

IB Art

Summer Work: The Process Portfolio

As rising Seniors, your summer work is to begin to put together your Process Portfolio that will be submitted to the IB examiners in April. My expectation is that at least 50% of the portfolio is completed.

If you plan to submit at the SL level, your Process Portfolio must be 9-18 screens.
For your summer work, I expect you to complete at least 8 screens.

If you plan to submit at the HL level, your Process Portfolio must be 13-25 screens.
For your summer work, I expect you to complete at least 10 screens.

To begin this task:

- 1) Read Chapter 4 in your IB Visual Arts Course Companion. This entire chapter is about the Process Portfolio and it will help you to answer questions you may have regarding this task. Read the entire chapter and highlight important information before beginning put your portfolio together.
- 2) Review the example Process Portfolios that I have uploaded to Google Classroom.
- 3) Review the rubric that the IB examiners will be using to grade your Process Portfolio. I have posted a copy to Google Class.

As you begin the portfolio, remember that the examiners are looking to see that you understand the creative process of being an artist.

You must document, by visual images and written word, your experimentation, exploration, manipulation, and refinement of **your technical and material practice** as an artist. You must also show the development of your ideas in your **conceptual practice** as an artist.

Technical and material practice = what materials have you experimented with, how have you used these materials, and what have you discovered about their expressive potential, and how have you used this expressive potential in your artwork?

Conceptual practice = what ideas/concepts have you been interested in exploring, which ones flourished and which ones didn't and WHY, how have your ideas changed throughout the practice, where has this lead you in your practice today?

Critical Investigation = Within both of these inquiries, you should also address the idea of research. What artists and art techniques have you researched? How has this influenced your ideas and how has this manifested itself in your artwork?

On the first day of class:

I expect this to be completed both in quantity and quality. Use the rubric to help you discern quality.

Post your completed assignment to the Google Classroom post "Summer Work" by **August 24**.

As the first assignment of the fall, you will be sharing and peer editing these in-process portfolios.

Students must ensure that their work makes effective use of appropriate subject-specific language.

Academic honesty

Every image used within the process portfolio must be appropriately referenced to acknowledge the title, artist, medium and date (where this information is known) and the source, following the protocol of the referencing style chosen by the school. Students must ensure their own original work is identified and acknowledged in the same way to ensure examiners are clear about the origins of the materials. When the student is aware that another person's work, ideas or images have influenced their conceptual or developmental work, the source must be cited at point of use and must also be included in a list of sources. Students should declare when an image in the final version of the work is also used in part 3: exhibition assessment task.



Art-making forms

For SL students the submitted work must be in at least **two** art-making forms, each from separate columns of the table below. 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 below. The examples given are for guidance only and are not intended to represent a definitive list.

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

Submitted work might well include experiments undertaken during (and reflections upon) taster sessions in particular media, demonstrations of techniques, workshops, master classes, guided experimentation and studio practice experienced as part of the core syllabus activities outlined above.

Formal requirements of the task—SL

- SL students submit 9–18 screens which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of art-making 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.

Formal requirements of the task—HL

- HL students submit 13–25 screens which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of art-making 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.

Submitting assessment work

The submitted screens may include resolved works that are also submitted for part 3: exhibition assessment task, but these must be clearly labelled to identify them as such.

The size and format of screens submitted for assessment is not prescribed. Submitted materials are assessed on screen and students must ensure that their work is clear and legible when presented in a digital, on-screen format. Students should not scan multiple pages of work from their journals and submit them as a single screen, for example, as overcrowded or illegible materials may result in examiners being unable to interpret and understand the intentions of the work.

The procedure for submitting work for assessment can be found in the *Handbook of procedures for the Diploma Programme*. Where submitted materials exceed the prescribed screen limits examiners are instructed to base their assessment solely on the materials that appear within the limits.

External assessment criteria—SL and HL

Part 2: Process portfolio**Summary**

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

Criteria**A. Skills, techniques and processes**

Using the required number of art-making forms from the art-making forms table, to what extent does the portfolio demonstrate:

- the student's sustained experimentation and manipulation of a range of skills, techniques and processes, showing the ability to select and use materials appropriate to their intentions?

Candidates who do not submit portfolios reflecting the minimum required number of media and forms will not be awarded a mark higher than 3 in this criterion.

Mark	Descriptor
0	The portfolio does not reach a standard identified by the descriptors below
1-3	The portfolio demonstrates <u>some experimentation and manipulation</u> of skills, techniques, processes and <u>selection of materials, which may not be appropriate or related to intentions.</u>
4-6	Working across at least the minimum required number of media and forms, the portfolio <u>demonstrates experimentation and manipulation</u> of some skills, techniques, processes and the appropriate selection of materials, which are <u>largely consistent with intentions.</u>
7-9	Working across at least the minimum required number of media and forms, the portfolio demonstrates <u>purposeful experimentation and manipulation</u> of a range of skills, techniques and processes. The selection of materials is <u>largely consistent with intentions.</u>
10-12	Working across at least the required minimum number of media and forms, the portfolio demonstrates <u>assured and sustained experimentation and manipulation</u> of a range of skills, techniques and processes, and a <u>highly appropriate selection of materials, consistent with intentions.</u>

B. Critical investigation

To what extent does the portfolio demonstrate:

- the student's critical investigation of artists, artworks and artistic genres, communicating a growing awareness of how this investigation influences and impacts upon their own developing art-making practices and intentions?

Mark	Descriptor
0	The portfolio does not reach a standard identified by the descriptors below
1-2	The portfolio shows superficial critical investigation into other artist's art-making practices with little or limited awareness of the impact on the student's own developing art practices or intentions.
3-4	The portfolio shows adequate critical investigation into other artist's art-making practices which displays an awareness of the impact on the student's own developing art practices and/or intentions.
5-6	The portfolio shows in-depth critical investigation into other artist's art-making practices, clearly communicating a secure and insightful awareness of how this investigation has impacted upon the student's own developing practices and intentions.

Best
Fit

C. Communication of ideas and intentions (in both visual and written forms)

Using the required number of art-making forms from the art-making forms table, to what extent does the portfolio demonstrate:

- the student's ability to clearly articulate how their initial ideas and intentions have been formed and developed and how they have assimilated technical skills, chosen media and ideas to develop their work further?

Mark	Descriptor
0	The portfolio does not reach a standard identified by the descriptors below.
1-2	The portfolio presents limited evidence of how initial ideas or intentions have been formed or developed. The portfolio rarely communicates how technical skills, media and/or ideas have contributed to the processes in their art-making.
3-4	The portfolio adequately identifies how initial ideas and intentions have been formed and developed. The portfolio adequately communicates how technical skills, media and ideas have been assimilated.
5-6	The portfolio clearly articulates how initial ideas and intentions have been formed and developed. The portfolio effectively communicates how technical skills, media and ideas have been assimilated to develop the portfolio further.

D. Reviewing, refining and reflecting (in both visual and written forms)

To what extent does the portfolio demonstrate:

- the student's ability to review and refine selected ideas, skills, processes and techniques, and to reflect on the acquisition of skills and their development as a visual artist?

Mark	Descriptor
0	The portfolio does not reach a standard identified by the descriptors below.
1-2	The portfolio demonstrates limited evidence of the process of reviewing or refining ideas, skills, processes or techniques. Reflection is mostly descriptive or superficial.
3-4	The portfolio demonstrates a process of reviewing and refining ideas, skills, processes and techniques. The portfolio presents an adequate reflection upon the student's acquisition of skills as an artist.
5-6	The portfolio demonstrates an effective and consistent process of reviewing and refining ideas, skills, processes and techniques. The portfolio presents a meaningful and assured reflection upon the acquisition of skills and analysis of the student's development as an artist.

E. Presentation and subject-specific language

To what extent does the portfolio:

- ensure that information is conveyed clearly and coherently in a visually appropriate and legible manner, supported by the consistent use of appropriate subject-specific language?

Mark	Descriptor
0	The portfolio does not reach a standard identified by the descriptors below.
1	The portfolio conveys evidence with limited clarity or coherence. There is limited visual evidence and the portfolio contains little or no subject-specific language used to document the art-making process.
2	The portfolio conveys some evidence clearly and/or coherently, however this is inconsistent. There is some range of visual evidence and some inconsistent or elementary use of subject-specific language used to document the art-making process.
3	The portfolio conveys evidence clearly, coherently and appropriately. There is a good range of visual evidence and adequate use of appropriate subject-specific language used to document the art-making process.
4	The portfolio conveys evidence clearly, coherently and in an engaging manner. There is an excellent range of visual evidence and consistent use of appropriate subject-specific language used to document the art-making process.