

# The World of Portfolio's

Process, Interdependence, Context, and Art

# Making Art

---

Using a Portfolio

# The Nature of the Beast

- A Visual Art Exam is about **‘Making Art’**, not just the **‘Final Artwork’**.
- In the past, **‘Artworks’** have been the basis of judgment of performance
- Now, **‘How they are made’** is the major part of that judgment of performance



# Art and The Teacher

## Teacher

Source of Skills, Themes, Ideas, Media,  
Responsibility for Assessment



## Student

Practice, Teacher Approval / Grading

**Product**

# What constitutes an Artwork?

## The MAKING

**Technical** ART  
**Skills** appropriately  
applied



The **idea** the ART  
work is trying to  
convey



An **appreciation** of  
the finished quality  
of an ART work



## Why it is ART

Knowledge about the  
**culture** that calls it  
ART



Knowledge about the  
**history** of ART and  
it's styles



Knowledge about  
the **critical** nature  
of ART



# What constitutes a 'GOOD' Artwork?

- Can a 'good' artwork exist by just **'MAKING'** it without any other knowledge?
- Can an Artwork be good when it is plainly **'APPROPRIATED'** from another source without supporting reasons?
- Does having **'ART KNOWLEDGE'** improve the Artwork?
- Should 'ART KNOWLEDGE' be **separated** from 'ART MAKING'?

# Establishing Links

- **ART** is a social activity.
- For an Artwork to be good, somebody with **social and cultural authority** needs to say it is good.
- To receive such approval, should the things a **national culture values** be taken into account?
- How does a national culture value **CREATIVITY**?



# What constitutes an Artwork?



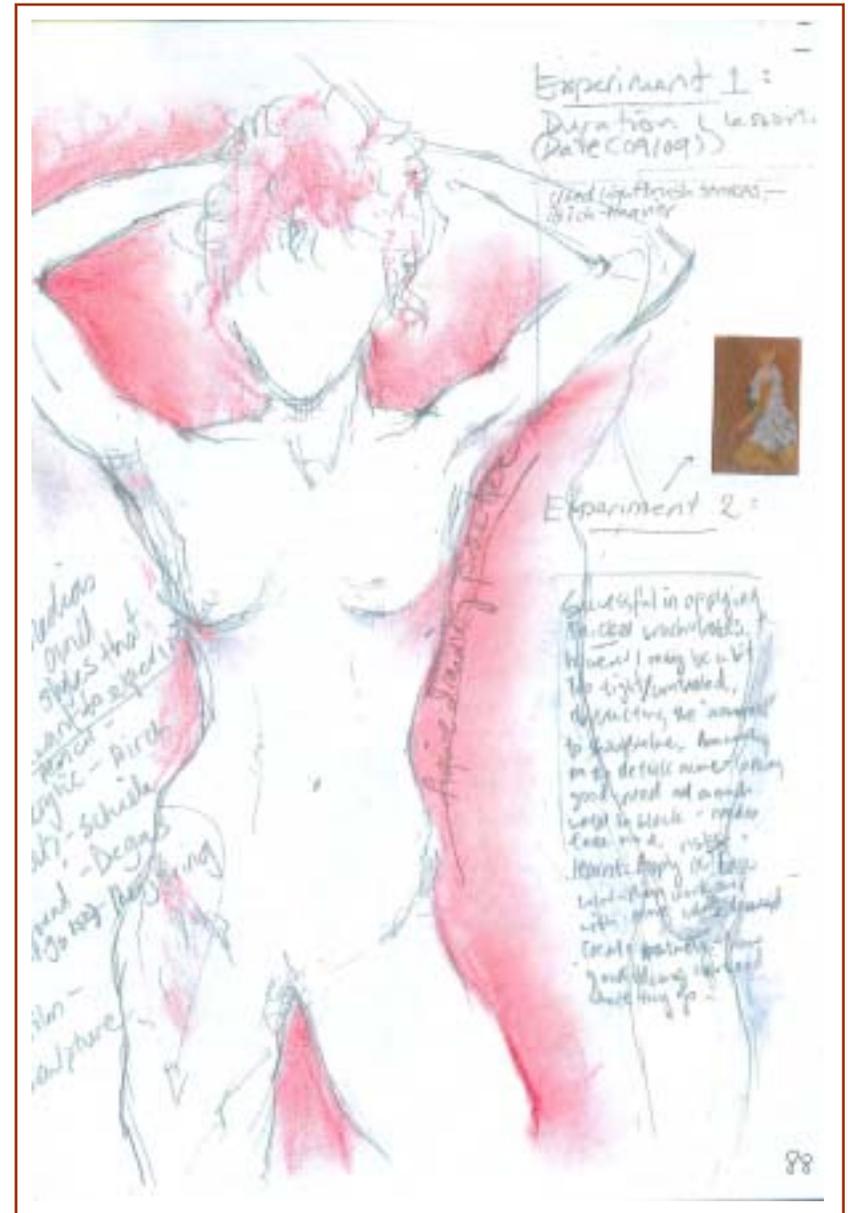
# What is a PORTFOLIO?

- A Portfolio is a device used to show how **ART MAKING** and **KNOWLEDGE OF ART** are combined to inform the Art Making Process



# Integration

How is the Artwork made?



# That supports the 'Product'



# Investigation improves the Product

**CULTURE**.....

**DEADPH**

anytime I make a pair of art/dress, I always research first, but this time I've decided to do it in a more in-depth way. Research will help me decide my idea and inspire me with different cultural interpretations of things.

Now, I have the idea of making a wedding dress out of paper again.

Why a wedding dress?  
 Because to me, I think my intention is not safe, and a wedding dress is something exciting and dynamic! I want to add something fresh and new looking into my collection. A wedding dress is also a great piece to make. Paper makes it so much easier to work with. Paper makes it so much easier to work with my color palette.

I would not change the colour of it, because wedding dresses represent purity and innocence. There is a reason behind it and I want to be sure. Therefore I will not change it.

So here in my research, I have wedding dresses from the Victorian Era and as well as the 1920s. There are no specific and have been inspired by along as I was designing this piece. There were an additional piece of paper/texture, which has got up to my mind while working in detail. Living from 1920s, looking at the film and seeing how they were draped on the body - I like the way they were draped on the body. I like the way they were draped on the body. I like the way they were draped on the body.





From making dresses with usually very intricate, heavy, expensive and expensive. They have a lot of buttons on the dress and it usually has a little under the bride's bust. The idea would be to do the opposite of what people think a wedding dress should be. I want to add some special elements into it to make it stand out from the crowd. My interpretation is white & pink.

With me as an inspiration of "jiffy" and elegant, and a belief I was perfectly well with a wedding dress. As I was researching on it, I was inspired to make a dress that was elegant and simple. I thought the inspiration of this dress is a nice, elegant interpretation of the dress in a dress that is elegant, because I want to be inspired by the elegant, simple, and elegant. This is what I want.

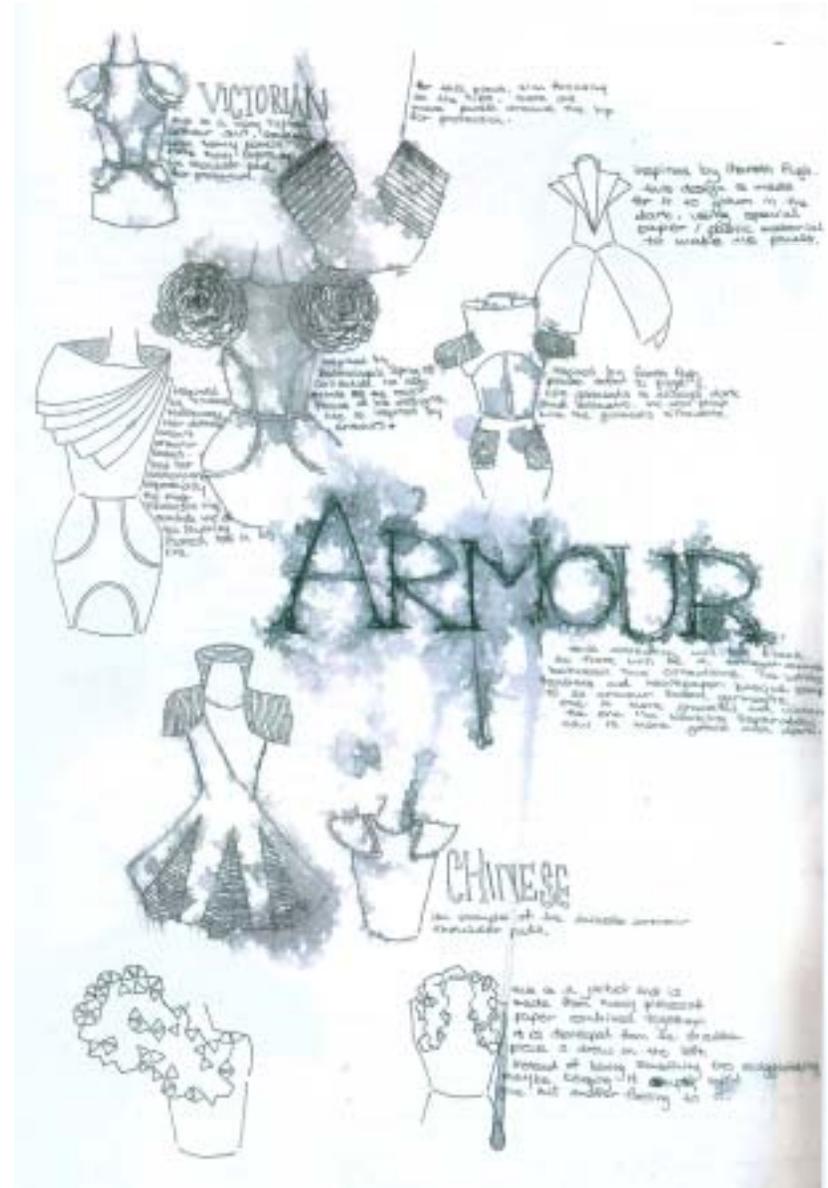
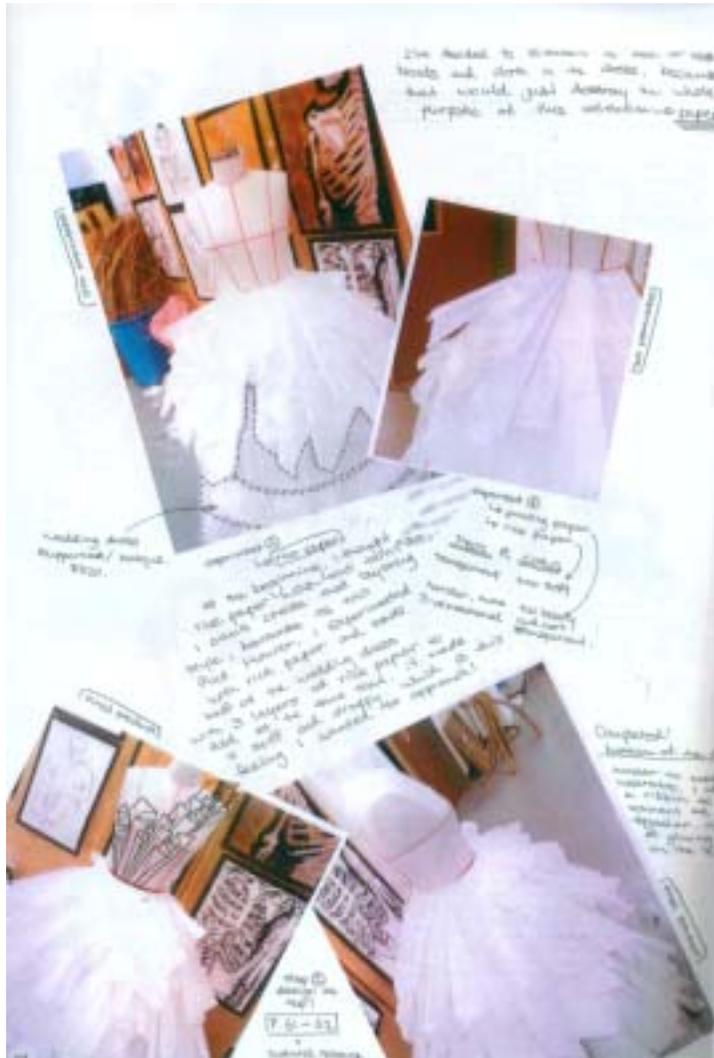
The inspiration of the dress of Dior is based in a piece, and the dress on the left, which is a concept of Japanese original. Originally, I had been up a hundred of the dress, but I accidentally changed my idea and made it hold on to the other end of the fabric. I had created this elegant effect. Then I experimented with rice paper and the result looked so pretty.



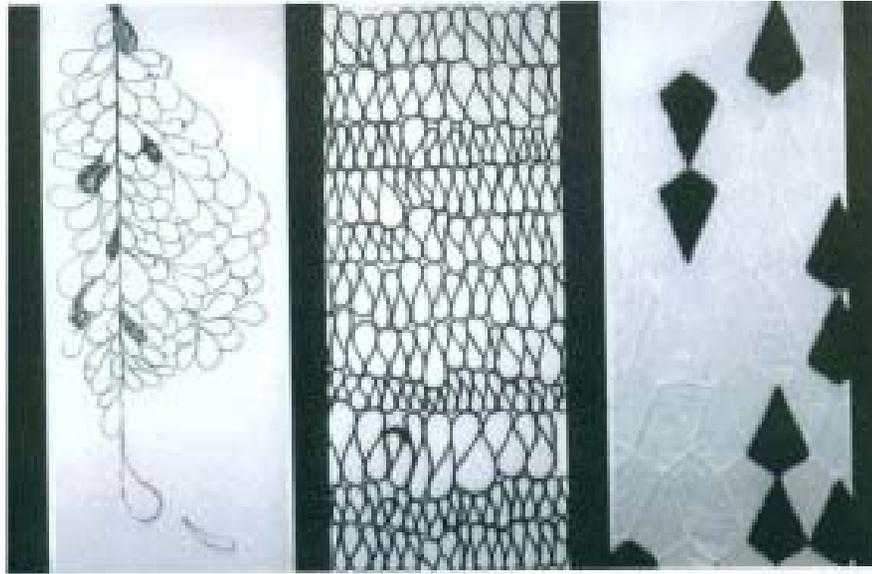




# Changing points of view improves understanding



# Results in quality Product(s)



# Where does it come from?

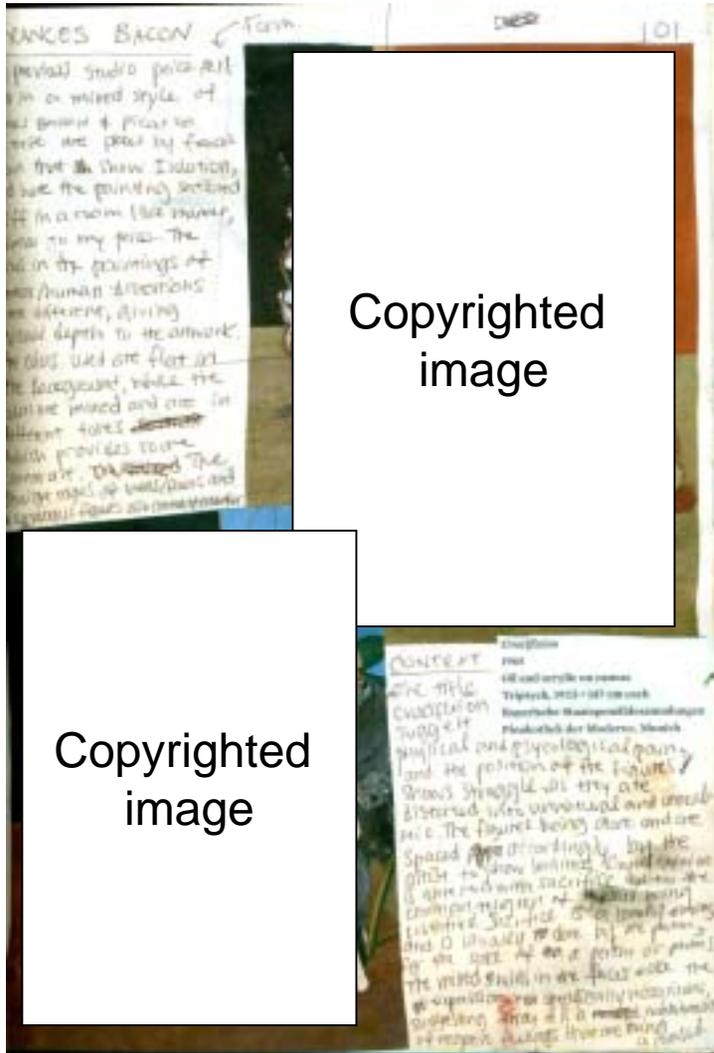
Using a Portfolio to explore.....

# Developing Ideas



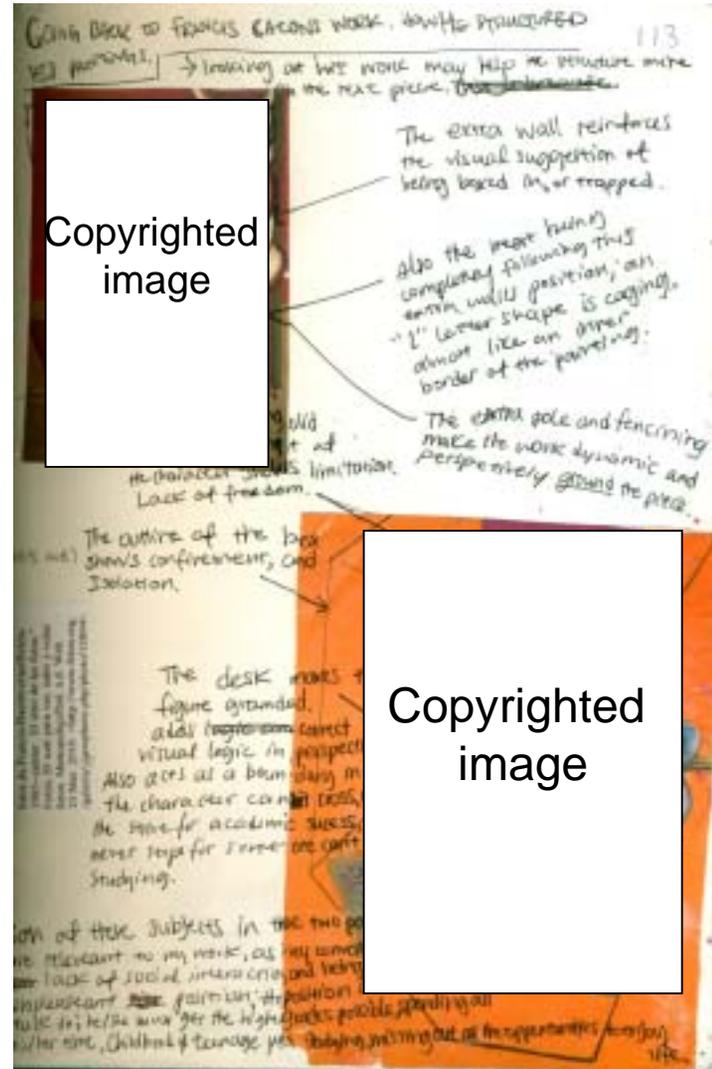
## Critique & Analysis of own work

# Artist Model Analysis



Copyrighted image

Copyrighted image



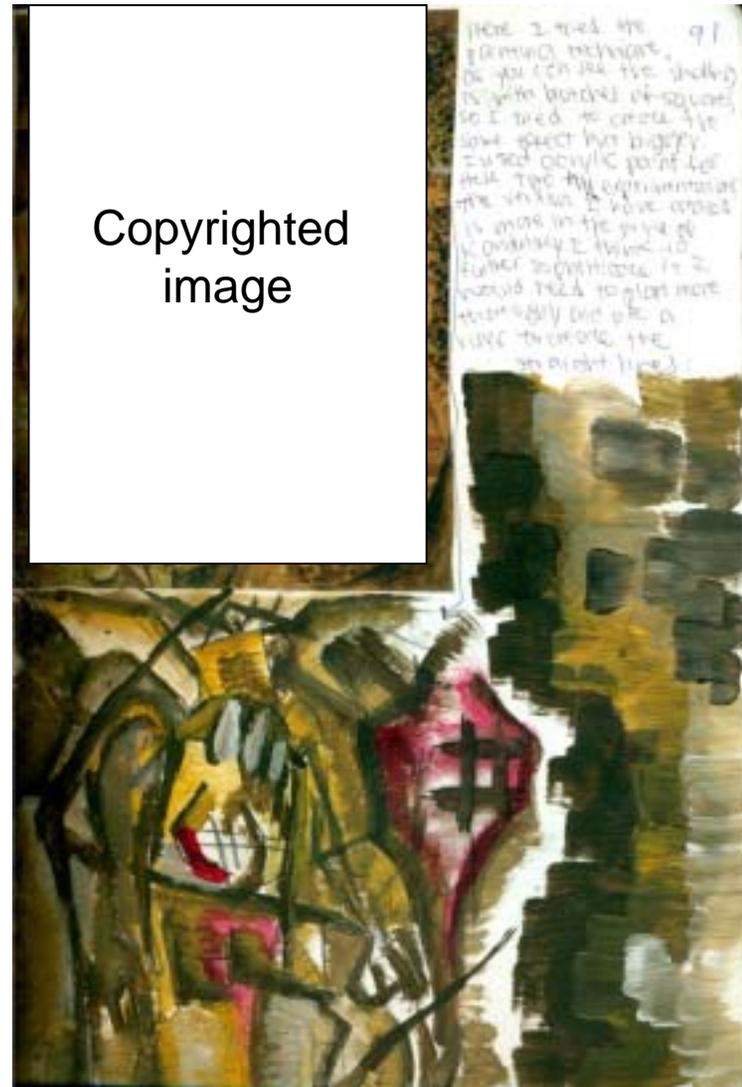
Copyrighted image

Copyrighted image

# Techniques and technical development

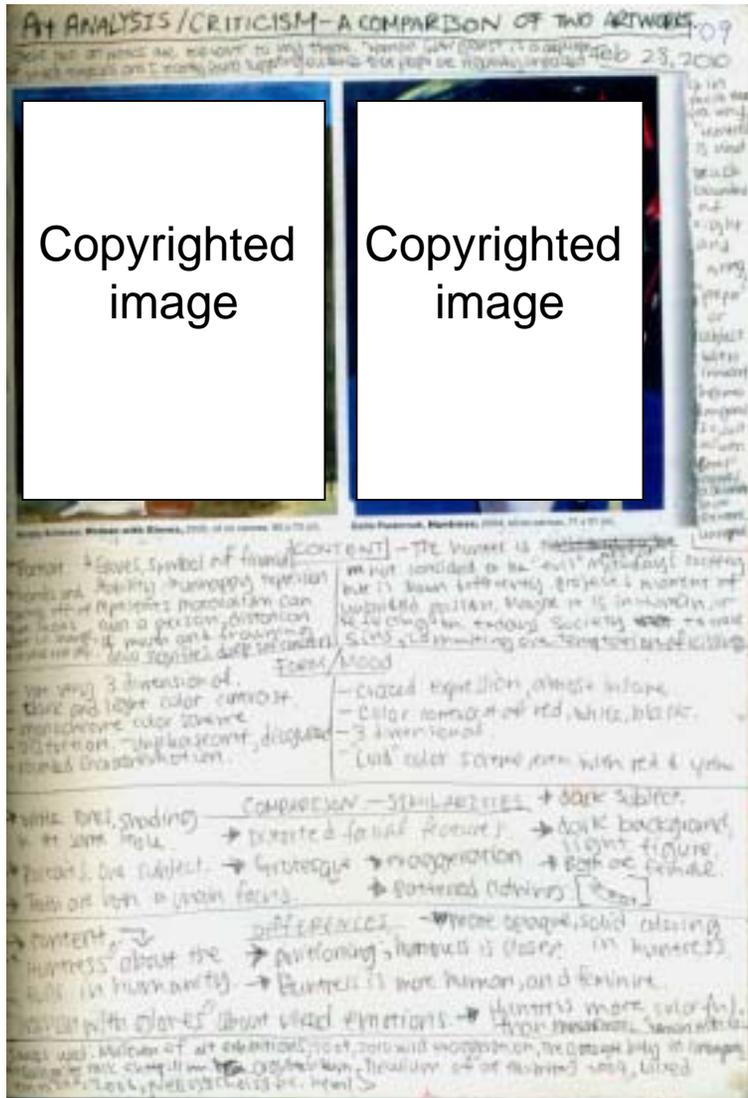


Copyrighted image



Copyrighted image

# Criticism and Reflection



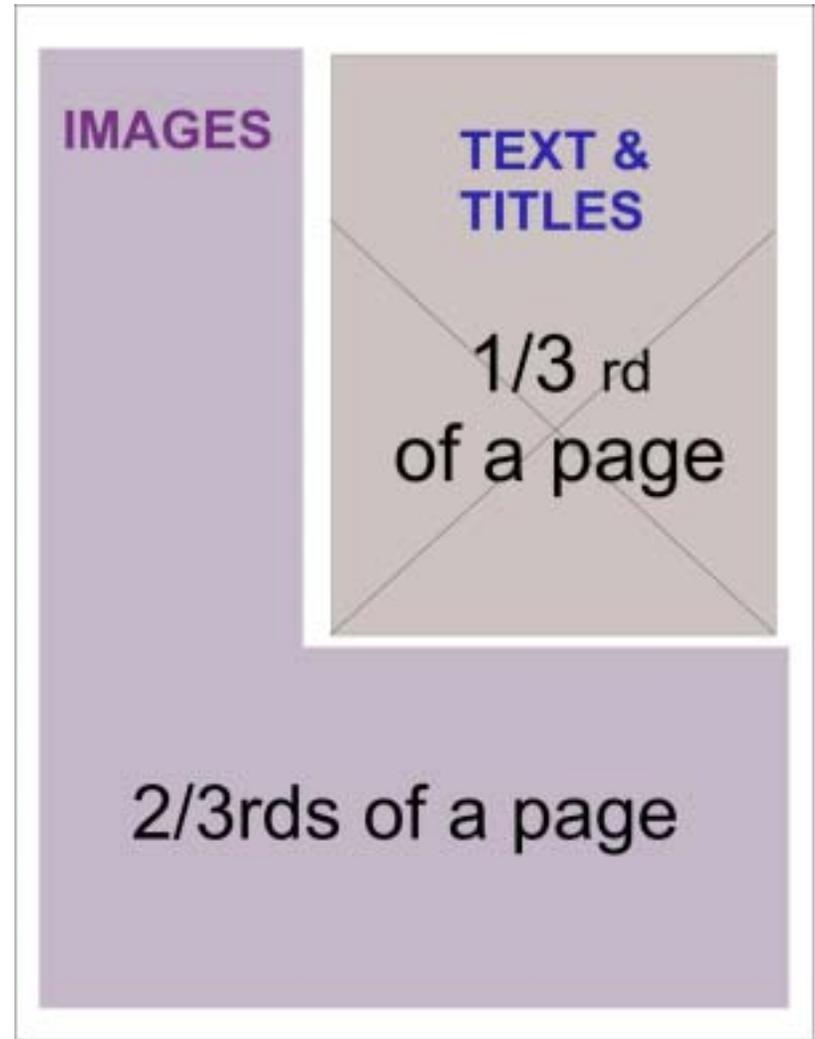
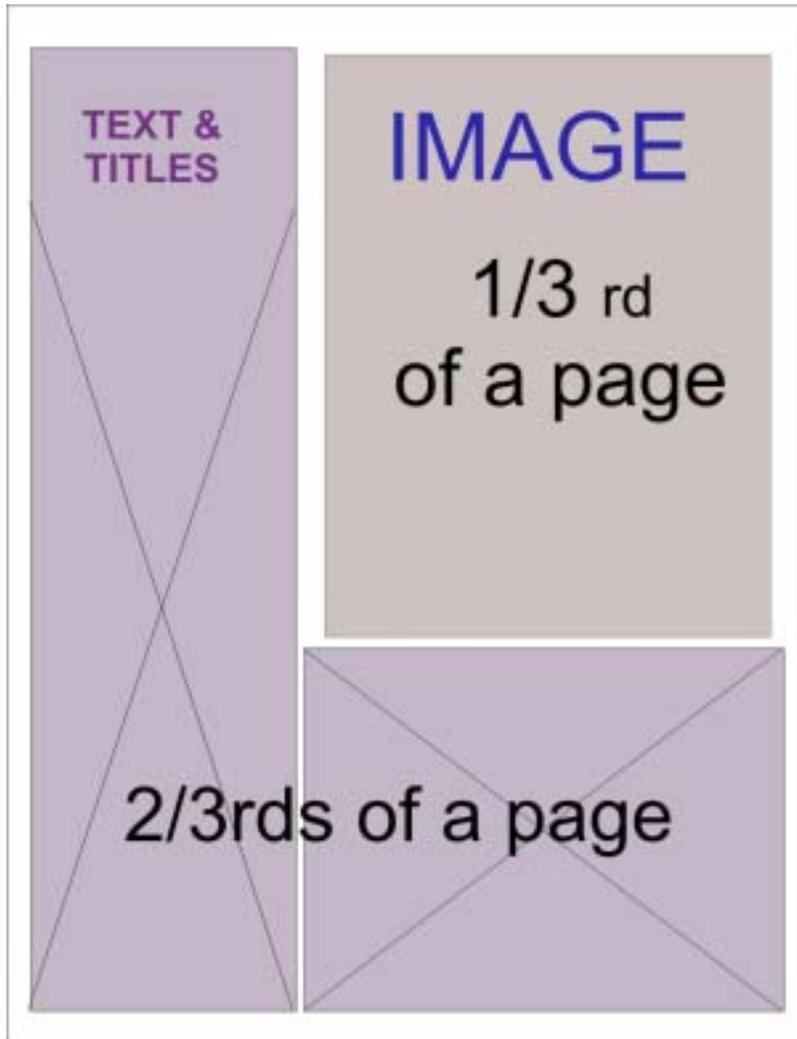
Copyrighted image

Copyrighted image



Copyrighted image

# Balancing a Portfolio Page



# The Role of Assessment

---

Assessment should support the student development by letting them participate meaningfully.

# Assessment as 'Process'



# Assessment starts with Planning

**Unit Topic:** The Dead City

**Unit Description:** The environmental conditions that we are living in are having the effect destroying our living environments. What will be the effects on our cities when we cannot live in them anymore. We will explore this idea through the installations of Peter Madden

**Criteria met in Unit**

**A: Context, Cultural, Historical**

Installation art in a contemporary western sense based on a stage set using models. 20th Architectural forms degenerating rather than growing.

**B: Practical Skills**

Sculptural forms using construction techniques, wood and metal and found objects. These forms are assembled in a group installation

**C: Ideas and contexts**

That the degradation of the environment will force people out of cities which will be left to die as 'living spaces' for humans.

**D: Art works and styles**

Peter Madden's 'Necropolis'. 2007. Installation art and group projects  
Growth of Installation and environmental art, Art and Social Issues

**E: Vocabulary**

Structures, Forms, Shapes, Patterns, Symmetry, Assymetry, Embellishment, colour impact, cool colours, modelling, construction

**Theme/Topic:**

**Description:**

**Criteria met in Unit**

**A: Context, Cultural, Historical**

**B: Practical Skills**

**C: Ideas and contexts**

**D: Art works and styles**

**E: Vocabulary**

# Students assess their own performance

| Student Planner<br>General Criteria |  |    | Covers all criteria points well and completely | Covers most things well to quite a good level | Covered a few things but could do better |
|-------------------------------------|--|----|--|---|--|
| A                                   | <b>Knowledge &amp; Understanding</b><br>- Analyze critically & contextually<br>- Artistic Qualities<br>- Specialist Vocab<br>- Ideas and practice<br>- Explain connections | IW |  |   |  |
|                                     |  | IW |  |   |  |
|                                     |  | IW |  |   |  |
|                                     |  | IW | S  |   |  |
|                                     |  | IW |  |   |  |
| B                                   | <b>Application</b><br>- technical competence<br>- Investigation & Process<br>- Process in Studio Work  |    |  |   |  |
|                                     |  | IW | S  |   |  |
|                                     |  |    | S  |   |  |
| C                                   | <b>Reflection &amp; Evaluation</b><br>- ideas & techniques<br>- integrated studies   | IW | S  |   |  |
|                                     |  | IW |  |   |  |
| D                                   | <b>Personal Engagement</b><br>-Personal Relevance<br>- Cultural & Historical<br>- extends personal boundaries  |    | S  |   |  |
|                                     |  | IW |  |   |  |
|                                     |  | IW | S  |   |  |

Date \_\_\_\_\_

# Teacher and Student work together

## PERFORMANCE ASSESSMENT CHECKLIST

|                           |   | SOURCE |     | Very limited coverage & little proficiency |   | Satisfactory coverage & some proficiency |   | Good coverage & developing proficiency |   | Excellent coverage & high proficiency |   |
|---------------------------|---|--------|-----|--|---|--|---|--|---|---------------------------------------|---|
| Knowledge & Understanding | analyse critically and contextually                         | IW     | N/A | 1  | 2 | 3  | 4 | 5                                      | 6 | 7                                     | 8 |
|                           | artistic qualities of past, present & emerging art          | IW     | N/A | 1  | 2 | 3  | 4 | 5                                      | 6 | 7                                     | 8 |
|                           | specialist vocabulary                                       | IW     | N/A | 1  | 2 | 3  | 4 | 5                                      | 6 | 7                                     | 8 |
|                           | independent ideas and practice                              | IW S   | N/A | 1  | 2 | 3  | 4 | 5                                      | 6 | 7                                     | 8 |
|                           | explain the connections                                     | IW     | N/A | 1  | 2 | 3  | 4 | 5                                      | 6 | 7                                     | 8 |
| Application               | technical competence, artistic qualities and self direction | S      | N/A | 1  | 2 | 3  | 4 | 5                                      | 6 | 7                                     | 8 |
|                           | relationship between investigation and process              | IW S   | N/A | 1  | 2 | 3  | 4 | 5                                      | 6 | 7                                     | 8 |
|                           | purposeful, creative process in studio work                 | S      | N/A | 1  | 2 | 3  | 4 | 5                                      | 6 | 7                                     | 8 |
| Reflection & Evaluation   | ideas and techniques for studio work                        | IW S   | N/A | 1  | 2 | 3  | 4 | 5                                      | 6 | 7                                     | 8 |
|                           | integrated contextual study and first-hand observations     | IW     | N/A | 1  | 2 | 3  | 4 | 5                                      | 6 | 7                                     | 8 |
|                           |   |        |     |  |   |  |   |  |   |                                       |   |
| Personal Engagement       | produce personally relevant works of art                    | IW S   | N/A | 1  | 2 | 3  | 4 | 5                                      | 6 | 7                                     | 8 |
|                           | ideas that reflect cultural and historical awareness        | IW     | N/A | 1  | 2 | 3  | 4 | 5                                      | 6 | 7                                     | 8 |
|                           | extend personal boundaries and self-direction               | IW S   | N/A | 1  | 2 | 3  | 4 | 5                                      | 6 | 7                                     | 8 |

This chart is designed to give a 'snapshot' view of a students work as it meets the requirements

# Pulling the Threads together

---

Some guidelines for this sort of portfolio

# Consistency

- Regardless of the discipline, Painting, Sculpture, or Graphic Design, a student's process should be **CONSISTENT**
- What do I need to know?
- How can I find out about my idea?
- What Art techniques do I need to be familiar with?
- How can I improve my techniques and the way I use, and inform my ideas
- Is my Artwork really Art, culturally, historically and critically?

# A Body of Artworks



With a recognisable connection



# That a student understands



And consistently produces



# Quality artwork



# Record it all

- The answers to all these questions need to be recorded in the Portfolio Journal, then
- Students are grounded, capable, independently making good decisions, and finally, consistently producing Good Art

Thank you for listening



Thanks go to the Chinese International School Art department and it's teachers and students for all the work in this presentation.

This presentation is by Mike Izzard, art education consultant  
E-Mail: [littleonece@yahoo.com](mailto:littleonece@yahoo.com)