

Process Portfolio

40% External Grade

Due Wednesday, March 9th



Purpose

Document 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. They should be **carefully selected to match the requirements of the assessment criteria at the highest possible level**.

The work selected for submission should **show how students have explored and worked with a variety of techniques, effects and processes in order to extend their art-making skills base**. This will include **focused, experimental, developmental, observational, skill-based, reflective, imaginative and creative experiments** which may have led to refined outcomes.

The selected screens should **evidence a sustained inquiry into the techniques** the student has used for making art, the way in which they have **experimented, explored, manipulated and refined materials, technologies and techniques** and **how these have been applied to developing work**. Students should **show where they have made independent decisions about the choices of media, form and purpose that are appropriate to their intentions**. The **portfolio should communicate their investigation, development of ideas and artworks and evidence a synthesis of ideas and media**. This process will have inevitably resulted in both resolved and unresolved artworks and candidates should **consider their successes and failures as equally valuable learning experiences**.

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.

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

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• Painting: such as acrylic, oil, watercolour• Printmaking: such as relief, intaglio, planographic, chine collé• Graphics: such as illustration and design | <ul style="list-style-type: none">• Sculpture: such as ceramics, found objects, wood, assemblage• Designed objects: such as fashion, architectural, vessels• Site specific/ephemeral: such as land art, installation, mural• Textiles: such as fibre, weaving, printed fabric | <ul style="list-style-type: none">• Time-based and sequential art: such as animation, graphic novel, storyboard• Lens media: such as still, moving, montage• Digital/screen based: such as vector graphics, software generated |

You must have art experiences represented from at least 2 different columns

Columns:

- 2D
- 3D
- Lens, electronic and screen

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.

Overcrowded or illegible materials may result in examiners being unable to interpret and understand their intentions.

The submitted screens **must NOT include any resolved works submitted for part 3: exhibition assessment task.**

Academic honesty

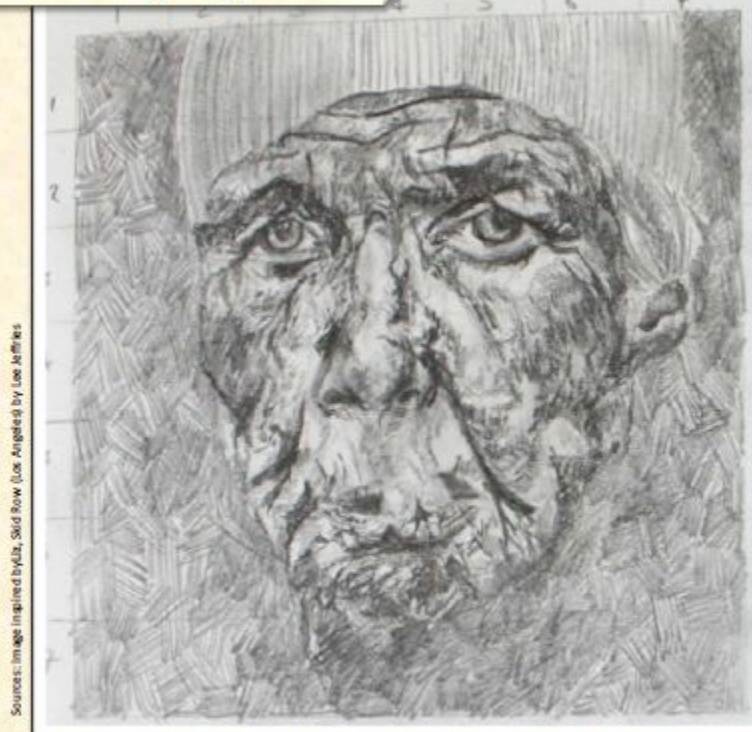
Every image used within the comparative study must be appropriately referenced to acknowledge the title, artist, date (where this information is known) and the source, following the protocol of the referencing style chosen by the school. When HL students include any images of their own original work, these must also be identified and acknowledged in the same way.



Page Examples

Developing ideas

Visual arts process portfolio: Student C (HL) Page 1



Sources: Image inspired by John Sisk Row (Los Angeles) by Lee Jeffries

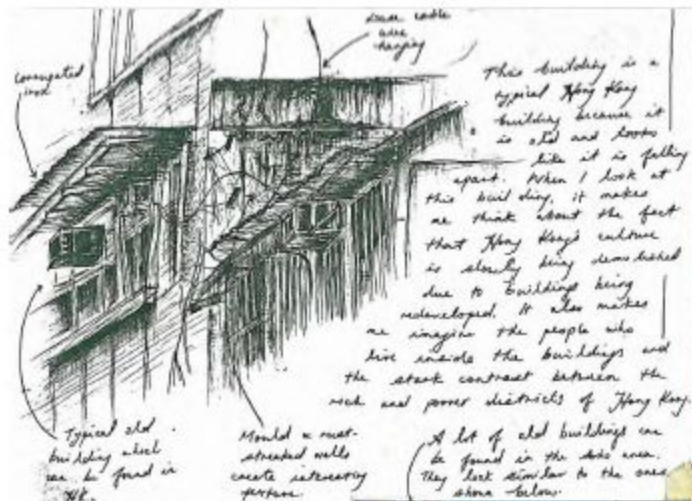
I am interested in images that make the audience question, or look deeper into the image for meaning, so these particular images appealed to me because the subject appears concealed or shrouded. Each of these images are obscured in different ways. I was also interested by the reflections which make the faces appear different sizes and at different angles. I may want to use a similar idea for my own photographs.

Here I have drawn images from photos which I think work well within my theme. Firstly is my drawing of the old woman with smoke coming out her mouth. I like how the photograph is being obscured by the smoke but I also like the shading which appears harshly over the face and back around.

The young child was drawn using the pencil media. I tried to capture the darkness created around the child as it was atmospheric to the piece. Although this image is not obviously obscured, I like how the shading and intense lighting helps reveal the covert nature of the image. In developing my own body of work, I plan to use images which have large amounts of shadows and shading worked into them. This will enable me to work on textures and tones which should allow for an interesting result to be made with my chosen material. When I pick what image I plan to do, I should think about the texture that I am able to create on the face.



Sources: Image inspired by the work of Lee Jeffries



This building is a typical Hong Kong building because it is old and looks like it is falling apart. When I look at this building, it makes me think about the fact that Hong Kong's culture is slowly being demolished due to buildings being redeveloped. It also makes me imagine the people who live inside the buildings and the stark contrast between the rich and poor districts of Hong Kong.

Typical old building which can be found in HK.

Mould and rust-streaked walls create interesting texture.

A lot of old buildings can be found in the Soho area. They look similar to the ones shown below.

The photo I took (on the right) makes me feel nostalgic as it reminds me of the history of Hong Kong, as well as the old buildings which can be found all over the city. I really like how it clearly displays the individual characteristics of Hong Kong's traditional style buildings. I added the vintage effect on the photo on Photoshop because I think it amplifies the ancient features of Hong Kong's buildings.



Observational drawings

This building is a typical Hong Kong building because it is old and looks like it is falling apart. When I look at this building, it makes me think about the fact that Hong Kong's culture is slowly being demolished due to buildings being redeveloped. It also makes me imagine the people who live inside the buildings and the stark contrast between the rich and the poorer districts of Hong Kong.

- Corrugated iron
- Loose cable wire hanging
- Typical old building which can be found in Hong Kong
- Mould and rust-streaked walls create interesting texture

The photo I took (on the right) makes me feel nostalgic as it reminds me of the history of Hong Kong, as well as the old buildings which can be found all over the city. I really like how it clearly displays the individual characteristics of Hong Kong's traditional style of buildings. I added the vintage effect on the photo on Photoshop because I think it amplifies the ancient features of Hong Kong's buildings.

- A lot of buildings can be found in the Soho area. They look similar to the ones shown below.

Rubric

| 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 | |

A. Skills, techniques and processes (12pts)

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

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 works reflecting the minimum number of media and forms will not be awarded a mark higher than 3 in this criterion.

Working across at **least the required number of media and forms**, the work demonstrates **assured and sustained experimentation and manipulation of a range of skills, techniques and processes**, and a highly appropriate selection of **materials, consistent with intentions**.

B. Critical investigation (6pts)

To what extent does the work demonstrate:

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

The work shows **in-depth critical investigation, clearly communicating a secure and insightful awareness of how this investigation has impacted upon the student's own developing practices and intentions.**

C. Communication of ideas and intentions (in both visual and written forms) (6pts)

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

the **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?**

The work **clearly articulates how initial ideas and intentions have been formed and developed. The work effectively communicates how technical skills, media and ideas have been assimilated to develop the work further.**

D. Reviewing, refining and reflecting (in both visual and written forms) (6pts)

To what extent does the work demonstrate:

the **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?**

The work demonstrates a **highly effective and consistent process of reviewing and refining ideas, skills, processes and techniques**. The work 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 (4pts)

To what extent does the work:

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?**

The work **clearly and coherently conveys information which results in visually appropriate, legible and engaging work. Subject-specific language is used accurately and appropriately throughout.**