

IB2 Junior Emphasizing Process Portfolio January 2017

Grade Weight for Exam Participants: 50pts Process Portfolio 50pts Artwork

Next up for February: read CS student companion and prep for CS

March: prep for April mid program art exhibition
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April –June: Make art and complete the Comparative Study
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Possible structure for the submitted Process Portfolio screens

Approaches to the process portfolio will be as varied as the art-making practices that different students undertake. ***What is essential is that your process portfolio articulates the artistic journey that you have undertaken over the two-year course while best representing your achievement against the marking criteria.***

The submission may come from scanned pages from your visual arts journal, other notebooks or sketchbooks. It might come from photographs or digital files or a combination. The process portfolio screens may take a variety of forms, such as sketches, images, digital drawings, photographs or text.

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

Learning Activities:

1. Day 1: watch these videos on creativity and make note in your Art Journal for how these ideas can/do influence your art making process

How does my education affect my creativity?-Take notes on key points

Sir Ken Robinson RSA Animate - Changing Education Paradigms

https://www.youtube.com/watch?v=zDZFcdGpL4U&index=3&list=PLNfTtipyWFic9_O_vNLEFVpwuOjPKlmwo

Sir Ken Robinson: Do schools kill creativity?

https://www.youtube.com/watch?v=iG9CE55wbtY&index=4&list=PLNfTtipyWFic9_O_vNLEFVpwuOjPKlmwo

What is creativity?-write down the processes described –very important!

How To Be Creative | Off Book | PBS Digital Studios

https://www.youtube.com/watch?v=weIQithC3Ks&index=7&list=PLNfTtipyWFic9_O_vNLEFVpwuOjPKlmwo

Steal Like An Artist: Austin Kleon at TEDxKC

https://www.youtube.com/watch?v=oww7oB9rjgw&index=2&list=PLNfTtipyWFic9_O_vNLEFVpwuOjPKlmwo

Reminder: Ken Robinson on Aesthetics and An-Aesthetics:

An aesthetic experience is one in which your senses are operating at their peak. When you are present in the current moment. When you are resonating with the excitement of this thing that you are experiencing. When you are fully alive.

An an-aesthetic experience is when you shut your senses off, and deaden yourself to what is happening.

We are getting our children through education by anaesthetizing them. We should be doing the exact opposite. We should not be putting them to sleep. We should be waking them up to what they have inside of themselves.

2. Day 1 Homework: Read the Process Portfolio Student Companion on my website.
3. Day 2: Apply your understanding of the Student Companion by marking your art journal for each IB Process Portfolio requirement
4. Day 3: In your art journal, make a page of OPEN ENDED QUESTIONS that you will need to gather information to answer.
 - a. Create a question that you want to answer concerning your Thread (meaning and function of your art)
 - b. Create a question that you want to answer concerning skill/techniques/composition

5. Requirements for this Art Journal – relying on PP Student Companion:
- a. New sources for your Theme Development
 - b. New sources for your Skill Development
 - c. Several pages working out how you will use (see chart below):
 - i. Materials
 - ii. Techniques
 - iii. Compositions
 - iv. Meaning for you and the viewer (function)
 - d. Document the process of your final project – consider the Art Making Forms chart on the next page

Criterion A descriptors	Possible evidence		
	Two-dimensional forms	Three-dimensional forms	Lens-based, electronic and screen-based forms
Experimentation and manipulation of skills, techniques and processes	<p>Research-based investigation in media and techniques.</p> <p>Drawing: pages from the visual arts journal showing comparisons of the expressive qualities of various drawing media</p> <p>Painting: annotated photographs of experiments with colour palettes and paint media</p> <p>Printmaking: annotated photographs of artist's proofs using various inks and papers</p> <p>Graphics: annotated photographs of preliminary designs, pages from visual arts journal showing alternative renderings</p>	<p>Research-based investigation in media and techniques.</p> <p>Sculpture (all forms): pages from visual arts journal showing photographic record of method</p> <p>Annotated photographs of maquettes</p> <p>Designed objects: pages from visual arts journal showing mood-board style consideration of various surface treatments</p> <p>Site specific/ephemeral: pages from visual arts journal showing photographic or graphic record of site survey</p> <p>Textiles: pages from visual arts journal with annotated fibre and fabric swatches, dye samples and so on</p>	<p>Research-based investigation in media and techniques.</p> <p>Time-based and sequential art: screenshots of work in progress taken from a range of digital art-making platforms, with additional annotations</p> <p>Lens media: annotated proofs, contact sheets and test strips</p> <p>Lens-less media: annotated proofs, interesting failures and experiments, photographic documentation of process</p> <p>Digital/screen based: screenshots of work in progress taken from a range of digital art-making platforms, with additional annotations</p>

Selection of materials appropriate to intentions	<p>Across all forms</p> <p>Your process portfolio should include evidence that for each concept you are trying to give visual and physical form to as an artwork, you have considered what form and medium is most likely to enable you to realize the best outcome for the work. In other words, spend time in your planning considering what the outcome of the work might be if it was developed as a painting, or a sculpture, or a series of photographs, then justify the choice that you make.</p>
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TOK

Originality in art: when does "inspiration" become plagiarism?

In small groups, investigate the terms "appropriation", "parody" and "pastiche". Discuss how important originality is in art. At what point does taking inspiration from another artist or artwork become plagiarism?

Any documentation in the process portfolio should include visual examples that demonstrate your direct involvement with the actual work, with examples of developmental processes, technical efforts, and reflection on both formal and expressive qualities, as this begins to address other assessment criteria, while adding value to criterion A.

Understanding criterion B: critical investigation

When you are engaged in an art-making practice, you make art as part of a long history of various art-making traditions and conventions. You do not make art inside a bubble. To live in the 21st century is to live in a world bombarded by visual imagery that you perceive and "read" the same way you comprehend your native tongue. Whether you are conscious of it or not, your immersion in a visual culture informs your art-making.

Critically investigating the work of other artists is an important part of your art-making process.

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.

Summarized Process Portfolio Information

1. Process Portfolio Basics Formatting

- Must be able to be converted to a PDF to upload
- Use very good photos with your iPad or use our classroom’s scanner to capture pages
- Students can use a variety of approaches
 - Pics/scans directly from sketchbook
 - Or a combination of workbook and digital.
- A clear Process Portfolio page may not require any additional digital annotations
- Final images of work can be submitted in the Process Portfolio that will be included in the Exhibition
- Cite your sources! – any pic or quote or information – cite your own work too
- 12 pt font! The examiner should not need to zoom in.
- Do not waste page real estate!
- Create your digital pages in landscape formatting. It will help the examiners see it
 - better on their screen.
- Be sure to create pages that fulfill the IB Process Portfolio Rubric
- Sequential pages will better help the examiner grasp your working process
- A high scoring PP will annotate a journey
- Examiner – quickly scans – key words in a couple minutes – then read it beginning to end and then score – then look at low scores and see if it can be found.....they have 20-30 minutes. Each task (process portfolio, cs) is examined by different examiners

IB Process Portfolio Rubrics for Exam Takers and Number of Slides Required

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	

Artwork Requirements and Rubric for Exam Takers

Part 3: Exhibition		SL marks	SL total	HL marks	HL total
A	Coherent body of works	9	30	9	30
B	Technical competence	9		9	
C	Conceptual qualities	9		9	
D	Curatorial practice	3		3	

- A: Thematic or stylistic relationship between works
- B: Skill with media, composition, creative solutions
 - Elements&principles of design/postmodernism
- C: Visually elaborates ideas and themes based upon Stated intentions of the FUNCTION of the art
- D: Artists statement, title, display of the art is understood

Other IB Rules for Artworks:

- HL will submit 8-11 works of art SL will submit 4-7 works of art
- No copying of other artists works: blend the styles of multiple artists to solve this: do your own process in the same manner as another artist.
- No sound in videos

Marking criteria summary

Marking criteria		Marks	What the examiner is looking for:	Possible evidence
A	Skills, techniques and processes	12	<ul style="list-style-type: none"> • sustained experimentation and manipulation of a range of skills, techniques and processes, showing the ability to select and use materials appropriate to your intentions when using the required number of art-making forms from the art-making forms table. <p>At the highest level of achievement, 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.</p>	<ul style="list-style-type: none"> • Drawings, sketches and designs • Preliminary paintings and small studies • Photographic contact sheets and test prints • Computer screenshots • Photographic record of sculptural processes

B	Critical investigation	6	<ul style="list-style-type: none"> critical investigation of artists, artworks and artistic genres, communicating your growing awareness of how this investigation influences and impacts upon your own developing art-making practices and intentions. <p>At the highest level of achievement, the work shows in-depth critical investigation, clearly communicating a secure and insightful awareness of how this investigation has impacted upon your own developing practices and intentions.</p>	<ul style="list-style-type: none"> Annotated images of other artists' works Experiments with using the style or technique of an artist Producing copies of works "after" a particular artist Written reflections on the connections between an investigated artist and your own work
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C	Communication of ideas and intentions (in both visual and written forms)	6	<ul style="list-style-type: none"> the ability to clearly articulate how your initial ideas and intentions have been formed and developed, and how you have assimilated technical skills, chosen media and ideas to develop your work further when using the required number of art-making forms from the art-making forms table. <p>At the highest level of achievement, 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.</p>	<ul style="list-style-type: none"> Concept maps of ideas and themes Planning imagery with annotations considering how meaning might be conveyed through the work Reflections and evaluations made throughout the progress of a work, resulting in changes in direction or imagery or technique
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D	Reviewing, refining and reflecting (in both visual and written forms)	6	<ul style="list-style-type: none"> the ability to review and refine selected ideas, skills, processes and techniques, and to reflect on the acquisition of skills and your development as a visual artist. <p>At the highest level of achievement, 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 your development as an artist.</p>	<ul style="list-style-type: none"> Various trials of compositional arrangements Reworking imagery employing different techniques or media Reflections and evaluations made throughout the progress of a work, resulting in changes in direction or imagery or technique Evaluations of completed work generating new ideas
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E	Presentation and subject-specific language	4	<ul style="list-style-type: none"> information that is conveyed clearly and coherently in a visually appropriate and legible manner, supported by the consistent use of appropriate subject-specific language. <p>At the highest level of achievement, 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.</p>	<ul style="list-style-type: none"> Balance of text and visuals Writing is legible Layout is considered Language is appropriate. Appropriate terminology is used. Artists' names and movements are spelled correctly.
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