



A Program of the New York State Art Teachers Association

HSII ACCOMPLISHED LEVEL

Portfolio Support Documents*

- REQUIRED* ☐ Components Inventory (print and give to adjudicator)
- REQUIRED* ☐ Artistic Integrity Statement (print and give to adjudicator)
- REQUIRED* ☐ Learning Standards Inventory (print and give to adjudicator)
- ☐ Sample Adjudicator Questions (for planning presentation)
- ☐ Graphic Organizer for Component 3—Artistic Response (optional)
- ☐ Labels and Tags for organizing work by Standard and Performance Indicator (optional)

*print this packet single-sided so pages can be easily separated, rearranged, or cut apart

REQUIRED COMPONENTS INVENTORY

The Portfolio is made up of carefully selected components. All students should complete the inventory below to assist with selecting, organizing, and curating artistic work and process artifacts for presentation.

PORTFOLIO COMPONENTS		
Required Component	Selected Artwork Title/Description	List of Artifacts
<input type="checkbox"/> 1—Personal Identity with process artifacts		
<input type="checkbox"/> 2—Soc/Cult/Pol/Hist Connection with process artifacts		
<input type="checkbox"/> 3—Artistic Response (format optional)		
<input type="checkbox"/> 4—Student Choice 1 with process artifacts		
<input type="checkbox"/> 5—Student Choice 2 with process artifacts		

PORTFOLIO PRESENTATION	
<input type="checkbox"/> All required components completed and included <input type="checkbox"/> All work organized and ready for adjudication <input type="checkbox"/> Process artifacts support selection of work and NYS Learning Standards use	<input type="checkbox"/> Components Inventory complete and included <input type="checkbox"/> Artistic Integrity Agreement complete and included <input type="checkbox"/> Standards Inventory complete and included

REQUIRED ARTISTIC INTEGRITY AGREEMENT

Artistic Integrity refers to an artist's commitment to generate their own original ideas and work. All work that is entered for adjudication in the Portfolio Project must be original; created by the participant. If existing artworks or images are used in the creation of work, they must be cited. All work should represent original ideas AND a significant transformation of any images used (beyond changed colors, cropping, or material use). The use of AI is not permitted in developing work for the NYSATA Portfolio Project. For more help on student Artistic Integrity, visit <https://www.artandwriting.org/awards/how-to-enter/copyright-plagiarism/>.

Student _____ Preferred Name/Pronoun(s) _____
 School _____ Grade _____ Adjudication Level _____
 District _____ Teacher _____

I affirm that each artwork included in my portfolio is my own original creation. Any use of others' ideas, images, and work has been documented and credited and my work shows significant transformation. Process has been documented to demonstrate my own ideas and original thinking.

Student Signature _____ Date _____

Teacher Signature _____ Date _____

Required LEARNING STANDARDS INVENTORY

The Portfolio Project is scored holistically across components. NYS Learning Standards for the Arts are the scoring criteria. This Inventory ensures inclusion of evidence for each Standard and Performance Indicator. It will direct the adjudicator to the components where each Performance Indicator is demonstrated.

Every component need not fulfill every Standard. Begin with the Personal Identity Component and work down the column, noting which standards are most clearly demonstrated by checking them off and making notes. Move to the next column for the next component, checking off standards and making notes.

CREATING	Personal Identity	S/C/P/H Connection	Artistic Response	Student Choice 1	Student Choice 2	Presentation Notes
<ul style="list-style-type: none">▪ range of materials and methods▪ personal previous works inspire new works▪ traditional and contemporary practices						
<ul style="list-style-type: none">▪ skills/practice/experimentation▪ persistence/problem-solving/risk▪ documentation of inspiration						
<ul style="list-style-type: none">▪ documentation and use of feedback▪ evidence of revision▪ reflections related to feedback						
PRESENTING	Personal Identity	S/C/P/H Connection	Artistic Response	Student Choice 1	Student Choice 2	Presentation Notes
<ul style="list-style-type: none">▪ reasoned selection of portfolio work▪ awareness of strengths and areas for growth▪ justified decision-making process						
<ul style="list-style-type: none">▪ research related to a social/political/cultural/historical context▪ work inspired by investigation that emphasized social/political/cultural/historical theme						

Required LEARNING STANDARDS INVENTORY (continued)

The Portfolio Project is scored holistically across components. NYS Learning Standards for the Arts are the scoring criteria. This Inventory ensures inclusion of evidence for each Standard and Performance Indicator. It will direct the adjudicator to the components where each Performance Indicator is demonstrated.

Every component need not fulfill every Standard. Begin with the Personal Identity Component and work down the column, noting which standards are most clearly demonstrated by checking them off and making notes. Move to the next column for the next component, checking off standards and making notes.

RESPONDING	Personal Identity	S/C/P/H Connection	Artistic Response	Student Choice 1	Student Choice 2	Presentation Notes
<ul style="list-style-type: none"> discusses the impact art can have and/or the goals of your own work to affect others cite other work influencing your own 						
<ul style="list-style-type: none"> discusses what information was/was not useful while interpreting work(s) awareness of relationship of process or ideas to exemplar artist(s) 						
CONNECTING	Personal Identity	S/C/P/H Connection	Artistic Response	Student Choice 1	Student Choice 2	Presentation Notes
<ul style="list-style-type: none"> systematic approach to researching a topic of interest experimentation related to an unfamiliar subject 						
<ul style="list-style-type: none"> can compare how soc/pol/cult/hist art functioned (traditional vs. contemporary) justify where your work fits within a social/political/cultural/historical context 						

SAMPLE ADJUDICATOR QUESTIONS

This optional resource may be used to prepare for presenting your portfolio at the adjudication event. The questions are examples of what adjudicators MIGHT ask you to demonstrate or discuss, based on the New York State Learning Standards for the Arts. Tell the story of your artistic work and growth by focusing on achievement of the Standards.

CREATING HSII Sample Adjudicator Questions	
VA:Cr1.1.HSIIa	How have your previous experience(s) with artmaking or work(s) influenced or sparked ideas for new work?
VA:Cr1.2.HSIIa	Walk me through how you decided on a particular material or method when planning a project.
VA:Cr2.1.HSIIa	Show me some examples of how you may have persisted or problem-solved in your work.
VA:Cr2.1.HSIIa	What skills have you found necessary to practice when planning or preparing for creating a new work?
VA:Cr2.2.HSIIb	Show me some examples of how you have been experimental or innovative in your work. How have you been transformative with source material (published images/references)?
VA:Cr3.1.HSIIa	Give some examples of how you use feedback from others to inform your next steps when making a work of art or design.
PRESENTING HSII Sample Adjudicator Questions	
VA:Pr4.1.HSII	What was your decision making process like when selecting and organizing your artwork and artifacts for this portfolio? Point out some of your most successful moments as well as areas you are aiming to improve on.
VA:Pr6.1.HSIIa	What have you learned or can apply to your own work through examining and making art?
RESPONDING HSII Sample Adjudicator Questions	
VA:Re7.2.HSIIa	How has learning about different types (from various time periods or cultures) of art influenced or inspired your own work?
VA:Re7.2.HSIIa	What type of information helps you understand an artwork or design better when trying to form an interpretation of it?
VA:Re8.1.HSIIa	Connections between other artists who create social, cultural, or politically themed artworks? (Presenting+Responding+Connecting)
CONNECTING HSII Sample Adjudicator Questions	
VA:Cn10.1.HSII	What strategies do you use when exploring a topic or technique that is unfamiliar to you?
VA:Cn11.1.HSIIa	How does your work function or fit within a social, political, cultural, or historical context?
VA:Cn11.1.HSIIa	What have you learned or can apply to your own work through examining and making connections between other artists who create social, cultural, or politically themed artworks? (Presenting+Responding+Connecting)

OPTIONAL ORGANIZER—ARTISTIC RESPONSE

This resource may be used to support *Component 3—Artistic Response*. Use this graphic organizer to (a) submit the Artistic Response for Component 3 OR (b) serve as a reference to inform content and structure for Component 3 artifacts (e.g., images and notes in a sketchbook or Google slide show) OR (c) not utilize in portfolio preparation if Component 3 is clear and complete through other artifacts or means.

Student Information		
Student _____	Preferred Name/Pronoun(s) _____	
School _____	Grade _____	Adjudication Level _____
District _____	Teacher _____	
Artwork Image and Identifying Information		
Thumbnail Image of Artwork (or attach another page with image(s))	Title	
	Artist(s)	
	Media	
	Date/Period	
First Impressions/Initial Response		
What did you notice, see, feel, or think when you first saw this work?		
Direct Observations/Analysis		
Describe what you observe in the image (subject matter). Is there anything unusual or out of the ordinary that might be noteworthy?		
Analyze how form and structure (art elements/principles of design/organizational strategies) create purposeful organization in the work.		
Research/Context/Relevant Background Information		
Presentation—Where does the work exist? (museum/gallery/street or public space/online/in nature, etc.)		
Research Historical/Political/Social and/or Cultural Context		
Inferences/Mood/Meaning/Interpretation		
Use contextual evidence you gathered, observations of the art, and analysis of how the work is arranged to infer what you think the work is about (meaning), big ideas, and/or questions evoked by the work.		
<i>Recommended Connection</i> How does this artist and/or work relate to the work(s) presented within your portfolio or to your art interests?		

OPTIONAL LABELS & TAGS

Artwork Labels

If desired, use these labels for the final artwork pieces to be included in the portfolio.

COMPONENT 1 Personal Identity

Title

Medium

COMPONENT 2 Social/Cultural/Political/Historical Connection

Title

Medium

COMPONENT 3 Artistic Response

Title

Medium

COMPONENT 4 Student Choice 1

Title

Medium

COMPONENT 5 Student Choice 2

Title

Medium

Standards Tags for Process Artifacts

If desired, apply to art/artifacts to highlight Standards demonstrated

Cr	range of materials/methods
Cr	personal previous works inspire new works
Cr	traditional and contemporary practices
Cr	skills, practice, experimentation
Cr	persistence, problem-solving, risk-taking
Cr	documentation of inspiration and process
Cr	documentation and use of feedback
Cr	evidence of revision and reflection
Cr	reflections related to feedback
Pr	reasoned selection of portfolio work
Pr	awareness of strengths and areas for growth
Pr	justified decision-making process
Pr	research related to a social/political/cultural/historical context
Pr	work inspired by investigation that emphasized social/political/cultural/historical theme
Re	discusses the impact art can have and/or the goals of your own work to affect others
Re	cite other work influencing your own
Re	discusses what information was/was not useful while interpreting work(s)
Re	awareness of relationship of process or ideas to exemplar artist(s)
Cn	systematic approach to researching a topic of interest
Cn	experimentation related to an unfamiliar subject
Cn	can compare how soc/pol/cult/hist art functioned (traditional vs. contemporary)
Cn	justify where your work fits within a social/political/cultural/historical context