



VCE STUDIO ARTS | VCE ART

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## TOP TIPS FOR A SUCCESSFUL ART FOLIO

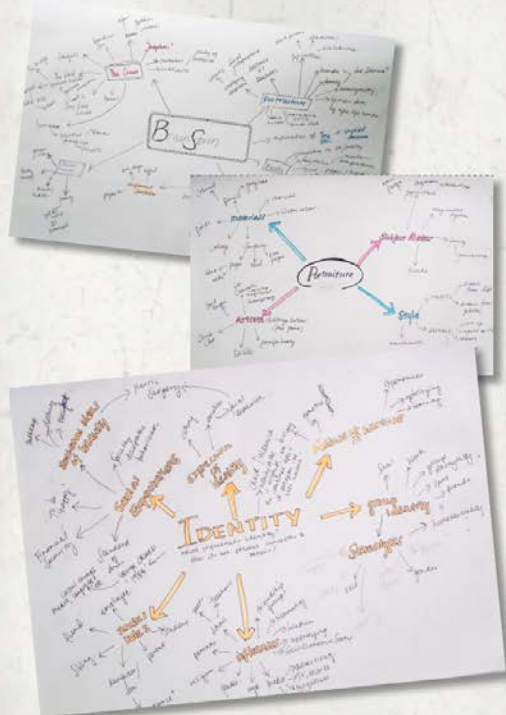
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NATIONAL GALLERY  
OF VICTORIA NGV



### Top Tips for a Successful Art Folio...



### 1) Select a concept you care about.

- How do you feel about your concept? Happy, Angry, Nostalgic etc
- Can you commit to this and be passionate for a year?
- Is it personal and of interest to you?
- A concept or idea does not have to be complex or world changing.
- Yet it can be if you like.

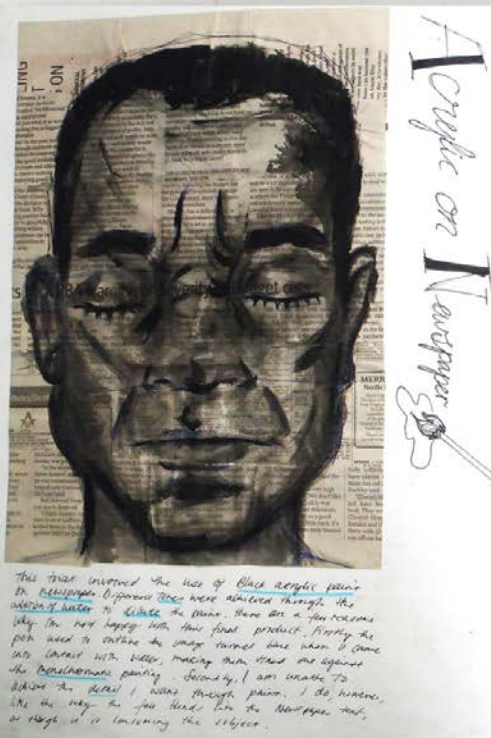
### Top Tips for a Successful Art Folio...



## 1) Collect, Collect, Collect

- A blank page is a scary thing.
- A collection of things that interest or inspire you is a great starting point.
- Look to artists for inspiration.
- Reference your source material.
- Take photographs. Modify them digitally. Digital imagery can efficiently build content in your folio
- Complete observational drawings.
- Visit Galleries.
- Look at the Art Almanac or Art Guide Australia.

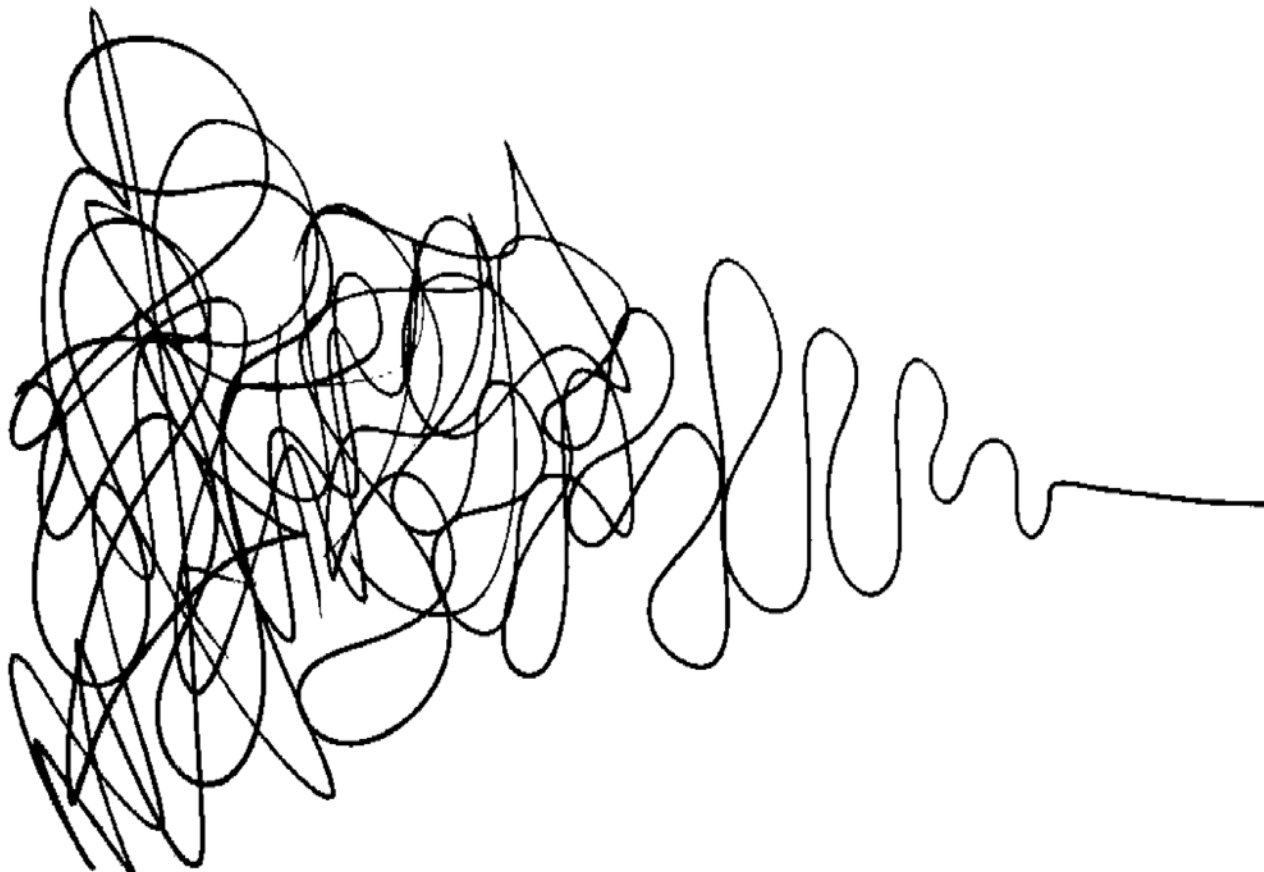
### Top Tips for a Successful Art Folio...



## 2) It is a Visual Diary!

- Remember those key words: Visual and Diary.
- No need for borders, backgrounds or decoration.
- It needs to communicate your ideas. Consider your visual language.
- Take photos of you making artworks and experiments. Step-by-step photographic records
- It needs to be primarily visual.
- Your visual diary needs to communicate your ideas, thoughts and processes, in the order they arise.
- Show your Mum, Dad, sibling, neighbour, maths teacher, person next to you. Does it make sense to them?
- Don't be precious. Experiment. Document everything you do including failed experiments.





## THE ART PROCESS...

**Exploration** of ideas through a conceptual and practical investigation  
 compiling a list of thoughts, ideas, and concepts to draw upon over the year and to explore in art making  
 documenting ideas and concepts in a visual diary  
 documenting the focus and direction of the body of work  
 documenting the development of research and exploring ideas and concepts in written and visual form  
 collecting images that relate to ideas and concepts being explored  
 annotating each image with information that includes details about how the ideas can be treated and further developed; include information that reflects the language of the Analytical Frameworks  
 collecting images of artworks related to a concept or an idea from a range of sources such as books, magazines or the internet  
 photographing, scanning, photocopying or drawing objects to explore the concept or idea  
 reading about the work of artists and thinkers relevant to the concept or idea and recording thoughts and observations  
 exploring ideas and concepts in a number of art forms such as painting, drawing, printmaking, sculpture, sound, installation, ceramics, video, or animation  
 researching the work of philosophers, musicians, poets or designers to understand the selected concepts or ideas in a broader context  
 researching artists and artworks from the past and present that are considered to be relevant to concepts and ideas identified; documenting examples of these and annotating with information on subject matter, techniques, materials, art elements and principles.  
 interviewing people who have worked with similar concepts or ideas  
 visiting galleries to see how artists have approached and presented similar concepts or ideas  
 reading the work of writers and critics that have explored similar concepts or ideas and record reflections  
 preparing drawings to explore ideas or concepts and annotate with reflections using the language of the Analytical Frameworks  
 seeking feedback from peers on the progress of research and to assess the development of ideas and concepts  
 applying the language of appropriate Analytical Frameworks in reflection to identify the strengths and possibilities of ideas and concepts

**Experimentation** with art elements and art principles, materials, techniques, processes and art forms  
 exploring using digital editing software to enhance elements of colour, line, texture or form in images  
 looking at the techniques, materials and processes used by a range of other artists from historical and contemporary times working in a similar way  
 experimenting with, exploring and applying a range of materials, techniques and processes relevant to the student's personal ideas or concepts  
 using alternative methods of applying media to explore ways to improve its application  
 documenting in written and visual form the development of investigation and application of materials, techniques and processes  
 creating compositions using art elements to explore and evaluate the art principle emphasis/ focal point added

**Development** of ideas, concepts, style and visual language  
 revisiting the ideas or concepts over the duration of Units 3 and 4 to assist in the development of art making  
 exploring solutions to demonstrate different interpretations of the ideas or concepts  
 documenting in written and visual form the development and refinement of ideas and skills progressively resolving ideas, concepts, direction, materials, techniques, processes and formal elements  
 creating screen dumps of the digital development and refinement of the ideas  
 identifying links to earlier ideas and concepts and how these have strengthened current working practices  
 dating pages in the visual diary to document the development of the body of work  
 highlighting key details in annotations in the body of work  
 producing solutions that demonstrate considered and well-developed responses to the stages of art making  
 photographing the progressive creation of visual responses

**Refinement** of materials, techniques and technical processes to provide visual strength to artworks  
 selecting visual responses to best express ideas or concepts  
 considering the effect of art elements and art principle in creative responses  
 evaluating the effectiveness of selected visual responses  
 documenting in written and visual form the development, realisation and presentation of creative responses  
 reflecting upon how the visual responses in the body of work reflect the student's interests, personality, values and expectations  
 presenting ideas and concepts to peers to extend and enhance the development of a body of work  
 applying the language of appropriate Analytical Frameworks in reflection and appraisal of the visual solutions and responses

**Resolution** of ideas, directions and concepts.  
 documenting the actual production stages through the use of photographs in a step-by-step manner culminating in the final completion of the artwork/s  
 showing awareness and understanding of the art elements and art principles used in the final completion of work at this stage  
 evidence of refinement of techniques in the finished artwork  
 documenting final evaluations made that reflect the intention of the original theme, ideas and concepts  
 documenting in written and visual form the art process and supporting it with the use of visual language  
 Production of resolved artworks

## Top Tips for a Successful Art Folio...

### ANNOTATION KEY

- FORMAL
- PERSONAL
- CULTURAL
- CONTEMPORARY

### REFLECTIONS FINAL ARTWORK



...the way I feel about the world... I think it's important to have a good understanding of the world around us... I think it's important to have a good understanding of the world around us... I think it's important to have a good understanding of the world around us...

## 3) Annotate for a reason

- Annotations need to tell us something more than what can be assumed by looking at what is on the page.
- Use the language of the analytical frameworks.
- Identify them.
- Write them by hand.
- Write them as soon as you complete the practical work.
- Give some context then apply the frameworks.

## How to Annotate Effectively...

**ANNOTATIONS:** To write brief notes about your observations and to communicate your thinking and working practices. Annotations should help unlock the meaning behind your practical work.

Annotations need to do two things...

### 1) Document your thoughts, ideas, processes and reflections.

What have you done?

Why did you do it that way?

Did you achieve what you wanted?

What will you do now?

### 2) Address the analytical frameworks.

- STRUCTURAL
- PERSONAL
- CULTURAL
- CONTEMPORARY

This should be done as you answer the questions at point 1

YEAR LEVEL	ANALYTICAL FRAMEWORKS
Year 10, Semester 1	Structural, Personal
Year 10, Semester 2	Structural, Personal, Cultural
Unit 1 Art	Structural, Personal
Unit 2 Art	Structural, Personal, Cultural, Contemporary
Units 3&4 Art	Structural, Personal, Cultural, Contemporary

though it was difficult to take a good quality photograph of my final artwork, due to its length, the image to the left gives a good idea of the final result.

After completing my final artwork for Unit 2, I decided to look at it as external experience of identity. And began to explore physical representations of identity and personality.

I chose to produce a series of portraits as I think this makes it an image that viewer can easily relate to themselves and will prompt them to think about how they convey their own personality, emotions and identity to the world around them. I personally expressed the subject of this work, and so, know that she expresses herself in everyday life. I think this may mean that my interpretation of the work is different to that of a viewer with no personal connection to or knowledge of the subject.

I chose to complete my work in ink, as I did not plan to render the faces or include a large amount of fine detail. The finer lines allowed me to produce bold lines and solid blocks of darker areas, making the work stand out to the viewer. I tried to use long, overlapping lines that flowed from one face to another, to try and indicate a transition between emotions, and also to help guide the eye of the viewer from face to face.

I think this was effectively done, however, if I were to have another chance at producing the work, I think I would have focused on a looser style, with more lines and possibly some more texture.

My artwork is not particularly contemporary in terms of materials or concept, but could be considered so in its style, as most portraits typically exhibit a single face and are not three meters long.

In a time where most communication is now undertaken through technology, we sometimes miss out on seeing how a person physically expresses themselves. My artwork enlarges these examples of body language, & making the viewer consider how physical expression can influence ones emotions with other.

STUDENT EXAMPLE...





### Top Tips for a Successful Art Folio...



## 5) Be innovative!

- You do not need to work with traditional Art making materials.
- If you do choose to use traditional media, you do not need to use them in traditional ways.
- Think about the meaning behind your material choice regardless of what it is.

### Top Tips for a Successful Art Folio...



## 5) Avoid: 'First idea is best syndrome'

- If you have an idea for your final work. Make it now. It can be part of your exploration.
- Do not try and work backwards.
- Explore, Experiment, Develop, Refine, Resolve. Your work will be so much better for it.
- Evaluate the effectiveness of your ideas as you progress.
- Avoid a folio with a one tracked mind. Be diverse at stages in your folio
- A process - How to develop artwork ideas with meanings and messages

2017

## Victorian Certificate of Education

### Art Assessment Sheet

**School-assessed Task: Design 1b, product and evaluation**

STUDENT NUMBER: \_\_\_\_\_

ASSESSOR/CRITERIA NUMBER: \_\_\_\_\_

The assessor panel will assess teachers in determining that scores for each student. Teachers must make judgments on the student's performance for each criterion. The assessor panel must make a final decision on the student's performance for each criterion with consensus, in agreement. Teachers may use the available resources to make the final decision.

**Criteria for the award of grades**

	Not Done (0)	Very Low (1)	Low (2)	Mid (3)	High (4)	Very High (5)
<b>1. Understand and demonstrate a personal intention, theme and articulate thoughtful concept</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>2. Understand and demonstrate an awareness of the visual language of art and form, including a range of media and concepts, throughout the final product</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>3. Use a range of traditional techniques that reflects the exploration and development of an artistic theme through creative practice</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>4. Use of colour concepts and application of materials, technique and processes to develop a personal intention, theme and concept</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>5. Application of personal ideas and objectives and refinement of the final idea, technique and process to develop a personal intention, theme and concept</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>6. Materials, techniques and experimentation of materials, technique and processes resulting in a personal intention and outcome to a successful artwork</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>7. Final outcome concept and artistic practice to refine and achieve concepts at least two (2) dimensions</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>8. Final outcome concept and artistic practice to refine and achieve concepts at least two (2) dimensions, including a range of media, technique and processes to develop a personal intention, theme and concept</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>9. Final outcome concept and artistic practice to refine and achieve concepts at least two (2) dimensions, including a range of media, technique and processes to develop a personal intention, theme and concept</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

**NOTES**

If a student has not achieved the School-assessed Task at all, N/A should be entered in the N/A column box.

**TOTAL SCORE**

- Read them.
- Know them.
- Focus on the very high only.
- Get your teacher to help you compile a list of activities that address each one.
- Or even better, use the study design.
- Keep in mind they can be fulfilled in many different ways.
- There are no set rules to making a folio. Successful folios can look different. They just need to address the criteria.

**VCE Art Administrative Information for School-based Assessment in 2017**

### Authentication Record Form VCE Art School-assessed Task 2017

This form must be completed by the class teacher. It provides a record of the monitoring of the student's work in progress for authentication purposes. This form is to be retained by the school and filed. It may be collected by the VCAA as part of its School-based Assessment audit.

Student name \_\_\_\_\_ Student No. \_\_\_\_\_

School \_\_\_\_\_

Teacher \_\_\_\_\_

Component of School-assessed Task	Date observed / submitted	Teacher comments	Teacher initials	Student initials
<b>Observation No. 1: Exploration of ideas, materials and techniques</b> Student has begun a process of investigation and exploration of ideas, concepts, materials and techniques.				
Student has referenced all imagery and sources in the visual diary.				
<b>Observation No. 2: Progressive development and refinement of ideas and skills</b> Student has continued to develop ideas and trial materials and techniques.				
<b>End Unit 3</b> Student has submitted at least one final artwork at the completion of Unit 3.				
<b>Observation No. 3 Unit 4:</b> Continued development and refinement of body of work. Student has continued to develop a body of work. Refinement of materials, processes and art form and resolution of ideas.				
<b>End Unit 4:</b> Student has submitted at least one Final Artwork at the completion of Unit 4.				
<b>Documentation and reflection</b> The Structural / Framework and at least one other Analytical Framework are identified, selected and applied throughout the body of work.				

I declare that all resource materials and assistance used have been acknowledged and that all unacknowledged work is my own.

Student signature \_\_\_\_\_ Date \_\_\_\_\_

- Time management is so important.
- Authentication will help with this.
- Allow ample time to create resolved works. You want to be happy at the end of the process.
- You always have homework.
- Inspiration can come from anywhere.
- A guide: 4-6 pages per week.
- Annotate as you go.



### Top Tips for a Successful Art Folio...

POSITIVE	CONSTRUCTIVE
Nice and interesting patterns	<del>Warm and colour are mixed together</del>
looks nice	Not painted & properly paint clearer
<del>good colour choices</del>	<del>Some are not clear enough</del>
well painted	needs to be neat
TEXTURES ARE BEAU-TIFUL	maybe don't put gold everywhere
nice colours	Less gold
The way it is painted is awesome!	-painted differently
<del>the textures stand out</del>	more neat
good colours	TO MUCH GOLD
great painting	
nice colours	

## 8) Actively seek feedback

- It is not often that you are surrounded by people with a common goal. Ask your peers for ideas.
- Ask anyone you come across for suggestions, ideas or how they would respond to the same concept.
- Follow your teacher everywhere and ask them questions all of the time. They are only pretending when they act like they want to eat their lunch.

### Top Tips for a Successful Art Folio...



## 9) Your work should be meaningful to you.

- Don't compare the value of your ideas with other students. They will all be different but just as valid.
- Use a variety of materials. There are NO constraints be creative and ambitious.
- There is no idea too silly. If you are worried that you have never seen anything like it, it means your ideas are truly original.
- Enjoy it!

*Top Tips for a Successful Art Folio...*

**“IT IS THE  
SUPREME ART  
OF THE  
TEACHER TO  
AWAKEN JOY  
IN CREATIVE  
EXPRESSION &  
KNOWLEDGE”**

- ALBERT EINSTEIN

## **10) Listen to your teacher**

- They are there for a reason,
- They did not get their degree out of a cereal box. They know stuff.
- They actually want to help you and are interested in your ideas.



<http://www.vcaa.vic.edu.au/Documents/vce/art/ArtSD-2017.pdf>



## **Top Tips for a Successful Art Folio**

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