

DP VISUAL ART | PROCESS PORTFOLIO | EXTERNAL ASSESSMENT | 40%

SL – 9-18 Screens featuring at least 2 art-making forms from at least 2 columns; HL – 13-25 Screens featuring at least 3 art-making forms from at least 2 columns

Art-Making Forms		
Two-Dimensional	Three-Dimensional	Lens-Based
<p>Drawing: such as charcoal, pencil, ink, collage</p> <p>Painting: such as acrylic, oil, watercolor, murals</p> <p>Printmaking: such as relief, intaglio, planographic, chine collé</p> <p>Graphics: such as illustration and design, graphic novel, storyboard</p>	<p>Carved sculpture: such as carved wood, stone, block</p> <p>Modelled sculpture: such as wax, polymer clays</p> <p>Constructed sculpture: such as assemblage, bricolage, wood, plastic, paper, glass</p> <p>Cast sculpture: such as plaster, wax, bronze, paper, plastic, glass</p> <p>Ceramics: such as hand-built forms, thrown vessels, mold-made objects Designed objects: such as models, interior design, jewelry</p> <p>Site specific/ephemeral: such as land art, installation, performance art</p> <p>Textiles: such as fiber, weaving, constructed textiles</p>	<p>Time-based and sequential art: such as stop-motion, digital animation, video art</p> <p>Lens media: such as analogue (wet) photography, digital photography, montage</p> <p>Lens-less media: such as photogram/rayograph, scenography, pinhole photography, cyanotype, salted paper</p> <p>Digital/screen based: such as vector graphics, software developed painting, design and illustration</p>

A. Skills, Techniques, & Processes

* Candidates who do not submit works reflecting the minimum number of media and forms will not be awarded a mark higher than a 3.*

10-12	Working across at least the required minimum number of media and forms, the portfolio 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. <i>DEMONSTRATE – make clear by reasoning or evidence, illustrating with examples or practical application</i>	<p>Do you have drawings, sketches, and designs?</p> <p>Do you have preliminary studies and experiments?</p> <p>Do you have photographic thumbnails?</p> <p>Do you have computer screenshots?</p> <p>Do you document and explain work at each stage of development?</p> <p>Do you document and explain work when you add new media?</p> <p>Do you document and explain work when you rework a failed experiment?</p>
7-9	Working across at least the minimum required number of media and forms, the portfolio demonstrates purposeful experimentation and manipulation of a range of skills, techniques and processes. The selection of materials is largely consistent with intentions. <i>DEMONSTRATE – make clear by reasoning or evidence, illustrating with examples or practical application</i>	
4-6	Working across at least the minimum required number of media and forms, the portfolio demonstrates experimentation and manipulation of some skills, techniques, processes and the appropriate selection of materials, which are largely consistent with intentions. <i>DEMONSTRATE – make clear by reasoning or evidence, illustrating with examples or practical application</i>	
1-3	The portfolio demonstrates some experimentation and manipulation of skills, techniques, processes and selection of materials, which may not be appropriate or related to intentions. <i>DEMONSTRATE – make clear by reasoning or evidence, illustrating with examples or practical application</i>	

B. Critical Investigation

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. <i>SHOW – give the steps in calculation or derivation</i>	<p>Do you have images of other artist's works?</p> <p>Do you annotate these works?</p> <p>Do you have images of experiments using the style or techniques of this artist?</p> <p>Do you have images of your finished works inspired by these artists?</p> <p>Do you explain why you looked at these artists and what interested you about their work?</p> <p>Do you explain how the ideas or concepts they explored were of interest to you?</p> <p>Do you explain how the techniques or materials used by this artist influenced you?</p> <p>Do you explain how your work differ from this artist?</p>
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. <i>SHOW – give the steps in calculation or derivation</i>	
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. <i>SHOW – give the steps in calculation or derivation</i>	

C. Communication of Ideas & Intentions

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 .	<p>Do you have concept maps of ideas and themes?</p> <p>Do you have planning imagery with annotations?</p> <p>Do you have reflections and evaluations throughout the process of the work?</p> <p>Do you explain where you got your idea?</p> <p>Do you explain which techniques you explored to realize your idea?</p> <p>Do you explain how a viewer might respond to this?</p> <p>Do you explain any connections to TOK?</p>
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. <i>IDENTIFY – provide an answer from a number of possibilities</i>	
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. <i>PRESENT – offer for display, observation, examination or consideration</i>	

D. Reviewing, Refining & Reflecting

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. <i>DEMONSTRATE – make clear by reasoning or evidence, illustrating with examples or practical application; ANALYZE – break down in order to bring out essential elements or structure</i>	<p>Do you have images of various trials, composition arrangements, or experiments?</p> <p>Do you have images of reworked imagery employing different techniques or media?</p> <p>Do you explain how your original concept evolved?</p> <p>Do you explain ideas you considered, tried, changed, or abandoned?</p> <p>Do you explain why you choose particular techniques or materials?</p> <p>Do you reflect on what you discovered during your process?</p> <p>Do you explain what is successful about your works?</p> <p>Do you explain how you have developed as an artist?</p>
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. <i>DEMONSTRATE – make clear by reasoning or evidence, illustrating with examples or practical application</i>	
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. <i>DEMONSTRATE – make clear by reasoning or evidence, illustrating with examples or practical application</i>	

E. Presentation & Subject-Specific Language

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.	<p>Are the slides visually creative (graphic organizers, diagrams, annotated images, varied compositions)?</p> <p>Have you used a clear, legible, and consistent fonts?</p> <p>Have you used a consistent and thoughtful color scheme?</p> <p>Are the titles and subtitled prominent?</p> <p>Is there a balance of visual and written content?</p> <p>Have you included correct visual art vocabulary? Is it highlighted?</p>
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.	
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.	
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.	