

International Baccalaureate Visual Arts
Second Year Summer Course Work

For your senior year, you will start to put together the pieces that will become your exam. The 3 parts are the Exhibition & Curatorial Rationale, Comparative Study, and Process Portfolio. Below is a “snapshot” of the requirements for each section. The bottom grid relates to the Exhibition and Process Portfolio. Hopefully we will be able to have a physical exhibition (preferably a public one!) in the early spring. We will get more in-depth with “markband descriptors” and rubric criteria for each section as we go.

For assessment students will be expected to: (in a variety of media selected from the art-making forms table)		
Combining all they have learned from visual arts in context, visual arts methods and communicating visual arts core syllabus areas	External/Internal	HL
Comparative study: Students analyse and compare different artworks by different artists. This independent critical and contextual investigation explores artworks, objects and artifacts from differing cultural contexts. Students compare at least 3 different artworks, by at least 2 different artists, with commentary over 10–15 screens. Students also submit a reflection on the extent to which their work and practices have been influenced by any of the art/artists examined (3–5 screens).	External	20%
Process portfolio: 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 13–25 screens. The submitted work should be in at least three different art-making forms.	External	40%
Exhibition: Students submit for assessment a selection of resolved artworks from their exhibition. The selected pieces 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. Students submit 8–11 pieces with exhibition text for each, along with a curatorial rationale (700 words maximum).	Internal	40%

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:

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

Your summer work is:

1) *Continue working in your Sketchbook!!!!* **Do at least two projects** over the summer, with at least three pages of research, documentation and reflection/ analysis for each project.

a. Research: Where does the idea for this project come from? Write about both the conceptual background of the piece and the media you intend to use. Is the media itself important? What kinds of things do you need to know about the medium or what aspects of the medium are you intending to explore or develop? Practice using the medium in your IWB or insert samples of tests and/or sketches you make as preparation for the final piece.

b. Documentation: Make sketches of possible compositions. Document any part of the process with photographs or practice directly in the sketchbook. Think about the concepts and composition and make notes about color, textures, media or the significance of particular parts of the piece. Write about artists whose work influences your thinking, or resources that you use to help your process.

c. Reflection/ Analysis: Photograph the final piece and place the image in your IWB. Write an analysis of the final piece. What elements are dominant in the composition? What holds the piece together aesthetically- color, form, line, shape, or texture? How successful is the piece in getting across the idea or concept you were trying to achieve?

_____ - Two completed projects with 3 sketchbook pages (research, process, and reflection) for each