

IB – What to include in the Process portfolio:

- Your best pages which should include a lot of **contextualization** (relating your work to other topics – science, social issues, artistic techniques, other artists, etc.) and **reflection** on your own work
- Highly recommended: the media you created that was not photography in your journal – this is not required this year, but if you have work I suggest you put it in
- In your first draft please include more than 18 slides (put in your best pages – so this may be 25, 30 or more). I will help you trim it down
- Pick pages that are dense: meaning ones that have a fair amount of writing and visuals
- Arrange your Process Portfolio in “chapters” as much as possible. Maybe by theme and/or technique, etc.

There are certain items that must appear in your journal entries:

1. Pages dated (the date you worked on them)
2. Use of artistic vocabulary – IB Art Glossary
3. Contact Sheets
4. Camera Settings for your images: ISO, Shutter Speed, Aperture (f/stop)
5. Screen shots of your images open in Photoshop or Photopea with the layers showing
6. Research sources cited (in MLA format)
7. For darkroom work: contact sheet, test strips, final images after darkroom and final images after editing in Photoshop/Photopea

For your final draft:

SL

- SL students submit 9–18 screens, which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities.
- The submitted work must be in at least **two** art-making forms, each from separate columns of the art-making forms table.
- The submitted screens must not include any resolved works submitted for part 3: exhibition internal assessment task.

Please note: that last point about resolved work – you can include final pieces in the journal and Process Portfolio, but they must be included to support your reflection and critique about your own work. Or your final pieces can be used to show how your work is contextualized within a larger study you are making. This would be done if you are comparing your work to a professional's. Or, for example, say you are discussing body image and you have photos where you explore this topic.

Art-making forms

Throughout the course students are expected to experience working with a variety of different art-making and conceptual forms. SL students should, as a minimum, experience working with at least two art-making forms, each selected from separate columns of the table below. HL students should, as a minimum, experience working with at least three art-making forms, selected from a minimum of two columns of the 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