

Process Portfolio Guidelines

PROCESS PORTFOLIO



Create a presentation of

9-18 screens for SL

(JHS is SL)

13-25 screens for HL

STANDARD LEVEL FORMAL REQUIREMENTS

- SL students submit **9-18 screens** which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities.
- For SL students the submitted work must be in at least two art-making forms, each from separate columns of the art-making forms table.

IB Visual Arts ~ Process Portfolio

- Your Process Portfolio is your journey of art-making. It should display your engagement with different media and techniques, documentation of process, reflections on artists & artworks, and the development of ideas. During your first year in IB Visual Arts, you will work primarily in a physical sketchbook/journal. Starting in the third trimester, you will begin transforming your physical sketchbook/journal into a digital “Process Portfolio”, which adheres and explores IB’s criteria for the Process Portfolio.
- **SL: 9-18 Slides (JHS is SL)**
HL: 13-25 Slides
- There are 5 criteria that need to be met within the Process Portfolio. The following criteria are required for final digital submission of the Process Portfolio:

IB Visual Arts ~ Process Portfolio

- **Process Portfolio Requirements ~ Counts as 40% of Grade 9-18 screens ~ Doesn't include Sources Screens**
- Sustained (continuous)
- Experimentation
- Exploration
- Manipulation
- Refinement of a variety of art making activities.
- 2 art-making forms, selected from a minimum of 2 columns of the art making forms table.
-

IB Visual Arts ~ 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
- How ideas, skills, processes and techniques are reviewed and refined along with reflection on the acquisition of skills and analysis of development as a visual artist
- How the submitted screens are clearly and coherently presented with competent and consistent use of appropriate subject-specific language.

Directions:

- For each assessment criteria (A, B, C, D, E) create the minimum number of screens that addresses at least one of the points described.
- You can use a combination of Visual journal pages, loose folios, drawings, process photos and experiments in a range of media
- Be sure to include examples of your work from at least two of the art making forms table columns on the next screen

Art Forms Chart ~ Must use at least two Columns

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

Art Making Forms:

- Art-making forms: the revised Visual arts guide (2014, updated 2017) states the number of art-making forms with which candidates at HL or SL must engage and a new art-making forms table offers more flexible guidance about possible choices. Teachers and examiners must check that each candidate has worked and produced evidence in the correct number and in a suitable combination of art-making forms. Failure to do so will have an impact on the awarding of marks for criterion A.

Art Making Forms: CONTINUED

- The following points are clarified:
- • In the artmaking forms table, in each column, the actual art-making forms are denoted by the bold text and are presented with a non-definitive list of examples for each of them. To give an example, this means that to satisfy this assessment requirement at HL, candidates who present a carved sculpture in wood would not be able to submit also a painting in oil and a painting in acrylic, because in this way they would present artwork in two art-making forms from two different columns. But they will be able to present a carved sculpture in wood, a painting in oil and a graphic illustration because in this way their artwork will be created in three art-making forms from two different columns

Art Making Forms: CONTINUED

- The following points are clarified:
- . • It is essential that processes are thoroughly documented. This applies also to works in photographic media, digital media, animations, sculpture or installations. In the case of digital artwork, for example, annotated screen-shots showing stages between the starting points and final work must be included.

Art Making Forms: CONTINUED

- The following points are clarified:
- • the new table in the Visual art guide (2014, updated 2017) is not intended to represent a definitive list and candidates are free to work with media that are not mentioned

Art Making Forms: CONTINUED

- The following points are clarified:
- • the same technique may allow the production of both 2D or 3D art-works, for example collage and textiles, therefore checking that the selection of art-making forms is meeting the course requirements might imply some judgement about the form of the artwork produced using a certain technique. Where a candidate submits work that falls across multiple media reasonable judgement should be applied to determine which art-making form is the predominant.

Art Forms Chart ~ Must use at least two Columns

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

A. Skills, techniques and processes

8 screens minimum

- **Criteria A: Skills, techniques and processes**
- Have you shown a range of media (digital, drawing, painting, 3D - see the art-making table)
- Have you shown both a variety of ideas and then development of these in your experimentation?
- How have you shown that you are both confident and skilled in using media? Or that you have shown clear development?
- Have you clearly shown your intentions?
- Do the ideas/experiments/media chosen show a clear connection to what your stated intentions are?
- Do you try a variety of different perspectives, compositions and media for each experiment?
- Is your experimentation consistent - do you explore many possibilities for an idea?

A. Skills, techniques and processes

8 screens minimum

- Drawings, sketches and designs
- Preliminary paintings and small studies
- Photographic contact sheets and test prints
- Computer screenshots
- Photographic record of sculptural process
- Experiments with materials
- Unresolved studio work

A. Skills, techniques and processes

8 screens minimum

- CRITERION A: skills, techniques and processes In this criterion examiners are looking for evidence of an art-making practice that reflects sustained or continual experimentation and the purposeful manipulation of a range of techniques and processes; candidates are required to demonstrate their ability to select and use materials, techniques and processes that are appropriate to their intentions using the required number of art-making forms from the table in the Visual arts guide (2014, updated 2017). The Visual arts guide specifically states that candidates who fail to submit works reflecting the minimum number of art-making forms required for the level will not be awarded a mark higher than 3 for criterion A.

A. Skills, techniques and processes

8 screens minimum

<p>Process Portfolio 40%</p>	<p>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 13-25) 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 & HL will submit 3 forms from 2 columns of the Art Making Forms table.</p>	
<p>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.</p>	<p>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.</p>	<p>12</p>
<p>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?</p>	<p>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.</p>	<p>6</p>
<p>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?</p>	<p>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>	<p>6</p>
<p>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?</p>	<p>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.</p>	<p>6</p>
<p>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?</p>	<p>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>	<p>4</p>

B: Critical Investigation

Analysis

Art History

Connections to your work

4 screens minimum

- Annotated images of other artists' works
- Experiments with using the style or technique of an artist
Analysis of art works, comparisons, cultural context
- Museum visits, sketches, reflections
- Written reflections on the connections between an investigated artist and your own work, focusing on techniques to differentiate form Comparative Study

B: Critical Investigation Analysis, Art History, Connections to your work ~ *4 screens minimum* ~ CONTINUED

Criteria B: Critical Investigation

- Have you shown that you have explored an artist to learn from? How have you shown that you really understand the concepts/skills/themes/ideas/media of the artist(s)? How have you shown/can you show this?
- How do your ideas/imagery/experimentation link to your artist?
- Have you clearly identified what specific elements of the artists' work you would like to explore?
- Have you clearly shown that your study of the artist has helped you learn, or helped you decide what you want to create?
- Do you evaluate your work? Do you state how/why it is successful/unsuccessful?

B: Critical Investigation Analysis, Art History, Connections to your work ~ *4 screens minimum* ~ CONTINUED

- CRITERION B: critical investigation Unlike the comparative study, the process portfolio is not a formalised study into artists from a range of cultural contexts, rather it encourages students to engage critically with the work of other artists to help inform their own artmaking practice. Candidates are encouraged to consider artworks with common material, technical or conceptual concerns to their own studio practice and employ in-depth critical analysis to help solve material, technical or conceptual problems emerging in their own artmaking.
- Criterion B in the process portfolio is formative in nature and requires candidates to engage critically with the work of other artists as they engage in studio practice to inform and enrich their artmaking.
- Background biographical or cultural information has little or no relevance to this criterion.
- In order to fully match the descriptors for this criterion candidates may have to rely upon some bibliographic sources of information, but it must be noted that while in the previous visual arts course the assessment criteria were rewarding the quality of referencing, now this is dealt with as a more general matter of academic honesty.
- The criterion B focuses on the quality of the critical investigation and examiners are looking for evidence of candidates being aware of the impact that the critical investigation had on their artistic practice

C: Communication of Ideas & Intentions (Visual & Written)

- Initial Idea
- Intentions
- Techniques and process
- Resolution

3 screens minimum

- Concept maps of ideas and themes
- Planning imagery with annotations
- Considering how meaning might be conveyed
- Reflections and evaluations made throughout the progress of a work
- Showing your development in direction, imagery or technique

C: Communication of Ideas & Intentions (Visual & Written) *3 screens minimum* ~ **CONTINUED**

Criteria C: Communication of ideas and intention (visual and written)

- Could someone who does not know your work follow your idea clearly?
- Have you included both visual and written explanation of your ideas (a balance more towards visual, with annotative notes is a good model)
- Have you clearly stated where your ideas have come from, where you want them to go and why?
- Have you connected your ideas, skills and experimentation together to clearly show how you have arrived at your final idea? (i.e. how have each of these aspects, and experimentation with them helped you form your idea - guide us through).
- Have you clearly shown how you have changed or made your idea better (development)?

C: Communication of Ideas & Intentions (Visual & Written) *3 screens minimum* ~ *CONTINUED*

CRITERION C: communication of ideas and intentions (in both visual and written forms) In this criterion examiners are looking for evidence of the candidate's ability to clearly articulate how their initial ideas and intentions have been formed and developed, and to communicate how they have assimilated technical skills, chosen media and ideas to develop their work further.

D: Reviewing, Refining, Reflecting (Visual & Written) *3 screens minimum*

- Various trials of compositional arrangements
- Reworking imagery employing different techniques or media
- Reflections and evaluations made throughout the progress of a work
- Evaluations of completed work generating new ideas
- Reflections on resolution and communication with viewer

D: Reviewing, Refining, Reflecting (Visual & Written) **3**

screens minimum ~ CONTINUED

Criteria D: Reviewing, refining and reflecting (visual and written)

- How have you clearly and consistently (at each step/on each slide) shown that YOU have revised your ideas, and can guide the reader through how you have decided these things?
- Have you clearly outlined what skills you have acquired, and what skills and techniques you have developed through the process of experimentation and creation?
- Have you clearly stated how YOU as an artist have developed (skills, concepts, processes, challenges, artist knowledge, building a body of work - any of these aspects can be an area you have grown in).
- Are you using evidence on your slide to support what you are saying (making it believable/meaningful).

D: Reviewing, Refining, Reflecting (Visual & Written) *3 screens minimum* ~ CONTINUED

CRITERION D: reviewing, refining and reflecting (in both visual and written forms)

In this criterion examiners are looking for evidence of candidates' 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 term “effective” is used to describe stronger process portfolios in the 5-6 level. A process portfolio might be considered effective when an ongoing process of reviewing and refining ideas, skills, processes and techniques is evident and when there is evidence that the successes and failures in previous work inform and enrich subsequent work.

The phrase “meaningful and assured” is used in the 5-6 level descriptor. A process portfolio might be considered to demonstrate a “meaningful and assured” reflection if the candidate considers all aspects of his or her artmaking practice including skills, ideas, techniques and processes, and makes realistic and considered evaluation of success and failures that reflect a developed level of discernment.

E: Presentation & Visual Art Vocabulary **throughout every screen**

- Balance of text and visuals
- Writing is clearly legible
- Layout is considered, attractive, interesting
- Language is appropriate. Appropriate and accurate Art terminology is used.
- Artists' names and movements are spelled correctly.
- Images and sources are correctly referenced

E: Presentation & Visual Art Vocabulary **throughout every screen ~ CONTINUED**

- **Criteria E: Presentation and subject-specific language**
- Is your work readable? (No light pencil, no hard to read words/images, no cut off images, no cut off scanned pages, no poor-quality scans).
- Are all your images sourced adequately and appropriately?
- Have you used consistent subject specific language? This could/should be the general principles/elements of art, but should also be vocabulary that is specific to your chosen form (e.g. 3D sculpture vs digital artworks - different specified terms for these forms show your ability to differentiate language).
- Have you used ALL of your space efficiently? Do you do this consistently?
- Have you tried how it will look on a computer screen (to see how it will be for an examiner?).

E: Presentation & Visual Art Vocabulary **throughout every screen ~ CONTINUED**

CRITERION E: presentation and subject-specific language

- In this criterion examiners are looking for evidence that the information is conveyed clearly and coherently in a visually appropriate and legible manner, supported by a sufficient range of visual evidence and the consistent use of appropriate subject-specific language.
- Stronger process portfolios show a good balance of text and visuals. The screens are not just formal text, nor unannotated images. Screens are content rich without being overcrowded. Layout is clear and considered. Content is presented coherently and logically. Visual evidence is provided that demonstrates the candidate's level of engagement with their art-making practice.
- Presentation overall is creative and engaging, without being fussy or over-embellished.
- Candidates should confidently and consistently use appropriate subject-specific terminology when required and demonstrate a fluency with the metalanguage of visual arts.

Part 2: Process Portfolio – Criteria – External assessment 40%

Mark	DESCRIPTOR 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.
0	The work does not reach a standard identified by the descriptors below
1-3	The work demonstrates some experimentation and manipulation of skills , techniques, processes and selection of materials, which may not be appropriate or related to intentions. This work is incoherent.
4-6	Working across at least the required number of media and forms, the work demonstrates experimentation and manipulation of some skills , techniques, processes and the appropriate selection of materials, which are largely consistent with intentions. This work is superficial at times.
7-9	Working across at least the required number of media and forms, the work demonstrates purposeful experimentation and manipulation of a range of skills , techniques and processes. The selection of materials is mostly consistent with intentions.
10-12	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.
Candidates who do not submit works reflecting the minimum number of media and forms will not be awarded a mark higher than 3 in this criterion.	

Mark	DESCRIPTOR 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?
0	The work does not reach a standard identified by the descriptors below
1-2	The work shows limited critical investigation with little or limited awareness of the impact on the student's own developing art practices or intentions.
3-4	The work shows sound critical investigation which displays an awareness of the impact on the student's own developing art practices and intentions
5-6	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.

Mark	DESCRIPTOR 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?
0	The work does not reach a standard identified by the descriptors below
1-2	The work lists how initial ideas or intentions have been formed or developed. The work rarely communicates how technical skills, media or ideas have contributed to their work.
3-4	The work attempts to identify how initial ideas and intentions have been formed and developed, but this is underdeveloped . The work communicates how technical skills, media and ideas have been assimilated, but with room for further depth.
5-6	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.

Mark	DESCRIPTOR 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?
0	The work does not reach a standard identified by the descriptors below
1-2	The work demonstrates little understanding of the process of reviewing or refining ideas , skills, processes or techniques. Reflection is mostly descriptive or superficial.
3-4	The work demonstrates a process of reviewing and refining ideas, skills, processes and techniques, but this is underdeveloped . The work presents a reflection upon the acquisition of skills as an artist, but with room for further depth.
5-6	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 the student's development as an artist.

Mark	DESCRIPTOR 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?
0	The work does not reach a standard identified by the descriptors below
1-2	The work makes some attempt to convey information clearly or in a visually appropriate manner , however this may be inconsistent or not always appropriate. There is some attempt to use subject-specific language but this is infrequent or with inaccuracies
3-4	The work clearly and coherently conveys information which results in visually appropriate, legible and engaging work .

Part 2: Process Portfolio (40%)

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

A Skills, techniques and processes	B Critical investigation	C Communication of ideas and intentions	D Reviewing, refining and reflecting	E Presentation and subject-specific language
0 The portfolio does not reach a standard identified by the descriptors below	0 The portfolio does not reach a standard identified by the descriptors below	0 The portfolio does not reach a standard identified by the descriptors below	0 The portfolio does not reach a standard identified by the descriptors below	0 The portfolio does not reach a standard identified by the descriptors below
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.	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.	1-2 The portfolio presents limited evidence of how initial ideas or intentions have been formed or developed. The work rarely communicates how technical skills, media and/or ideas have contributed to the processes in their art-making.	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.	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.
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.	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.	3-4 The portfolio adequately identifies how initial ideas and intentions have been formed and developed. The work adequately communicates how technical skills, media and ideas have been assimilated.	3-4 The portfolio demonstrates a process of reviewing and refining ideas, skills, processes and techniques. The work presents an adequate reflection upon the student's acquisition of skills as an artist.	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.
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.				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.
10-12 Working across at least the minimum required 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.	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.	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.	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.	4 The portfolio conveys evidence clearly, coherently and in an engaging, coherent manner. There is an excellent range of visual evidence and consistent use of appropriate subject-specific language used to document the art-making process.

ART-MAKING FORMS

Two - dimensional forms

- **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

Three - dimensional forms

- **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, vessels, interior design, jewellery
- **Site specific/ephemeral:** such as land art, installation, performance art
- **Textiles:** such as fibre, weaving, constructed textiles

Lens-based, electronic & screen-based forms

- **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

STANDARD LEVEL FORMAL REQUIREMENTS

- SL students submit **9-18 screens** which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities.
- For SL students the submitted work must be in at least two art-making forms, each from separate columns of the art-making forms table.

HIGHER LEVEL FORMAL REQUIREMENTS

- HL students submit **13-25 screens** which evidence their sustained experimentation, exploration, manipulation and refinement of a variety of art-making activities.
- 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.