

Unit Title: Workshop carousel - techniques, processes, skills

What content?

The International Baccalaureate Diploma Programme (IBDP) Visual Arts is a comprehensive course offered as part of the IB curriculum. It is designed to provide students with rigorous and in-depth study of visual arts, encompassing a wide range of artistic practices and concepts.

Development of artistic skills and techniques:

Students engage in the development of their artistic skills across various mediums and techniques. They explore drawing, painting, sculptures, printmaking, digital art, installation, mixed media and other art forms.

Exploration of artistic ideas and concepts:

The course encourages students to explore and develop their own artistic ideas, themes and concepts. They are expected to demonstrate a deep understanding of cultural and historical contexts, as well as contemporary practices within the visual arts.

Critical investigation and analysis:

Students critically analyse artworks, artistic movements, and cultural contexts. They learn to articulate their understanding of artworks, explore different perspectives, and engage in meaningful discussions about artistic concepts.

Creation and presentation of artworks:

Students create a body of artwork, that demonstrates their technical proficiency, creativity, and conceptual understanding. These artworks are presented in a final exhibition that showcases their artistic journey and development over the course.

Reflective practice and documentation:

A crucial aspect of the IBDP Visual Arts course involves students maintain a visual arts journal or workbook. This journal serves as a record of their artistic processes, documenting their ideas, inspirations, reflections and the development of their artworks.

Assessment:

Assessment in IBDP Visual Arts is based on criteria that evaluates students' technical skills, artistic exploration, critical thinking and their ability to articulate ideas. Students are assessed on their studio work, the exhibition of their artworks, the process portfolio (which include the visual arts journal), and a final exhibition commentary.

The IBDP Visual Arts course aims to foster creativity, critical thinking, cultural understanding, and deep appreciation of the visual arts. It encourages students to develop as artists and thinkers while providing a structured framework for the exploration and creation of art.

Why teach this? What is the rationale?

Students will embark on a range of workshops that will showcase the diverse possibilities of Visual Arts this is an excellent way to inspire and build on skills, techniques, and processes of what the subject has to offer.

This unit will lead to and equip students for the Process Portfolio component- which is runs through year 1 and year 2 of the program and is worth 40% of the overall grade.

How will you do it? (The learner attribute will influence the how)

E1	Focus Learner Attribute	Sequence of learning (to include skills / concepts where relevant)	HWK (if applicable)						
	Principled	<p>Setting expectations Students will be introduced to the Visual Arts Department:</p> <ul style="list-style-type: none"> • Art and Design • Textiles Design • Photography <p>• Students will know how to work within the culture of the department and know where to find resources when needed.</p> <p>• Students will learn about the IBDP VISUAL ARTS Criteria (x3 components) and how to navigate this for success.</p> <p>• Differences between IGCSE and IBDP – interconnectedness of knowledge.</p> <p>Encourage experimentation with different techniques Introduce students to a variety of art making forms in workshop style sessions.</p> <p>Encourage independent exploration Use prescriptive assignments to establish a foundation at the beginning of the course, but gradually allow students to explore their own artistic interests and styles.</p> <ul style="list-style-type: none"> • Meet required number of media and forms see Art form making table minimum 2 for SL and 3 for HL • Sustained experimentation in these chosen forms • Skilful manipulation of materials • Selection of materials/media that are consistent with intentions (choosing the right medium for the content). <table border="1" data-bbox="321 1339 1040 1892"> <thead> <tr> <th data-bbox="321 1339 542 1381">Two-dimensional forms</th> <th data-bbox="547 1339 802 1381">Three-dimensional forms</th> <th data-bbox="807 1339 1040 1381">Lens-based, electronic and screen-based forms</th> </tr> </thead> <tbody> <tr> <td data-bbox="321 1388 542 1885"> <ul style="list-style-type: none"> • Drawing: such as charcoal, pencil, ink, collage • Painting: such as acrylic, oil, watercolour, murals • Printmaking: such as relief, intaglio, planographic, chine collé • Graphics: such as illustration and design, graphic novel, storyboard </td> <td data-bbox="547 1388 802 1885"> <ul style="list-style-type: none"> • Carved sculpture: such as carved wood, stone, block • Modelled sculpture: such as wax, polymer clays • Constructed sculpture: such as assemblage, bricolage, wood, plastic, paper, glass • Cast sculpture: such as plaster, wax, bronze, paper, plastic, glass • Ceramics: such as hand-built forms, thrown vessels, mould-made objects • Designed objects: such as fashion, architectural models, interior design, jewelry • Site specific/ephemeral: such as land art, installation, performance art • Textiles: such as fibre, weaving, constructed textiles </td> <td data-bbox="807 1388 1040 1885"> <ul style="list-style-type: none"> • Time-based and sequential art: such as stop-motion, digital animation, video art • Lens media: such as analogue (wet) photography, digital photography, montage • Lens-less media: such as photogram/rayograph, scenography, pinhole photography, cyanotype, salted paper • Digital/screen based: such as vector graphics, software developed painting, design and illustration </td> </tr> </tbody> </table>	Two-dimensional forms	Three-dimensional forms	Lens-based, electronic and screen-based forms	<ul style="list-style-type: none"> • Drawing: such as charcoal, pencil, ink, collage • Painting: such as acrylic, oil, watercolour, murals • Printmaking: such as relief, intaglio, planographic, chine collé • Graphics: such as illustration and design, graphic novel, storyboard 	<ul style="list-style-type: none"> • Carved sculpture: such as carved wood, stone, block • Modelled sculpture: such as wax, polymer clays • Constructed sculpture: such as assemblage, bricolage, wood, plastic, paper, glass • Cast sculpture: such as plaster, wax, bronze, paper, plastic, glass • Ceramics: such as hand-built forms, thrown vessels, mould-made objects • Designed objects: such as fashion, architectural models, interior design, jewelry • Site specific/ephemeral: such as land art, installation, performance art • Textiles: such as fibre, weaving, constructed textiles 	<ul style="list-style-type: none"> • Time-based and sequential art: such as stop-motion, digital animation, video art • Lens media: such as analogue (wet) photography, digital photography, montage • Lens-less media: such as photogram/rayograph, scenography, pinhole photography, cyanotype, salted paper • Digital/screen based: such as vector graphics, software developed painting, design and illustration 	Students will be required to attend intervention sessions in line with department policy. Students will have bespoke homework tasks recorded on GO4S which will be designed to fulfil criteria A & criteria D and their progress in the project.
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Risk taking	<p><u>TEXTILES FOUNDATION SKILLS</u></p> <ul style="list-style-type: none"> • Identify H&S in the Textiles studio <p>Students will learn the functions/features/setting up of the Bernina B335</p> <p>Students practice manoeuvres</p> <ul style="list-style-type: none"> • Needle stop up/down button • Straight lines • Pivoting and turning corners • Curved lines • Circles • Zig Zag • Shapes <p>Threading up</p> <ul style="list-style-type: none"> • Wind your bobbin • Thread your sewing machine <p>Purposeful tutorials:</p> <p>https://www.bernina.com/en-US/Machines-US/Series-Overview/NEW-BERNINA-3-Series/BERNINA-335</p> <p>Non-Machine techniques</p> <ul style="list-style-type: none"> • Students will learn some of the basic hand embroidery techniques. 	
<p>Intended outcomes and/or Assessment? Intended outcomes and/or Assessment?</p> <ul style="list-style-type: none"> • H&S • Labelled diagram of the sewing machine • A series of X6 A4 sewing machine manoeuvre • Driving test complete – (overall assessment of students’ co-ordination and use of the sewing machine). • A series of X2 A4 hand embroidery techniques • All work will be marked against the IBDP rubric • Weekly verbal 1:1 feedback • Individual tutorials 		

E2	Focus Learner Attribute	Sequence of learning (to include skills / concepts where relevant)	HWK (if applicable)
	<p>Risk taking</p> <p>Thinker</p>	<p><u>FUSING PLASTICS</u></p> <p>Begin by discussing the environmental impact of plastic waste and the importance of recycling.</p> <p>Discuss the characteristics and applications of these textiles, including their durability, versatility, and potential for use in fashion, accessories, or home furnishings.</p> <p>Exploring Plastic Recycling Techniques:</p> <p>Explain the different techniques used to transform recycled plastic into textiles, such as melting, extrusion, spinning or weaving.</p> <p>Fusing</p> <ul style="list-style-type: none"> • Mould, stretch, manipulate and melt • Melt, trap and collage images/text/thread Teacher video demonstration https://web.microsoftstream.com/video/1bf3f997-dc95-4d90-aca4-550fb597e4f2 • Show examples of fashion outcomes that effectively depict plastic, fashion designer(s) – Deborah Milner, Sharon Porteous, Khalil Chishtee, Kirsty Whitlock • Students will develop critical thinking and analytical skills • Exceptional analysis and connections to the designer/garment • Cell fabric Video demonstration https://www.youtube.com/watch?v=ig3X62zDmUg 	<p>Students will be required to attend intervention sessions in line with department policy. Students will have bespoke homework tasks recorded on GO4S which will be designed to fulfil criteria A & criteria D and their progress in the project.</p>
<p>Intended outcomes and/or Assessment?</p> <ul style="list-style-type: none"> • X1 Fused plastic - melting, molded outcome • X1 Fused plastic - trapping/collage/threads outcome • X1 Cell fabric outcome • Journal work process/analysis/connections to fashion designer(s) – Deborah Milner, Sharon Porteous, Khalil Chishtee, Kirsty Whitlock • All work will be marked against the IBDP rubric • Weekly verbal 1:1 feedback • Individual tutorials 			

E3	Focus Learner Attribute	Sequence of learning (to include skills / concepts where relevant)	HWK (if applicable)
	<p>Thinker</p> <p>Risk Taking</p>	<p><u>FREE HAND MACHINE EMBROIDERY</u></p> <p>Introducing students to freehand machine embroidery, providing them with a platform to explore their creativity. This technique encourages artistic expression, experimentation and the development of personal style, empowering students to explore the potential of the sewing machine as creative tool.</p> <p>Materials and Equipment:</p> <p>Familiarise students with the necessary materials and equipment for freehand machine embroidery.</p> <p>Discuss the importance of using an appropriate sewing machine for freehand machine with a drop feed and suitable thread.</p> <p>Setting up the Sewing Machine:</p> <p>Demonstrate how to set up the sewing machine for freehand embroidery, including attaching the appropriate foot and adjusting the tension.</p> <p>Guide students on selecting appropriate stitches, such as straight stitch, zigzag stitch, and adjusting stitch length and width.</p> <p>Skill development:</p> <p>Guide them in controlling the machine, moving the fabric smoothly and experimenting with different speeds and pressure.</p> <p>Creating artwork:</p> <p>Encourage students to explore layering, mixing thread colours and incorporating other materials such as, paper, beads, or fabric scraps for added texture.</p> <ul style="list-style-type: none"> • Show examples of fashion outcomes that effectively depict freehand machine embroidery, fashion designer(s) - Karen Ruane, Maryam Ashkanian • Students will develop critical thinking and analytical skills • Exceptional analysis and connections to the designer/garment <p>Dissolvable fabric</p> <p>Dissolvable fabric, also known as water-soluble stabilizer, allowing students to create intricate designs and textures that disappear when submerged in water.</p> <p>Embroidery Process:</p> <p>Instruct students to secure the dissolvable fabric onto the base fabric using the embroidery hoop.</p> <p>Guide them in carefully stitching their design onto the dissolvable fabric, following their sketched guidelines.</p> <p>Remind Students to keep their stitches close together and secure to ensure design remains intact during the dissolving process.</p>	<p>Students will be required to attend intervention sessions in line with department policy.</p> <p>Students will have bespoke homework tasks recorded on GO4S which will be designed to fulfil criteria A & criteria D and their progress in the project.</p>
<p>Intended outcomes and/or Assessment?</p> <ul style="list-style-type: none"> • X1 A4 fabric freehand machine stitch mark making • X1 A4 fabric freehand machine stitch outcome • X1 A4 artist transcription (paper freehand stitch) - Karen Ruane • X1 A4 dissolvable fabric freehand machine stitch outcome 			

<ul style="list-style-type: none"> • Journal work process/analysis/connections - Karen Ruane, Maryam Ashkanian • All work will be marked against the IBDP rubric • Weekly verbal 1:1 feedback • Individual tutorials 	
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E4	Focus Learner Attribute	Sequence of learning (to include skills / concepts where relevant)	HWK (if applicable)
	Thinker Risk- taker	<p><u>PRINT MAKING</u></p> <p>Throughout the printmaking process, emphasising the importance of planning, developing ideas and refining techniques. Encouraging students to experiment, take risks and critique. By exploring various print making techniques, students can develop their artistic skills, expand on their creative horizons, and engage with the rich history and possibilities of print making as a vibrant art form.</p> <ul style="list-style-type: none"> • Mono printing http://www.lindagermain.com/2018/06/what-is-a-trace-monoprint-video/ • Frottage Artist(s) - Do Ho Suh https://art21.org/watch/extended-play/do-ho-suh-rubbing-loving-short/ • Lino printing Artist(s) - Elizabeth Catlett, M.C Escher, Pablo Picasso <p>The idea of working with varied thicknesses of line through carving, positive and negative areas to create print.</p>	<p>Students will be required to attend intervention sessions in line with department policy. Students will have bespoke homework tasks recorded on GO4S which will be designed to fulfil criteria A & criteria D and their progress in the project.</p>
<p>Intended outcomes and/or Assessment?</p> <ul style="list-style-type: none"> • X1 A4 mono print outcome • X6 A5 series of frottage investigations - Artist analysis - Do Ho Suh • X1 A6 lino carving experiments • X1 A5 lino print outcome • All work will be marked against the IBDP rubric • Weekly verbal 1:1 feedback • Individual tutorials 			

E5	Focus Learner Attribute	Sequence of learning (to include skills / concepts where relevant)	HWK (if applicable)
	<p>Open-minded</p> <p>Risk Taking</p>	<p><u>RESPONDING TO CRITICAL SOURCES</u></p> <p>Analysing Ian Murphy's Artwork: Engage students in a discussion about specific artworks by Ian Murphy. Encourage students to Analyse and interpret the elements and techniques in his work. Students to collaborate and discuss any vocabulary or statements that come to mind about the style, techniques, mark making, mood or atmosphere.</p> <ul style="list-style-type: none"> • Create a journal page and critically investigate the Artist Ian Murphy • Students will develop critical thinking and analytical skills <p>TACTILE SURFACES: Creative use of media to make students work engaging/adding interest.</p> <p>Students to create surfaces in preparation for the visiting artist full day workshop:</p> <ul style="list-style-type: none"> • Tissue & Acrylic https://www.youtube.com/watch?v=tcxH1swyeVo&t=27s watch video from 2mins & 2secs • Brown paper, newspaper & tissue Teacher video demonstration https://web.microsoftstream.com/video/c8b2168e-c623-4a44-8f9c-7b1bd4d544ef • Tissue on cartridge • Tissue, ink & bleach Teacher video demonstration https://web.microsoftstream.com/video/c1c932bf-97cd-4307-8ef2-bac8f45258d9 <p>Having the opportunity to work alongside British Artist Ian Murphy in a full-day workshop, an incredible learning experience for students.</p> <p>Technique and Process Demonstration:</p> <ul style="list-style-type: none"> • Ian Murphy will demonstrate his techniques and process firsthand, showcasing his unique approach to capturing urban landscapes and architectural scenes. • Students will observe his brush work, colour mixing, layering and other technical aspects of his artistic practice. • Through live demonstrations, they can gain insights into his decision-making process and how he translates his observations to large-scale pieces. <p>Hands-on Guidance and feedback:</p> <ul style="list-style-type: none"> • As students work alongside Ian Murphy, they will receive direct guidance and feedback on their own artwork. • He will provide personalised advice on composition, perspective, colour choices, and capturing architectural details. <p>Observational learning:</p>	<p>Students will be required to attend intervention sessions in line with department policy. Students will have bespoke homework tasks recorded on G4S which will be designed to fulfil all AOs and their progress in the project.</p>

		<p>This observational learning experience will inspire students to think critically, develop their own artist voice, and apply similar approaches to their future artworks.</p> <p>Increased Confidence and Artistic Growth: Working alongside a renowned artist will boost students' confidence in their artistic abilities.</p>	
<p>Intended outcomes and/or Assessment?</p> <ul style="list-style-type: none">• X4 A2 tactile surfaces• Journal page artist analysis - Ian Murphy• Outcomes working in the style of the artist, graphite & pen• All work will be marked against the IBDP rubric• Weekly verbal 1:1 feedback• Individual tutorials			