

# Portfolio Preparation Guidelines



A Program of the New York State Art Teachers Association

## HSIII ADVANCED LEVEL

### PROCESS ARTIFACTS

make thinking visible

show where ideas began  
and how they evolved

demonstrate practice,  
experimentation, revision

document feedback

refer to exemplar artist(s)  
ideas and artistic work

The **HSIII Level Portfolio** is designed for students taking an *advanced*, *independent study*, or *college credit level* course in Visual Arts, Design, or Digital/Media Arts. Elective level courses may be broad or focused in content and media. Depending on local district offerings, students enrolled in AP Art & Design, or IB Art may participate at this level. Students should demonstrate advanced ideas and skills, mastery of media, and a strong student voice developed through sustained investigation of an inquiry of interest to the student. Work should demonstrate a high level of originality and personal engagement.

**Process artifacts** enable students to focus on metacognition — thinking about how their exploration and experimentation informs their artistic action. Students should document steps they take, from ideation through the completion of artistic work(s). They should record responses to artworks they see and experience, as well as connections between their own work and the work of artists and ideas across time periods, cultures, arts disciplines, and in the broader school curriculum.

## OVERVIEW of PORTFOLIO CONTENT

The **HSIII Advanced Level Portfolio must include** the following required components. Sample checklists and presentation resources are provided in the support documents packet.

All components require **process artifacts**. Examples of such artifacts can be found on page 2. Each component is a collection of artifacts that together represent the development of ideas into fully elaborated work(s). Artifacts should relate to Standards and Performance Indicators from the *NYS Learning Standards for the Arts*.

**Component 1: Personal Identity**  
Portray a sense of self through relating and synthesizing knowledge and personal experiences to inspire

and inform artistic work. A wide range of responses, from the highly representational to the abstract or metaphorical, is acceptable.

**Component 2: Social/Cultural/Political/Historical Connection**  
Investigate ways that artistic work is influenced by societal, cultural, and historical context and, how artistic ideas shape cultures past, present, and future. Students may use original source documents as well as web links and print resources as artifacts (please cite sources).

**Component 3: Artistic Response**  
Respond to and interpret artists' work(s). Include interpretations of artist(s)' work(s), supported by relevant evidence found within the work and surrounding context(s). Ideally, this component should

relate to and enhance another component within the portfolio, as response plays an important role in the development of one's own artistic voice. An optional graphic organizer to assist with completing this component can be found in the Support Documents pack.

**Component 4: Investigation/Inquiry**  
Generate and develop work in a self-directed manner. Include additional related work(s) from a series that represent individual ideas and artistic exploration.

**Presenting**  
Select and organize artwork, speak articulately about process and work, show understanding of others' point(s) of view, and engage with an audience. Presenting is scored across all components.

# PROCESS ARTIFACTS RESOURCE GUIDE

Portfolio Project 2.0 emphasizes process, documentation, and diving deeper into the artistic work you create and present. The presentation of your portfolio is an opportunity to bring your adjudicator on a personal artistic journey through your process rather than depending on only the final product to show achievement.

Build your portfolio with process artifacts as well as completed works. Process artifacts may include, but are not limited to, the following suggestions. There is no minimum or maximum number of artifacts required. Consider process artifacts from multiple categories and enough to fully communicate the evolution of ideas and work within each component. As each artist is their own person with their own journey, you may have artifacts that are unique to your process.

## Creating Cr1

### Pre-Work/Planning Inspiration/Ideation

#### Writing

problem statement  
artist or work statements

#### Brainstorming

lists, mind-maps, sketches,  
storyboards, word  
associations, problem solving

#### Research/References

photos, artist images, book  
citations, websites

#### Sketches

thumbnails, first drafts

## Creating Cr2

### In-Process Work Feedback/Revision

#### Documentation

drafts, photos, pre-projects,  
checklists, screenshots

#### Experimentation

media use, studies, tutorials,  
practice work, color swatches

#### Extended Research

resources to push ideas/skills

#### Mistakes

failed work, evidence of growth,  
risk-taking, persistence

#### Innovations

discoveries, new techniques

## Creating Cr3

### Final Work Fully Resolved

#### Artistic Work

physical and/or digital  
artwork, photos, videos

#### Use of Feedback

documentation of changes  
made to resolve challenges

#### Digital Presentation

slide deck,  
recorded animation

## Presenting Pr4-5-6

### Selection and Presentation of Work

#### Selection of Works

purposeful, suitable to  
selection description, artifacts  
support final work

#### Presentation Mode

matting/display, location,  
collection, spacing

#### Presentation Details

physical/digital presentation  
or installation

#### Interpretation

intended purpose, audience,  
relationship among works

## Responding Re7-8-9

### Understanding Artist(s)' Ideas and Work

#### Artist Works

collection of images for  
inspiration  
annotations about personal  
responses/ideas

#### Research

documented research about  
artist and ideas

#### Interpretation

notes about symbolism,  
meaning, ideas, context for  
selected works

## Connecting Cn10-11

### Reflection, Connection to Self and World

#### Reflection

reflective writing, journaling,  
artist or work statements

#### Critique

feedback, impact statement

#### Connection to Self

ideas from personal experience  
**Connection to External World**  
social, political, historical, cross-  
curricular ideas

#### Connection Among Works

pre-cursor or progression for  
series of works

**COMPONENT 1–PERSONAL IDENTITY****EXPRESS**

compare external to  
internal

reveal personality, goals,  
dreams, fears

tell a personal story with  
your artistic work

show thinking, planning,  
decision-making

support ideas through  
materials, techniques, color

This component focuses on communication skills, as the student artist is encouraged to portray a sense of self for the viewer. It is the visual extension of an artist statement, offering the student opportunities for self-awareness and self-assessment in terms of artistic ability and personal growth. A wide range of responses, from the highly representational to the abstract or metaphorical, is acceptable. This component relates to the Standard, *Connecting 10: Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.*

**Student Preparation**

- Consider what you wish to communicate to the viewer about yourself/ your experiences (artistic intent).
- Plan how communication of self can be best carried out.
- Select materials and techniques that will work best for this artwork.
- Create a work of art that provides insight into who you are as an individual with experiences, hopes, dreams, fears, etc.
- Consider how the selected identity connects with others.
- Document thinking and process as you progress with your work.

**COMPONENT 2–SOCIAL/CULTURAL/  
POLITICAL/HISTORICAL CONNECTION****RESEARCH**

informs a deeper  
understanding of the topic

inspires artistic  
approach, use of  
materials, color palette,  
mark-making

connects artwork to other  
people(s), generations,  
places, time periods

helps artists show a  
particular viewpoint or  
persuade others to act

This component allows students to apply the Standard, *Connecting 11: Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.* It is designed for students to research an area of interest within society, a culture, or history, and to respond to this learning with their own artwork. Students may draw inspiration or ideas from other areas of the school curriculum, current events, or other topics that ignite their own interest and passion. Students are encouraged to use original source documents as well as digital and print resources in their research as artifacts. Please cite sources.

**Student Preparation**

- Research a topic that relates to social, cultural, political, or historical ideas that interest or affect you. Consider issues that ignite your passion or topics of interest from other areas of study outside the arts.
- Investigate how artists past and present have responded to the selected topic.
- Develop artistic work based on your selected idea and inspiration from your research.
- Select media and techniques that best convey your ideas and/or demonstrate the influence of your research.
- Document how your research influences the decisions you make during the creation of the work.

**COMPONENT 3—ARTISTIC RESPONSE****INTERPRET**

observe and analyze  
with a critical lens

gather relevant  
information and context

understand the work  
of others through  
inferences

make interpretations  
based on evidence

connect your work(s)  
to those of other artists,  
art movements, time  
periods

This component focuses on the Standard, *Responding 8: Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works*. Responding is ideally used to enhance and support other components within the portfolio (i.e., utilizing a work you researched to support your own artmaking decisions). Your Response Component may take the form of image(s) and notes on a sketchbook page, formal written analysis, slide show, or other format of your choice (see Process Artifacts Resource Guide page 2 for more suggestions). An OPTIONAL graphic organizer is available as a way to organize your response; it provides ideas for possible structure for recording perceptions and context information about the artwork being investigated. The OPTIONAL organizer for the Artistic Response can be found in the Support Documents pack provided as soon as your Portfolio Project registration has been submitted by your teacher.

**Student Preparation**

Select a format to represent your artistic response. The response should:

- Provide factual information about the piece you are referencing.
- Explain how the work elicited personal impressions or reactions.
- Include direct observations (subject matter) and analysis of how the work is organized (form and structure).
- Reveal research, context, and/or relevant background information.
- Demonstrate inferences, interpretations, and connections.

**COMPONENT 4—INVESTIGATION/INQUIRY****CONSIDER**

show achievement of  
standards not evident in  
other selections

build a work off another  
piece in the portfolio

include a work that has  
special meaning to you

show more about your  
personal interests

This component gives students the opportunity to include an additional series or group of related artworks that best represent their interests, experimentation, exploration, and skill development. This requirement is intended to foster generative work and develop initiative, critical thinking, problem solving, creativity, innovation, adaptability, and communication skills. This component relates to the Standard, *Creating 2: Generate and develop artistic work in a self-directed manner*.

**Student Preparation**

Select additional artistic work(s) that represent your interests and artistic skills. The selected work(s) should:

- Represent an artistic problem posed and investigated in depth.
- Highlight process and provide insight into creative problem solving.
- Feature risk taking and the development of a personal approach.
- Show purposeful use of form and structure (design principles/composition strategies) to support the message of the work.
- Demonstrate mastery of technique.

**DEMONSTRATE**

organize work and  
practice presenting

show accomplishment  
through visual, written,  
and oral presentation

use art vocabulary to  
describe work

refer to artists that  
inspire and/or provoke

make connections with  
life, context, fears,  
interests, ambitions

Presenting is scored across all 4 components of the portfolio. Resources are provided to help with organization of artistic work and process artifacts as well as notes for speaking. Students should be able to use content vocabulary to express thoughts and opinions, speak articulately about their process and artistic work, understand multiple points of view, and engage with their audience. Students will still be assessed on their ability to create, organize, and present their portfolio, as outlined in the Standard, *Presenting 4: Analyze, select, and critique personal artwork for a collection or portfolio presentation*.

**Student Preparation**

1. Include all REQUIRED components:

- Personal Identity Component
- Social/Cultural/Political/Historical Connection
- Artistic Response Component
- Investigation/Inquiry

2. Include REQUIRED Portfolio Presentation Resources:

- Portfolio Components Inventory
- Signed Artistic Integrity Agreement
- Learning Standards Inventory

3. Follow all guidelines for assembling the portfolio, making sure that the selections and process artifacts meet the criteria for each component:

- Prepare and organize work for ease of presentation.
- Make thoughtful connections among portions of components and to the NYS Visual Arts Standards.
- Use visual, written, oral and/or other communication means to present the portfolio to the adjudicator, calling attention to artifacts as needed to convey intentions, ideas, and learning.
- Consider using OPTIONAL labels from the Resources Packet for tagging final products and process artifacts to facilitate discussion points during the adjudication.

4. TEACHERS must register students by the adjudication registration deadline in their region. Visit [www.nysata.org/portfolio-project](http://www.nysata.org/portfolio-project) for more information.