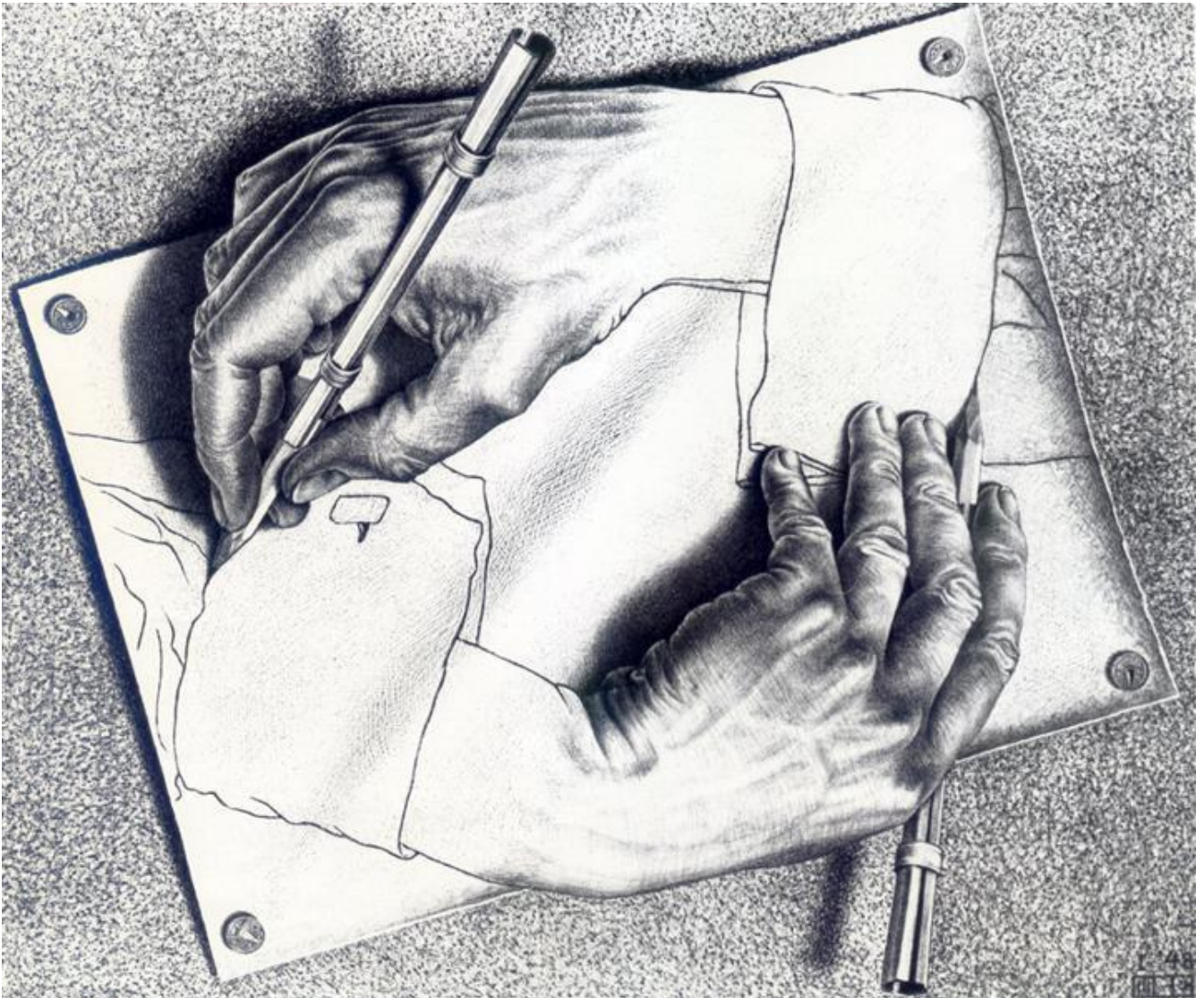


Campion School IB Visual Arts



**Handbook for Pupils
2023-2024**

1: Aims

The aims of the Visual Arts course at HL and SL are to enable students to:

- investigate past, present and emerging forms of visual arts and engage in producing, appreciating and evaluating these
- develop an understanding of visual arts from a local, national and international perspective
- build confidence in responding visually and creatively to personal and cultural experiences
- develop skills in, and sensitivity to, the creation of works that reflect active and individual involvement
- take responsibility for the direction of their learning through the acquisition of effective working practices.

2: Assessment Objectives

Having followed the Visual Arts course at HL and SL, students will be expected to:

- respond to and analyse critically and contextually the function, meaning and artistic qualities of past, present and emerging art, using the specialist vocabulary of visual arts
- develop and present independent ideas and practice, and explain the connections between these and the works of others
- explore and develop ideas and techniques for studio work through integrated contextual study and first-hand observations
- develop and maintain a close relationship between investigation and a purposeful, creative process in studio work
- produce personally relevant works of art that reveal evidence of exploration of ideas that reflect cultural and historical awareness
- develop and demonstrate technical competence and artistic qualities that challenge and extend personal boundaries and technical competence and self-direction.

3: Looking at the wider picture

The IB Visual Arts course may be followed by anyone who wishes to:

- grasp an understanding of the subject
- continue Visual Arts at art school
- pursue any art-based career such as Architecture, industrial/product/game design, etc.

Career:

- If a pupil wishes to follow a career in Art and/or Design, they should choose IB Visual Arts at **Higher Level**.
- If a student wishes to follow a career in Architecture, industrial/product design, etc, they are advised to choose Visual Arts, but they may take it at **Standard Level**.

Students must realise that although aspects of Design will be covered on the IB course, an **art-based** portfolio is required at this level. Subjects include landscapes, figure studies, portraits, the natural and man-made environment, theme work, artifacts, abstract notions or feelings, personal experiences, or visual ideas inspired by literary sources and other disciplines. Methods employed include drawing of all kinds, all graphic media, digital media, painting and related media, mixed media, linoleum printing, batik, fabric painting, ceramics and sculpture.

Prospective Architecture students need to produce a portfolio that consists of diverse work.

A general art-based portfolio is required for entrance onto:

- any Art and Design Foundation course
- any Architectural course

In addition, Journals (sketchbooks) are an integral part of the portfolio. They show evidence of contextual, historical and visual research as well as critical and independent thinking.

A Portfolio will comprise of **all** the work produced during the IB course.

IGCSE Design coursework should be included.

4: Basic Requirements

Students who elect to study IB Visual Arts are expected to have these basic requirements to start the course:

- Commitment
- Motivation
- Persistence
- Interest
- Preferably a pass at IGCSE Art and/or Design
- The ability to find both written and visual information from books, magazines and from the internet.
- Computer skills
- The ability to scan and print colour visuals.
- The willingness to visit galleries and museums ‘independently’ and on a regular basis.
- To have a satisfactory standard of written English.

The course will stimulate, encourage and develop:

- Multicultural awareness
- Observational skills
- Decision making
- Organisational skills
- Problem-solving abilities
- Independent thinking
- Critical thinking
- Self understanding
- Insight and Enquiry
- Discrimination
- Appreciation

5: Syllabus areas

During the IB course you will produce:

Part 1: Comparative Study

Weighing 20%

You are required to analyse and compare artworks, objects or artifacts by different artists. This independent critical and contextual investigation should explore artworks, objects and artifacts from differing cultural contexts.

Part 2: Process Portfolio (Journal-A3)

Weighing 40%

Pupils at SL and HL submit carefully selected materials which demonstrate their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course. The work, which is extracted from your **journals (sketchbooks)** should have led to the creation of both resolved and unresolved works. The selected process portfolio work 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.

Art-making forms: Drawing, painting, collages, printmaking, ceramics, sculptures, design work, digital photography, textiles, mixed media. Your Studio Work must show your personal interests and artistic skills through a range of different media and techniques.

Part 3: Exhibition

Weighing 40%

Pupils at SL and HL submit for assessment a selection of resolved artworks for their exhibition. The selected pieces should show evidence of your technical accomplishment during the visual arts course and an understanding of the use of materials, ideas and practices to realise your intentions. Pupils also evidence the decision-making process which underpins the selection of this connected and cohesive body of work for audience in the form of a curatorial rationale.

Each piece of work must be supported by a written 'exhibition text' outlining the title, medium, size of the artwork as well as the concept, meaning and significance of the piece.

6: Quantity & overall assessment

Assessment			SL	HL
Part 1	Comparative study Pupils analyse and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artifacts from differing cultural contexts.	External	20%	20%

Assessment			SL	HL
Part 2	Process portfolio Pupils submit carefully selected materials which evidence their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course.	External	40%	40%
	At SL: 9-18 screens. The submitted work should be in at least two different art-making forms.	At HL: 13-25 screens. The submitted work should be in at least three different art-making forms.		

Assessment			SL	HL
Part 3	Exhibition Pupils must submit a selection of resolved artworks from their exhibition. The selected pieces should show evidence of their technical accomplishments during the visual arts course and an understanding of the use of materials, ideas and practices appropriate to visual communication.	Internal	40%	40%
	At SL: 4-7 pieces with exhibition text for each. A curatorial rationale (400 words maximum).	At HL: 8-11 pieces with exhibition text for each. A curatorial rationale (700 words maximum).		

7: Practice

	Visual arts in context: Artists and why they make art	Visual arts methods: Ways of making artwork	Communicating visual arts: Ways of presenting art
Theoretical practice	Examine and compare the work of artists from different times, places and cultures, using a range of critical methodologies. Consider the cultural contexts (historical, geographical, political, social and technological factors) influencing their own work and the work of others.	Look at different techniques for making art. Investigate and compare how and why different techniques have evolved and the processes involved.	Explore ways of communicating through visual and written means. Make artistic choices about how to most effectively communicate knowledge and understanding.
Art-making practice	Make art through a process of investigation, thinking critically and experimenting with techniques. Apply identified techniques to their own developing work.	Experiment with diverse media and explore techniques for making art. Develop concepts through processes that are informed by skills, techniques and media.	Produce a body of artwork through a process of reflection and evaluation showing synthesis of skill, media and concept.
Curatorial practice	Develop an informed response to work and exhibitions they have seen and experienced. Begin to formulate personal intentions for creating and displaying their own artworks.	Evaluate how their ongoing work communicates meaning and purpose. Consider the nature of 'exhibition' and think about the process of selection and potential impact of their work on different audiences.	Select and present resolved works for exhibition. Explain the ways in which the works are connected. Discuss how artistic judgements impact the overall presentation.

8: Getting Started

Art Equipment

During the school day, you will be able to use the Art Studio facilities and equipment at any time. However, much of your work will also be done outside school, during the evenings, weekends, and holidays. For this reason, you must acquire a wide a range of art materials in order to help you develop and practice your skills in your own time.

1. A set of graphite drawing pencils: 2B, 3B, 4B, 5B, 6B.
2. A can of fixative, a pair of scissors and glue.
3. **Thin marker pens and ballpoint pens (biros):** black, blue and brown.
4. A white drawing eraser, a putty rubber and a sharpener.
5. A set of 24 **Aquarelle coloured pencils**.
6. A **Water Colour** set (paint box).
7. A set of **Tempera** or **Gouache paints**: main colours - White, Black, Carmine Red, Yellow, Naples Yellow, Ultramarine Blue, Cobalt Blue, Green, Yellow Ochre, Sienna, Violet. Extra colours are optional.
8. A set of **Acrylic paints**: white, black, light brown, dark brown, primary red, primary yellow, primary blue, yellow ochre, dark green, light green. Extra colours are optional.
9. A set of *water based Oil paints* (optional).
10. A set of 12 **Oil pastels**.
11. A set of 12 **Chalk pastels**.
12. **Black & brown ink** and a **Dipping pen**.
13. Soft round brushes (No. 2, 4, 6,).
14. Hard flat brushes (No. 2, 4, 6, 10).
15. **A3 spiral hardback sketchbooks (x2):** for example - **Daler Rowney, Ebony Hardback Spiral Sketchbook, White Paper, 160gms, 50 sheets, (Spiral/Portrait –Code 813 200 300)**
Otherwise, these sketchbooks can be purchased from school at the beginning of the academic year.
16. At least 4 different size **canvases**.
17. OPTIONAL: A **50 x 70 plastic box portfolio** to keep loose work in.
18. OPTIONAL: An **A2 plastic box portfolio** to carry art file, sketchbook and smaller size work to & from school.
19. A **folder for notes and handouts**.
20. Smartphone.
21. **Textbook:** see below

9: Collecting materials for making artwork

Collage and assemblage:

- **Paper** – bills, grocery lists, letters, stamped envelopes, greeting cards, photos, negatives, packets, labels, tissue paper, aluminum foil, sandpaper, corrugated cardboard, wallpaper samples, etc.
- **Natural forms** – driftwood, tree bark, leaves and seed pods, dried grasses, shells, feathers, stones, etc.
- **Fabrics** – dress or upholstery scraps, net stockings, lace, string vests, printed cotton, toweling, leather, hessian, transparent materials, nylon, rayons, satins, gold and silver lames, etc.
- **Found objects** – bottle caps, tins, buttons, pipe cleaner, nuts and bolts, pieces of glass, colourful beads, scraps of metal, costume jewelry, badges, small gift boxes, playing cards, toys, letters and numbers, etc.

Sculpture and construction:

- Soft wire, chicken wire, pieces of wood, wooden panels, metal sheets and rods, cardboard boxes, of all sizes, balsa wood. Recyclable material, any other found objects like rubber gloves, old sunglasses, knitting needles, mirrors, machine parts. Even old doors, window shutters and wooden chairs.

Keep in mind that you will be buying art supplies throughout this course as you discover new media and new ways of working.

Textbook: **ART – The Whole Story**

Stephen Farthing, Thames & Hudson

ISBN: 978-0-500-28895-5

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

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

- A large flat table surface and comfortable chair.
- A good source of natural light and/or a bright desk lamp (overhead lights tend to cast annoying shadows onto your work at night). You can even buy ‘daylight’ bulbs for desk lamps!
- A 20x30cm mirror, if you’re interested in producing self-portraits. A full-length mirror would be ideal for figure drawing.