


Students submit carefully selected materials which document their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course.

PART 2: PROCESS PORTFOLIO

The Process Portfolio submission



SL students submit 9–18 screens
HL students submit 13–25 screens

(images are taken from Louise F's IWB and Studio work thanks to Jon Parnham)

What will the PP contain?



Pages from the Visual Journal can be included in the PP as well as from other sketchbooks, notebooks, loose drawings, folios documenting the development of both resolved and unresolved works.

Art Making Forms

SL students should work with at least two art-making forms from separate columns of the table at right.

HL students with at least three art-making forms, selected from a minimum of two columns of the table.

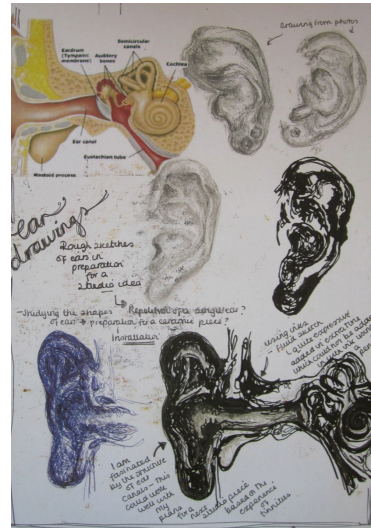
2D Forms	3D Forms	Lens-based, electronic and screen-based forms
Drawing: such as charcoal, pencil, ink	Sculpture: such as ceramics, found objects, wood, assemblage	Time-based and sequential art: such as animation, graphic novel, storyboard
Painting: such as acrylic, oil, watercolour	Designed objects: such as fashion, architectural, vessels	Lens media: such as still, moving, montage
Printmaking: such as relief, intaglio, monoprints	Site specific / ephemeral: such as land art, installation,	Digital/screen based: such as vector graphics, software generated
Graphics: such as illustration and design	Textiles: such as fibre, weaving, printed fabric	

However, work that appears in the PP may not be used for the Exhibition Presentation and vice versa

Finished work- save for Exhibition not PP!



Experimenting, thinking, process, use in PP



One of the artists that influenced my thinking during the development of this work was Anna Curtis. This relatively unknown artist has made work similar to my designs for the tinnitus piece. The idea of repetition of ceramic ears, although she keeps hers white and I plan to splatter mine with coloured paints, linking them to my ink and charcoal drawings



A possible design for a PP page taken from Visual Journal

Process Portfolio

Examiners are looking to reward evidence of the following:

- sustained experimentation and manipulation of a variety of media and techniques and an ability to select art-making materials and media appropriate to stated intentions
- sustained working that has been informed by critical investigation of artists, artworks and artistic genres and evidence of how these have influenced and impacted own practice
- how initial ideas and intentions have been formed and how connections have been made between skills, chosen media and ideas



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Assessing the process portfolio

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	



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Process Portfolio 40%		Students submit carefully selected materials which evidence their experimentation, exploration, manipulation and refinement of a variety of visual arts activities during the two-year course. Students submit (SL 9–18) or (HL 10–15) pages which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities. SL students will submit work from 2 columns and HL from 3 columns of the <i>Art Making Forms</i> table.
A	Skills, techniques and processes 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.	At the highest level of achievement 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 To what extent does the work demonstrate: critical investigation of artists, artworks and artistic genres, communicating their 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 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 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 & refining ideas, skills, processes & techniques. The work presents a meaningful & 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 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.

More emphasis in PP on art making; the Comparative Study will function as the main academic exercise in critical analysis!

A big difference between the PP and the IWB is the significant increase in weight that is given to **skills, techniques, and processes**.

Criteria C and D also include an emphasis on visual forms of communication.