total
A	Analysis of formal qualities	6	30
B	Interpretation of function and purpose	6	
C	Evaluation of cultural significance	6	
D	Making comparisons and connections	6	
E	Presentation and subject specific language	6	
F (HL only)	Making connections to own art-making	12	42

Part 2: Process portfolio %40

Part 2: Process portfolio		SL Marks	SL Total	HL Marks	HL Total
A	Skills, techniques and processes	12	34		34
B	Critical investigation	6			
C	Communication of ideas and intentions	6			
D	Reviewing, refining and reflecting	6			
E	Presentation and subject specific language	4			

Internal assessment details—SL and HL

Part 3: Exhibition %40

Part 2: Process portfolio		SL Marks	SL Total	HL Marks	HL Total
A	Selection and application of materials	9	30	9	30
B	Technical skills	9		9	
C	Realization of function, meaning and purpose	9		9	
D	Curatorial practice	3		3	

Visual Arts and The Extended Essay

Writing an extended essay in visual arts provides students with an opportunity to undertake independent research into a topic of special interest. Students are encouraged to apply a range of skills in order to develop and explore a focused research question appropriate to visual arts in an imaginative and critical way, and to test and validate their research by considering its effect on the particular visual arts area.

The outcome of the research should be a coherent and structured piece of writing (with appropriate visuals) that effectively addresses a particular issue or research question, appropriate to the visual arts (broadly defined to include architecture, design and contemporary forms of visual culture). The research may be generated or inspired by the student's direct experience of artwork, craftwork or design, or interest in the work of a particular artist, style or period. This might be related to the student's own culture or another culture. Personal contact with artists, curators and so on is strongly encouraged, as is the use of local and other primary sources.

Examples of suitable extended essays in visual arts include the following titles:

- A critical evaluation of the ways in which Wassily Kandisky used colour
- An analysis of the extent to which African influences are evident in the work of Henry Moore (b.1898)
- An analysis of the term “apartment art” examined through the work of Xiao Lu.

Visual Arts and CAS

Studying visual arts provides excellent opportunities for students to make links with their CAS activities. The practical and experiential nature of the subject combines effectively with a range of CAS activities that complement and counterbalance the academic rigour of the Diploma Programme. The challenge and enjoyment of CAS activities can often have a profound effect on visual arts students, who might choose to engage with CAS in the following ways.

Participation in a range of creative activities within the school, such as art projects for school productions, designing publications and promotional materials, and exhibiting at showcase events—there is great scope for students to extend their creative thinking through participation in the planning, development and presentation of a wide range of school-based arts activities and events involving different audiences.

Participation in a range of artistic activities, workshops and exhibitions in collaboration with others outside of the school context—these might include designing projects with organizations in the local community or creating artworks with other local schools targeted at a specific audience with specific needs.

It is important to note that CAS must be distinct from, and may not be included or used in, any aspect of the student's course requirements for any subject.

Visual Arts and TOK

The TOK course requires students to reflect on the nature of knowledge and on how we know what we claim to know. The course identifies eight ways of knowing: reason, emotion, language, sense perception, intuition, imagination, faith and memory. Students explore these means of producing knowledge within the context of various areas of knowledge: the natural sciences, the social sciences, the arts, ethics, history, mathematics, religious knowledge systems and indigenous knowledge systems. The course also requires students to make comparisons between the different areas of knowledge, reflecting on how knowledge is arrived at in the various disciplines, what the disciplines have in common and the differences between them.

Students of the arts subjects study the various artistic ways through which knowledge, skills and attitudes from different cultural contexts are developed and transmitted. These subjects 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 the arts subjects have the opportunity to analyse artistic 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.

The arts subjects complement the 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 with an artistic bias, students can gain an understanding of the interdependent nature of knowledge through which they are encouraged to become, “active, compassionate and lifelong learners who understand that other people, with their differences, can also be right” (IB mission statement).

Questions related to TOK that a visual arts student might consider include the following:

- To what extent is artistic knowledge something which cannot be expressed in any other way?
- Are ways of knowing employed in radically different ways in the arts than in other areas of knowledge?
- To what extent does imagination play a special role in the visual arts?
- What moral responsibilities do artists have?
- How can the subjective viewpoint of an individual contribute to knowledge in the arts?
- What are the standards by which we judge artworks?
- Why might we be more concerned with process rather than product in the search for knowledge?
- Do the arts have a social function?
- To what extent is truth different in the arts, mathematics and ethics?

Visual Arts and International-Mindedness

International-mindedness represents an openness and curiosity about the world and its people. It begins with students understanding themselves in order to effectively connect with others. The arts provide a unique opportunity for students to recognize the dynamic cultural influences around them. The IB Diploma Programme visual arts course gives students the opportunity to study a wide variety of visual arts disciplines and forms. Students are expected to explore and engage with art from a variety of contexts. Through making, investigating and critically analysing and appreciating differing art forms, students deepen their understanding of the visual arts, as well as their knowledge, understanding and experience of the visual arts within the global community. They become more informed and reflective, and develop their abilities to become enriched practitioners, communicators and visual thinkers. They learn to acknowledge the aspects that appear in all art forms and art cultures, and also to recognize the unique ways in which particular cultures express and represent their values and identity visually.

Visual Arts and Academic Honesty

Assessment components across the arts vary considerably, from oral presentations to formal written work, from the presentation of finished works to the collection of ideas and stimuli that inspire the creative process. Although guidelines for maintaining academic honesty are consistent for all subjects and components across the Diploma Programme, the variety and richness of tasks in the arts means that each component raises its own challenges for maintaining academic honesty.

Referencing sources

If a candidate uses content from any source, including the internet, these sources must be acknowledged consistently in accordance with the school's academic honesty policy. These should be recorded in a style that clearly identifies exactly what in the student's work has been taken from another source and its origin. When a student is aware that another person's work, ideas or images have influenced their own but it has not been referred to directly in their work, the source must be included as a bibliography reference in the student's work. This is particularly relevant to the arts where the creative process will be the result of a contrasting range of stimuli, influences and sources of inspiration.

Meeting formal requirements

Most of the assessment tasks in the arts are completed as coursework, and as such have strict conditions under which student work must be completed, presented and, in the case of internally assessed work, assessed. There are formal requirements that must be followed to ensure that the work received by examiners and moderators is consistent and can be assessed against the marking criteria. Since these conditions and formal requirements are designed to ensure that each candidate is given an equal opportunity to

demonstrate achievement, failure to follow them is a form of academic misconduct as it can lead to candidates having an unfair advantage.

Submitting exhibition works

Please note that any work selected for final assessment in the visual arts course must have been made or constructed by the student. For example, a piece of clothing designed as part of a student's study of fashion or a piece of jewelry cannot be presented for assessment in realized form if the student did not create it themselves. The same principle must be applied to the use of additional elements used to create an atmosphere or a specific experience for an audience (even though any audio component will not be assessed in this visual course). If the student uses music or sound effects, for instance, they must be copyright free with appropriate citations provided or have been created by the student. Where the student has not created the realized piece themselves, they would still be able to submit the design of the piece as an artwork for assessment in the exhibition, but the realized piece cannot be included. Where a student has taken found objects and created a new artwork with those found objects, the resulting artwork would be considered as a piece constructed by the student.

When submitting artworks for assessment, students are required to include exhibition text for each selected piece. The exhibition text outlines the title, medium, size and intention of each piece. Students should identify if objects are self-made, found or purchased under the "medium" section when compiling exhibition text.

Course Material Required

- Oils
- Acrylic paint
- Pastel
- Dry paint
- Watercolor
- Clay
- Ceramic
- Printing ink
- Drawing pencil
- Drawing paper
- Canvases
- Books for the journey
- and various art supplies..

Facilities and Equipment

- Studio Classrooms & One Computer Lab (Ceramics room, Graphic Design room, Painting/Printmaking studio, Sculpture studio)
- All rooms are equipped with sinks (except computer lab)
- All rooms are stocked with the appropriate supplies and materials needed for students to explore within the media
- Laser Printer
- Printing Press
- Kiln
- Glass Fusion Kiln
- Painting easels

Resources

EXISTING TEXTS IN SCHOOL LIBRARY

50 artists : you should know Thomas Köster 750/KÖS 2011
The daily book of art : 365 readings that teach, inspire & Colin Gilbert 700/GIL 2009
Persepolis Marjane Satrapi 741.5/SAT 2003
A New History of Italian Renaissance Art Stephen J. Campbell Art and Illusion E. H. Gombrich
Artists Workbook : The Practical Guide... Barrington Barber
Auguste Rodin Jane Mayo Roos
Caravaggio : Masters of Art Stefano Zuffi
Color and Design Marilyn DeLong
Degas and the Nude Edgar Degas
Durer Jeffrey Chipps Smith
From El Greco to Goya : Painting in Spain... Janis A. Tomlinson
Giacometti : Master Artists Yves Bonnefoy
Great Paintings Darling Kindersly
Illustrators : Issue 2 David Ashford
Jan Vermeer Brad Finger
Mammoth Book Of Street Art: An Insider's... Jake
Michelangelo : The Artist, the Man... William E. Wallace
Paul Cezanne Carelyn Lanchner
Picasso and Truth : From Cubism to Guernica T. J. Clark
Renaissance in Rome Loren Patridge
Rodin And Eros Pascal Bonafoux
Rubens Unveiled : Notes on the Masters... Nice Van Hout
The Story of Art E.H. Gombrich
Van Gogh to Kandinsky : Symbolist Landscape... Richard Thomson
Vincent's Trees : Paintings and Drawings... Ralph Skea
What Are You Looking At? : 150 Years Will Gompertz

Periodicals:

Art Review
Bosphorus Sanat Gazetesi
Aesthetica
Educational Leadership

Community and State Arts Organizations and Institutions

Istanbul Modern, Pera Museum, Sakıp Sabancı Museum, İstanbul Archaeological Museum, SALT Galata, building works by Mimar Sinan and his near contemporaries, Art Nouveau and other notable 19th C buildings in Istanbul, Visits to a number of newly completed buildings, Tophane contemporary art spaces, Project 4L collection, Attaturk Aboreteum, IMOGA graphic design museum for printmaking workshops. Isik University Visual Arts Faculty

The Tate Gallery
<http://www.tate.org.uk/visit/tate-modern>

The Tate Glossary 'Art Terms Tate'
<http://www.tate.org.uk/art/art-terms>

The Metropolitan Museum
<http://www.metmuseum.org/>

The MET Heilbrunn Timeline of Art History.
<https://www.metmuseum.org/toah/>

The Getty Museum on Line
http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html
<https://www.google.com/culturalinstitute/home?view=grid>

ARARTE Conference (Asian Art Teaching Resource): <http://ararte.ning.com/>

Art21 (Contemporary Art Resource):
<http://www.pbs.org/art21/artists>

For UK Art reviews and related blogs: The On line Guardian Newspaper > Culture for
<http://www.guardian.co.uk/culture/uk-edition>

For World News and Culture try:
Vice <https://news.vice.com/>

Google Cultural Institute
<https://www.google.com/culturalinstitute/project/art-project>

Subscription Websites: Encyclopedia Britannica for School (Subscription includes Britannica Image Quest)
<http://www.britannica.co.uk/ebproducts/BOLSchool.asp>

Oxford Art Online
http://www.oxfordartonline.com/public/book/oao_gao
EBSCO (Good for EE research)

"Electronic Journals Service (EJS) is your gateway to thousands of e-journals containing millions of articles from hundreds of different publishers, all at one web site."
<http://web.ebscohost.com/ehost/search/selectdb?sid=0c2a554c-368f-4511-a2e8-efb059774720%40sessionmgr113&vid=1&hid=118>

Use Wikispace to assemble electronic folios?and to share work:
<http://www.wikispaces.com/>

You might want to use ISSU to prepare electronic presentation
<http://issuu.com/about>

Screen Castomatic (For video/slide presentation):
<http://www.screencast-o-matic.com/>

Voice Thread (For annotating and adding audio and sharing
etc) <https://voicethread.com/>

Flip Board (To create resource magazines for projects/students):
<https://flipboard.com/>

Behance (Create Online Portfolios):
<http://www.behance.net/>

Useful Reading

Barthes, R. (1980). *Camera Lucida*. Paris: Vintage.
Bell, J. (2007). *Mirror of the World*. London: Thames and Hudson.
Bell, J. (2007). *What is Painting? Representation and Modern Art*. London: Thames and Hudson.
Berger, J. (1972). *Ways of Seeing*. London: BBC/Harmondsworth: Penguin.
Gage, J. (193). *Colour and Culture*. London: Thames and Hudson.
Gage, J. (2000). *Colour and Meaning*. Berkeley: University of California Press.
H, F. H. (1984). *A World History of Art*. London: Lawrence King.
Hughes, R. (1991). *The Shock of the New*. London: Thames and Hudson.
Itten. (1970). *The Elements of Colour*. Ravensburg.: John Wiley and Sons Inc.
Kemp, M. (2000). *Visualizations: The Nature Book of Art and Science*. Oxford: UNiversity Press.
Lynton N. (1980). *The story of Art*. London: Phaidon.
Parker, R. (1984). *The subversive Stitch*. London: The Women's Press.
Putman, J. (2009). *Art and Artefact: THE Museum as medium*. London: Thames and Hudson.
Sontag, S. (1978). *On Photography*. London: Allen.
Thames & Hudson. (2015). *The Thames and Hudson Introduction to Art*. New York: Thames and Hudson.

Responsible Teacher

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