

## IB Visual Arts Summer Work Year 2 (HL & SL)

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### IB Assessment Overview

#### SELECTED RESOLVED ARTWORKS (Internal Assessment): (IB Weight: 40% SL & HL)

- a. Coherence
- b. Conceptual Realization
- c. Technical Resolution
- d. Understanding of Artistic Context (HL only)

The Resolved Works asks students to create 5 coherent artworks in SL or 8 works in HL, from which HL students select 5. These resolved artworks are explained in a written rationale and individual artwork texts, through which they articulate and contextualize their artistic choices. **What it looks like:**

- **SL:** 5 images or video files (max 3 minutes) each with a title, medium, and size.
- **SL:** 1-2 screens with a Rationale (max 700 words) that supports their artistic intentions and choices.
- **HL:** 5 images or video files with a title, medium, size, and supporting text for each work (total 1000 words max).
- **HL:** 3 screens for the Rationale (max 700 words) and a selection chart with thumbnails of all 8 artworks.

#### ART-MAKING INQUIRIES PORTFOLIO: (IB Weight: 40% SL / 30% HL)

- a. Exploration and experimentation
- b. Practical Investigation
- c. Lines of Inquiry
- d. Critical Review

The AIP asks students to develop multiple lines of inquiry within the process of making art and to curate evidence of their investigations, creative experiences, and reflections with a variety of art-making forms into a digital portfolio. **What it looks like:**

- **(HL and SL) Up to 15 screens** with curated selections from the process of inquiry showing visuals accompanied by written annotations, max 3,000 words, approximately 200 words per screen).
- An additional file citing references and sources.

#### CONNECTION STUDY SL ONLY: (IB Weight: 20% SL)

- a. Connections with Context(s)
- b. Connections with Artworks
- c. Investigation of Cultural Significance

The Connections Study asks students to select one of their resolved artworks and connect it to their own context. In addition, they will be asked to research at least two artworks by different artists, demonstrating connections to these works through an informed analysis of their cultural significance. **What it looks like:**

- Maximum of 10 screens with visuals and writing (max 2500 words total). Plus, a text file with sources.

#### ARTIST PROJECT HL ONLY: (IB Weight: 30% HL)

- a. Project Proposal (3 screens max, 500 words max.)
- b. Connections (4 screens max, 1000 words max.)
- c. Dialogues (2 screens max, 500 words max.)
- d. Curation and Realization in Context (max. 3-minute video with a short text, 100 words max.)
- e. Post-Production Project Evaluation (2 screens max, 300 words max.)
- f. Ideas for Further Development (1 screen, 200 words max)

The Artist Project asks students to create and contextualize an artwork for a choice-based stand-alone project. Alongside their project development, students will connect their ideas and context to at least two artworks by different artists. **What it looks like:**

- Maximum of 12 screens with visuals and writing (max 2500 words total). Plus, a text file with sources.
- A video (3 minutes max) of the artwork in context, plus 100 words max explaining the final artistic intentions.

## IB Visual Arts Year 2 Summer Work

### 1. Selected Resolved Artworks (SL AND HL):

**Resolved Artwork Exhibition Drafting Statement:** In spring 2027, you will present a cohesive, intentional body of resolved artwork in your IA exhibition. Some of this work will be from Year 1, and you will spend Year 2 refining that body of work, expanding works that need more depth and carefully selecting the best of your works to display. Ideally, you begin Year 2 with **2-4 resolved artworks (and ideally more for HL) that securely fit your exhibition intentions.** If you do not feel you have this, you can also use the summer to make more art or refine works that aren't resolved yet! **For this task, complete an Exhibition Drafting Statement, in which you discuss your art and your intentions going forward. Keep in mind, you are discussing your selected works, not necessarily ever single project. Type up 1-2 pages addressing the following:**

1. What unifying visual elements create a strong relationship between my (selected) pieces? (Imagery, composition, colors, styles, symbols, etc.). Ie. What makes my art feel coherently visually *mine*?
2. What conceptual themes or messages or ideas connect my artworks? How do I express these through my art? (Give specific examples - symbols, style, materials, images, writing, etc.) What makes my art feel coherently conceptually *mine*?
3. Do I see a development or progression between these artworks? (Meaning for example, if I am exploring a certain topic or skill, how do different pieces approach that idea from different angles? How does each piece deepen meaning?)
4. How do materials and media connect these artworks together? How do the materials help me express my concepts/artistic intentions? Are they a good fit? If not, what else might work?
5. Which media/materials do I feel confidence and proficiency within? Which artworks do I feel best show my technical growth? Are there things I could do to make any of my art or skills feel more fully developed?
6. How does this body of work reflect my evolving artistic identity? What personal contexts, beliefs, or encounters have helped shape this work? What are some specific ways that I engage with or respond to broader artistic movements, influences, or historical contexts? Which artists have informed my creative decisions? And how do these influences manifest in my work?
7. Who/what is my intended (imagined) audience? How would I want them to respond to my artwork?
8. What gaps do I still need to fill in my body of work? What haven't I said or explored through my work that I want to? How do I plan to do this?

### 2. Art-Making Inquiries Portfolio (SL AND HL):

Building on Year 1 of IB, you will continue to use your Visual Arts Journal/Sketchbook and digital documentation for your Art-Making Inquiries Portfolio in Year 2. Each AIP will be unique, but if you have completed all assignments in Year 1, **you should have a minimum of 8 AIP slides already completed.**

- a. **Review the 4 criteria of the Process Portfolio:** A. Exploration and experimentation; B. Practical Investigation; C. Lines of Inquiry; D. Critical Review. Over the summer, identify which criteria you represent well in your AIP, and which criteria need further development. We will evaluate and discuss in the fall and begin the curation process of your final document.
- b. **If you have less than 8 slides finished, complete slides over the summer on prior year 1 artwork and explorations.** Take the summer to make sure your slides are thorough and representative of your best work. You want to return in the fall with your Year 1 work already well-documented.

### 3. **Artist Project (HL ONLY):**

The Artist Project is a standalone HL task, where students will **create an artwork of their choice, and situate it in a meaningful context alongside multiple other works of art (from at least two different artists)**. This is a chance to take artistic risks and bring their interests to life, while considering how the work relates to a local context or place where it is viewed by audiences. \* Note, your AP *can* relate to the themes of your main resolved works, but your AP artwork *cannot* be part of the 8 resolved works. \*

A key component of the AP is **to situate your work in a context of your choosing. These APs must be site-specific. To situate** asks artists to intentionally connect their artmaking to the time/place where they live and where they envision their work. **Situating** one's artistic practice is an active process of deciding how external factors give meaning to, influence, and affect the work. **Situatedness** shows understanding that art does not exist in a vacuum; the meaning of an artwork is flexible, and it changes according to the world around it. **Context is framed by the world that your artwork lives within, both locally and globally.**

Your task is to begin generating ideas for your Artist Project by responding to the following tasks and questions. Please record your written responses as you plan and work to complete your AP Proposal:

#### a. **Artist Project - Situating Your AP through Context and Concepts:**

##### 1. **How do you define your local context in terms of place?**

1. How have history, geography, and culture shaped your national, regional, or local surroundings? What role does nature or climate play in your local environment? Is your environment urban, rural? Is it a diverse population? What do the architecture or public spaces look like? How might this shape or influence your artmaking?

##### 2. **How do you define your local context in terms of time?**

1. How does the time in which you live affect the place in which you make your art? What local social norms, traditions, values, or current events continue to shape the time in which you live? What recent changes in economics, politics, or social norms make the place you live in now different from the past?

##### 3. **What global factors are presently affecting your local context?**

1. Zoom out and look at the big picture. How are world events, art movements, or other societal trends influencing your local situation? What information and technology can you access? What cultural trends shape your interests and concerns?

##### 4. **Situate yourself as an artist.**

1. What is your background, location, identity, and how do these elements play a role in the work you make? This could include many things – your cultural, racial, ethnic background; your family or upbringing or formative relationships; your religious/spiritual, economic, gender, social identities; your formative life experiences.

##### 5. **Who are you interested in sharing your artwork with?**

1. What local or global entry points might they have for connecting to your ideas? Who do you imagine might be able to visit and see your work? What emotional or intellectual experiences do you hope to evoke in your artwork? Do you want your work to challenge viewers OR harmonize with viewers?

b. **Artist Project - Locating Spaces:**

1. **Generate a list of specific locations that could potentially display your AP (temporarily or permanently).** Visit them! These could be at the school, in public spaces, in private spaces, indoors, or outdoors. Some places may be freely accessible, while others might require gaining permission. Consider both the locations that may work **logistically AND conceptually.** Remember that the location should create and impact meaning in this project. Some example spaces:



c. **Artist Project - Artist Connections:**

1. After you've developed some AP ideas and put some personally relevant criteria in place, it's time to incorporate artists. First, you might identify 5-10 artists. These can be artists you've already studied to some degree or not. Make sure you look for artists with enough known information about their life and background. The lifespan of the artist, place of origin, place where they lived and made art, education, family life, associated art movement, and so on, are just a few of the points you might want to keep an eye out for. **After browsing artists, try to narrow down to 2-4 works that you might use. Write down a brief explanation of how and why these works may connect or influence your AP.** We will finalize selections in the fall, but you want to record ideas at this point.

<u>Connect:</u> What do I know?	<u>Extend:</u> What will stretch me?	<u>Challenge:</u> What questions still need answers?
<p>What artists have I already studied?</p> <p>What kind of artwork do I enjoy engaging with?</p> <p>What kinds of artworks would make sense to look at based on my proposal?</p>	<p>What other artists...</p> <p>... explore similar concepts?</p> <p>... use related materials?</p> <p>... have dealt with similar locations or spaces?</p> <p>What can I learn and apply from these examples?</p>	<p>Which artists exemplify aspects of context (time and place) in their work?</p> <p>Who were the audiences looking at each artist's work?</p> <p>How will I narrow down my selection?</p>

**d. Artist Project Proposal:**

Once you have gone through the generative reflection steps and now have an idea of what you'd like your Artist Project proposal to include, it's time to gather up the essentials, solidify your research, draw up ideas for your work, and organize your evidence into the appropriate format to meet the requirements.

**The Proposal can be up to 3 screens (max 500 words) and should include both visual and written evidence. Your Proposal should address the how/why/where/when/who/and what of your plan.**

HOW?	WHY?	WHERE & WHEN?	WHO? WHAT?
<b>Technical intentions</b>	<b>Conceptual intentions</b>	<b>Logistics</b>	<b>Audience &amp; Context</b>
<ul style="list-style-type: none"> <li>What materials and techniques will you use?</li> <li>How will it be created?</li> <li>How will the work need to develop, according to the time you have available?</li> <li>Are there any artists/inspirational sources you're using to support your technical goals?</li> <li>How does your choice of materials combine with your conceptual interests?</li> </ul>	<ul style="list-style-type: none"> <li>What meanings, ideas, and concepts will the artwork address?</li> <li>What meanings or stories do the materials or techniques carry?</li> <li>What will it look like? How will the work make the ideas visible to others?</li> <li>Are there works by other artists that explore similar ideas that can help you to develop depth in your work?</li> </ul>	<ul style="list-style-type: none"> <li>Where will the work go?</li> <li>When will it be put into position?</li> <li>What logistical considerations need to be addressed (i.e. time of day, weather, etc.)?</li> <li>Are special permissions needed to place work in this location? How will you go about securing these?</li> </ul>	<ul style="list-style-type: none"> <li>Who will see it?</li> <li>What audience members <i>are the most likely</i> to pass by and see the work at the time/place you've proposed?</li> <li>What ages, cultures, backgrounds, and other factors should you take into consideration?</li> <li>What historical, social, geographical, cultural, or political factors should you keep in mind, relevant to your local context and audience?</li> </ul>

Some examples of this evidence could include:

Visual Evidence	Written Evidence
<ul style="list-style-type: none"> <li>Sketches of your artwork ideas</li> <li>Sketches, photos or maps of the proposed location(s)</li> <li>Photos demonstrating context (i.e. local culture, traditions, weather, etc.)</li> <li>Images supporting your ideas about techniques, aesthetics, format, etc. (other artists' works, source images)</li> <li>Past artworks where you've explored a similar technique/style/interest, as a starting point</li> </ul>	<ul style="list-style-type: none"> <li>A brief introduction to ideas</li> <li>Bullet points outlining the main intentions, material choices, artwork design, concepts, etc.</li> <li>Short narratives explaining researched ideas</li> <li>Annotated images</li> <li>A timeline of steps you're planning</li> <li>Charts breaking down key ideas</li> </ul> <p><i>Not included in the word count: Image labels for artworks, in-text citations</i></p>

**Possible Visual Evidence for the Proposal**  
(from Eve's Mock Sample)



Fig. 11: My crochet work: 'Homage to Harte.'



Figure 2: "The War of Roses," X (formerly Twiller), posted by @WomensVote100, 15 Dec. 2020. Accessed 15 May 2025.



Figure 3 (left): Photograph of a sign titled "Nature Protection in Burgau Nature Reserve" by W.-R. Grosse. NABU/Sachsen, 2022. Figure 4: Screenshot from Google Maps showing Burgau. Captured by the author.



Possible locations (my photos)



Figure 5: Screenshot from Google Maps showing Burgau. Captured by the author.





Fig. 10: Crochet netting ideas Fig. 11: Installation mock-up



Fig. 7: 5.0 - (My photos) Final sample of netting and crocheted rose for piece





Artist Project: Mock Sample by Eve

#### 4. **Connection Study (SL ONLY):**

Connections Study asks SL students **to select one of their resolved artworks to situate, investigate and connect to (at least two) artworks by two different artists** to develop their knowledge and understanding of their own art practice and context, as well as the cultural significance of other artworks, within a broader artistic context. Unlike the HL Artist Project, this artwork must be part of your final 5 resolved artworks.

**b. Situating Your Art Context:** Please record your responses, with special attention to your resolved artworks and how they may reflect these different contexts. This is a tool to analyze your own contexts and find artist connections!

**a. How do you define your local context in terms of place?**

- a. How have history, geography, and culture shaped your national, regional, or local surroundings? What role does nature or climate play in your local environment? Is your environment urban, rural? Is it a diverse population? What do the architecture or public spaces look like? How does this shape or influence your artmaking?

**b. How do you define your local context in terms of time?**

- a. How does the time in which you live affect the place in which you make your art? What local social norms, traditions, values, or current events continue to shape the time in which you live? What recent changes in economics, politics, or social norms make the place you live in now different from the past?

**c. What global factors are presently affecting your local context?**

- a. Zoom out and look at the big picture. How are world events, art movements, or other societal trends influencing your local situation? What information and technology can you access? What cultural trends shape your interests and concerns?

**d. Situate yourself as an artist.**

- a. What is your background, location, identity, and how do these elements play a role in the work you make? This could include many things – your cultural, racial, ethnic background; your family or upbringing or formative relationships; your religious/spiritual, economic, gender, social identities; your formative life experiences.

**e. Who are you interested in sharing your artwork with?**

- a. What local or global entry points might they have for connecting to your ideas? Who do you imagine might be able to visit and see your work? What emotional or intellectual experiences do you hope to evoke in your artwork? Do you want your work to challenge viewers OR harmonize with viewers?

**a. Choosing Your Resolved Artwork:** This is an important choice. Unlike the Resolved Artworks IA Assessment, this piece is not being evaluated for techniques or coherency, but in terms of the connections with context and with your other chosen. It is easier to make connections to context if you choose an artwork that you feel has a clearly identifiable and meaningful context already. Therefore, your chosen artwork should have some contextual weight. \*Note, this work *may* be a work in progress, but you should have a very clear understanding of where it is going. **Review your artworks and explain briefly in writing why you plan to select the work you have chosen. Note the ways it connects to or responds to different contexts from above.**

**c. Selecting Artworks for Comparison and Connection:** Reflect on what is meaningful to you and choose artworks that feel equally meaningful. It is SO much easier and more fun to do this task if there is a natural and exciting relationship to your own work, either formally or conceptually, or both. If your own work is in development, the investigation of other artists can lift your art in exciting ways, and if your work is more fully resolved, the connection with other artists can be a rich dialogue. You want to select artworks that:

- a. **Lend themselves naturally to comparison** - Maybe all the works address a particular theme or investigate a similar subject in different cultures and times. Maybe they are not visually similar but share similar concepts

with your work. Don't force connections that aren't there – you want a connecting thread that makes sense but is not SO obvious as to be superficial or too broad.

- b. **Are genuinely interesting to you and linked to your artwork** - Don't just pick the first paintings you see unless you want to be stuck studying them for months. Consider artists you have already investigated and enjoyed AND look for new ones that you can see fitting alongside your own work well.
- c. **Have enough available source material but not an overwhelming amount.** If you choose artworks that are completely unknown, you may have difficulty researching, but on the other hand, if you choose da Vinci's Mona Lisa, you are going to find so much information that it will be overwhelming and likely unoriginal. Make sure you can locate foundation information about the artist, place of origin, place where they lived and made art, education, family life, associated art movement, etc.

**d. Preliminary Study:** Once you have narrowed down to several potential connecting artworks, begin preliminary investigations. For each chosen artwork, complete an investigation based on your initial impressions and findings:

- a. Artwork title, artist, date, medium, location of each work.
- b. What captures your interest visually when you look at their work? Use the elements and principles of design to describe the composition and essential aspects you see. What medium/material is this work? Can you deduce anything about the creation process?
- c. What do you think the art is about/why do you think the artist made this work? Give your best hypothesis of this art's meaning, message, or story. If you find an artist's statements, you can include that but also note how YOU read the artwork. What do you think is the purpose or message of it based on what you see?
- d. In what location, time, and culture was this work made? Can you identify any art style or movement to this work? Any personal, historical, or cultural information that influences this work's concepts or visuals? Remember that there are different contexts and questions to explore – different ones might apply best to different artists and works? You don't need extensive research yet, but you should have a sense of these works.
- e. How does this artwork connect to your own art? Visually, materially, and/or conceptually, what do these artworks share? Why do you think all your selected works are a good fit together?