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## 2011 Senior Exit Portfolio Review • Requirements for Digital Portfolio

### Introduction

The Senior Exit Portfolio Review is required of all BA, BFA, and K-12 Field Endorsement art majors within the programs of studio art, graphic design, art education, art therapy, and ecclesiastical arts. The review occurs during the end of the first semester of the student's senior year. The senior review is an opportunity for the art faculty to assess its senior class of art majors, as well as, to offer individual council, constructive criticism, and encouragement towards securing a vocation. Additionally, this review provides the student with the opportunity to present their ideas pertaining to their senior exhibition, the theme, media, and scope of their project.

### Writing

Be concise. Keep your writing simple, clear, and to-the-point. Describe each portion in as few words as possible. Read your statement out loud to avoid awkward word choices, to improve grammar, spelling, clarity, and interest. Consider hiring a professional proofreader who is familiar with artist's statements.

### Requirements

All art majors need to submit a digital PDF portfolio. Note that each discipline employs a specific set of professional tools for use in job applications. Please click on your major for detailed information regarding the program requirements:



**Studio Art**



**Graphic Design**



**Art Education**

## Studio Art

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#### A) Letter of introduction and vocational goals

A brief paragraph reflecting on your development within the art program, highlighting significant learnings or extra curricular experiences that contributed to who you are today as a fourth year art major. Outline your vocational goals, where you expect to relocate, and any firm leads or career opportunities you have made.

#### B) Artist statement

##### What is an artist statement?

An artist statement is a general introduction of your work as an artist and helps you to convey in a parallel manner, the deeper meaning or purpose of your work to the audience – an artist statement is not an explanation of your work.

##### How does an artist statement function?

- Clarifies your own ideas about your work. Describes your work, in your own words.
- Serves as the basis for a proposal for an exhibition or project.
- Fills a requirement for scholarships, grants/funding, teaching positions, or admission to school.
- Assists as a good source of info for art reviewers, journalists, reporters, etc.
- Introduces your work to the public; clients, gallery owners, scholarship boards, entrance panels, administrators.

##### What should be included within an artist statement?

The artist statement should be about you, not about the viewer. It should explain what you think about your work, not about how the viewer should interpret it. Some general questions to ask regarding your work:

- Why you have created the work and what is its history?
- Your overall vision-- what are you trying to say in the work?
- How does your current work relate to your previous work, as well a larger body of work?
- Describe how the work began and how long have you been engaged in this work. You might wish to mention what you have learned because of this concentrated work. What types of things have become more apparent to you as a working artist or even less certain because of this body of work? Reflect on its significance to you during this senior year of transition.
- Discuss what interests you as an artist. What do you look for in art that you like? Are there particular artists that you resonate with more than others? If so, why?
- Does your art grow out of an interdisciplinary approach? In other words, are there parallels between your art and other studies from a different field?
- Are you attracted to anything in the visual world that influenced your decisions for this exhibit or this body of work? If you are, what is it and what about it makes you want to look and think about it?
- Are there particular ideas that you were trying to investigate within this show or specific pieces? Does your work reflect a particular attitude within the contemporary culture?
- What role does the creative process play in this show? Do you think it is important to tell your audience how you arrived at some of the groupings? Does trial and error play a significant role? Or, do you have a preplanned notion prior to the work being completed?
- Are specific objects or images meant to stand for specific symbols? Is their origin, where they came from, an important concern to you? Do they have personal, biographical baggage associated with them? Or, are they simply beautiful?
- Is there a larger meaning that you would like people to be aware of when they enter your exhibit? If so, can you discuss this without simply explaining the work for them?

#### C) Professional Résumé

(Please click [here](#) for specific information)

#### D) 15–20 images

Select 12 –15 images in your major media discipline that reflect a thematic approach towards and idea, style, or process. Additionally select 5–7 in a secondary discipline.

#### C) Professional Résumé

When composing your résumé, please follow the professional guidelines as listed below:

1.     **Contact information**  
Name (in bold or larger font)  
Preferred mailing address  
Phone number  
Work number  
Studio  
Home  
Email  
Personal website
2.     **Education**  
BFA 1995 Studio Art University of Oklahoma  
BA 1992 French Southern Methodist University (cum laude)
3.     **Professional Experience**
4.     **Professional Experience, Related Work Experience**
5.     **Grants/Awards (Grants/Fellowships, Awards/Honors, etc.)**  
BFA 1995 Studio Art University of Oklahoma
6.     **Exhibition Record: One-Person Exhibitions**  
1998 New Work, Kirkland Art Center, Clinton, New York  
1999 MFA Thesis Exhibition, University of Kansas
7.     **Exhibition Record: Group Exhibitions**  
2011, *32<sup>ND</sup> Annual Drawing Exhibition*, First place, The Grey Galleries, Des Moines, Iowa  
2010, *Annual Student Art Exhibition*, Marxhausen Gallery of Art, Seward, Nebraska
8.     **Commissions**
9.     **Collections (Public, Private, Corporate)**  
Heckscher Museum of Art, Huntington, NY  
Lawrence Art Center, Lawrence, KS
10.    **Bibliography**
11.    **Current Employment**
12.    **Current Gallery Representation**

**A) Letter of introduction**

A brief paragraph reflecting on your development within the art program, highlighting significant learnings or extra curricular experiences that contributed to who you are today as a fourth year art major. Outline your vocational goals, where you expect to relocate, and any firm leads or career opportunities you have made.

**B) Design statement**

One page in length, a design statement may be included within a letter of introduction. But primarily it is a summary of your design attitude regarding a number of potential subjects within your field as outlined below:

**Process/Technique**

What do you view as your primary approach to the commercial art world; illustration, digital, or interactive design?  
What kind of techniques are significant to your work? How do you make decisions about the progress of a design?  
What are your goals for an individual design or series? How do you want the viewer to “read” the design?  
Are there consistent themes or subjects that you address in your design work?

**Social Impact of Design, Ethical Responsibility of the Designer**

Some designers are interested in the political or cultural effects of design in contemporary society.  
How can design change or improve society? What is the relationship between a designer and the public?  
What is the ultimate objective for a designer? How is this goal limited by ethical concerns?  
What kinds of rules should a designer apply to their work?

**Function verses Aesthetics, Accessibility and Legibility**

How do you balance self-expression and client needs?  
How can these two, sometimes conflicting factors be synthesized?  
Many contemporary designers push the limits of legibility for the sake of content or self-expression. What is your approach to accessibility?  
In an increasingly image-heavy culture, the relationship between text and image is a large concern for designers.  
How does this issue and its complexities affect your work?

**C) Professional résumé**

(Please click this link for specific information)

**D) Complete business system design; letterhead, business card, envelope, invoice, thank you note**

**E) Digital portfolio**

Select 15 –20 images that reflect your strengths as a graphic designer.

**F) Self-promotional printed mailer**

C) **Professional résumé**

When composing your résumé, please follow the professional guidelines as listed below:

**1. Contact Information**

Full name  
Permanent address  
Telephone/Mobile numbers  
Email address  
Web site

**2. Education**

BFA Graphic Design, Concordia University, Seward, Nebraska, 2012

**3. Software Proficiency and Related Course Work**

Specify your level of proficiency with computer programs such as web design software. For example, Dream Weaver Flash, Adobe Photoshop, In Design, Illustrator

**4. Related Work Experience/Internships**

Begin by listing the most recent experience first  
Employer name and location (city and state)  
Dates of employment  
Active description of your achievements and responsibilities

**5. Published/Commissioned Work**

**6. Exhibitions: One Person and Group Exhibitions**

2011, *32<sup>ND</sup> Annual Drawing Exhibition*, First place, The Grey Galleries, Des Moines, Iowa  
2010, *Annual Student Art Exhibition*, Marxhausen Gallery of Art, Seward, Nebraska

**7. Scholarships/Awards/Honors**

**8. References**

A list of three references that can be contacted to vouch on your behalf. These people should agree to give you a positive recommendation. Their contact information including full name and title, home and email address, and phone number should be included.

## Art Education Portfolio

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### 2011 Senior Exit Portfolio Review • Requirements for Digital Portfolio

#### A) Letter of introduction

A brief paragraph reflecting on your development within the art program, highlighting significant learnings or extra curricular experiences that contributed to who you are today as a fourth year art major. Outline your vocational goals, where you expect to relocate, and any firm leads or career opportunities you have made.

#### B) Education Philosophy

##### The Philosophy of Art Education

Typically application forms ask for your educational background, college transcripts, letters of recommendation, scores on the Praxis tests (national examinations for teachers), a résumé, and a philosophy statement. Among all these documents, the one affording the best opportunity to showcase yourself may be the philosophy statement. Even if one is not required in a written application, eventually you will be asked about your philosophical orientation. Make sure you have one that can be articulated in a short period of time or in the space of one or two paragraphs.

##### Articulating A Philosophy of Art Education

Articulating a philosophical orientation is more easily said than done. You might begin by reflecting on the educational experiences, influential people, and learnings that have most influenced you. You might ask yourself these questions:

- Who am I as an art educator and visual artist?
- When I reflect upon leadership and learning, what values do I hold important?
- How do I define myself as an art educator in terms of approaches in art and the classroom?
- What is my vision of art education?
- How does this vision serve individuals and society?
- How might my values, attitude, and vision be implemented?

##### A Sample Philosophy Statement

(Please click [this link](#) to read an example of an art education philosophy statement)

By contemplating these questions, you can formulate a philosophical belief system to reflect your ideas, your intentions, the paths you are likely to take, and paths you are likely to avoid. You may define yourself as studio-centered, community-based, a proponent of DBAE, or holistic education. You may define art education through interdisciplinary connections, global perspectives, problem-solving experiences, or all of the above.

##### Why A Philosophy of Art Education?

The purpose of defining yourself to others is not to demonstrate that you have the right answers. It is to help them and you decide whether or not a fitting match can be made between you and the needs and values of a particular educational system. As you read the sample philosophy statement in the box, analyze its contents from the perspective of an art supervisor investigating teacher candidates.

#### C) Professional Résumé

(Please click [here](#) for specific information)

#### E) 15–20 Images

- A. 12–15 images of personal artwork
- B. 3–5 images of student art work from professional teaching experiences

#### F) Additional Documents

(Please click [here](#) for specific information)

### A Sample Philosophy Statement

*What are my beliefs about art education? What does art education do? What should it look like? In considering these questions, I am struck by the realization that art education has been primarily defined by conditions, needs, and values of twentieth-century society. Yet, on entering the teaching profession, we, the products of twentieth-century education, will be teaching children of the twenty-first century. What will these students need to develop into healthy adults who will give form to the future? They will need to be able to think, to solve problems, and to function in a technological age. They will exist on a planet that seems smaller than it appeared to the inhabitants of the last century. They should have knowledge of the peoples of this planet. As advances are made in the sciences and humanities, people are likely to explore connections among body, mind, and spirit. They will need experiences to develop these dimensions. They may also have more free time. They will want to find fulfilling ways to experience themselves as participants and observers in their world.*

*If a single subject in the educational curriculum can meet these needs, that subject is art. Through experiences in art, students do learn to think, to solve problems, and to give aesthetic form to their ideas. They develop an appreciation of themselves and an ability to communicate with others through the sharing of forms and ideas. They also develop knowledge and appreciation of others. Art as a noun is a universal human expression that binds all people together. Art as a verb is a process through which every person can express his or her unique make up of body, mind, and spirit. Art education provides experiences to help all students develop to their fullest potential as individuals who think, feel, know, appreciate, and creatively express themselves.*

*The art education programs of today and tomorrow would be designed to meet the needs of all students at every grade and developmental level. These programs should be delivered through organized, sequential units of study in which art production is primary. Production should be supported through the study of cultural exemplars, which integrate the making of art with criticism, aesthetics, and history. Goals, content, and experiential teaching strategies should promote understanding of art's impact on the cultures of this planet, on everyday experiences, and on the lives of each and every student in our classrooms. Art education is not a frill: It is a must.*

Reading this statement, a supervisor might infer that this applicant:

- Is interested in the quality of life now and in the future
- Is imaginative and able to speculate about what might be
- Cares about individuals and society
- Believes that art education can be of value to all people
- Sees art education as a necessary part of the curriculum
- Believes in sequential programs that include all four domains of art education in integrated units of study
- Advocates a studio centered approach
- Embraces global perspectives
- Is enthusiastic about art education as a field and a profession
- Can express ideas in written language

C) **Résumé**

1. **Contact Information**

Full name  
Permanent address  
Telephone/Mobile numbers  
Email address

2. **Education**

BFA Art Education, Concordia University, Seward, Nebraska, 2012

3. **Professional and Related Work Experience**

2011, Student Teaching art education and religion, St Mark Lutheran High School, Houston, Texas  
2010, Internship at Mt Olive Lutheran School, Teacher assistant grades 4–5, Des Moines, Iowa  
2008 –Present, Baker's Cafeteria, Des Moines, Iowa

4. **Grants/Fellowships/Awards/Honors**

2011, *32<sup>ND</sup> Annual Drawing Exhibition*, First place, The Grey Galleries, Des Moines, Iowa  
2008, *Governor's Art Education Grant*, City Council of Des Moines, Iowa

5. **Exhibition Record: One Person and Group Exhibitions**

2011, *32<sup>ND</sup> Annual Drawing Exhibition*, First place, The Grey Galleries, Des Moines, Iowa  
2010, *Annual Student Art Exhibition*, Marxhausen Gallery of Art, Seward, Nebraska

6. **Professional Membership and Gallery Affiliation**

2010 –Present, Nebraska Art Teachers Association

7. **Activites**

8. **References**

A list of three references that can be contacted to vouch on your behalf. These people should agree to give you a positive recommendation. Their contact information including full name and title, home and email address, and phone number should be included.



F) Additional Documents

1. Letters of recommendation
2. Awards
3. Transcripts
4. Scores on Praxis tests
5. Units Representative of Teaching Experience
  - A. Elementary experience
    1. “Telling Stories Through Pictures,” a narrative painting unit presented at the first grade level involving visual storytelling and showcasing the work of Jacob Lawrence
    2. “Invented Insects,” an interdisciplinary art/science unit presented at the third grade level involving the design of imaginary insects, placed in cooperatively made murals
    3. “My Family,” a sculpture unit presented at the fifth grade level involving assemblage constructions motivated by the works of Marisol Escobar
  - B. Middle school experience
    1. “The Abstraction of Georgia O’Keeffe,” a two-dimensional design unit presented at the sixth grade level illustrating a strategy to teach abstraction
    2. “Symbols, Meanings, and Mandalas,” an interdisciplinary art/math unit presented at the seventh grade level, involving an investigation of the circle as a mathematical construct and a shape used across cultures in mandala designs
    3. “Transformation Masks,” a mask-making unit on the eighth grade level motivated by Northwest Coast tribal cultures’ transformation masks