

TEACHING CV TEMPLATE

JOSEPH MEYERHOFF CENTER FOR CAREER DEVELOPMENT

YOUR NAME
RÉSUMÉ OR CV

STREET ADDRESS
CITY, STATE, ZIP
PHONE, CELL NUMBERS
EMAIL. WEBSITE

AREAS OF STUDIO EXPERTISE

List all those areas, perhaps in the order of strongest to moderate command, which you could teach.

EDUCATION

Year* Master of Fine Arts in . . .
Maryland Institute College of Art
Program of Study

Year Next highest degree
Institution
Program of Study

Note: Do not list high school degrees. Indicate country for foreign institutions. (Delete this message from your copy!)

TEACHING EXPERIENCE

Year – Position (include rank: Instructor, Adjunct, GTI, etc.)
Year Institution, City
List courses taught or content of course and your responsibilities

EXHIBITIONS

One-person Shows
Year Show title, Sponsoring Institution

Juried Shows
Year Show title, Sponsoring Institution

Group Shows
Year Show title, Sponsoring Institution

Note: As you are building your exhibition record, you can gradually let the smaller, less important shows drop off the list.

AWARDS, RECOGNITION, INCLUSION IN PUBLICATIONS

Year Award, Sponsor

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ADDITIONAL PROFESSIONAL EXPERIENCES

Note: This “catch-all” category might include shows you’ve curated, articles you’ve published, websites you’ve created, arts organizations in which you’ve participated, etc.

Final note: Most institutions/organizations will not read more than a page or two of your résumé. So if you have A LOT of experience, do some judicious editing of your curriculum vitae (the document which articulates your entire professional history) based on your knowledge of the type of school/organization to which you are applying. Because this is a “teaching résumé,” your teaching experience is listed first. If this résumé were to accompany your work in an exhibition, you might delete “Areas of Studio Expertise” and place the exhibition record immediately after “Education.”

Margins, Font choices, bold or italic text, and layout should suit your personal aesthetic while being very legible. This template is merely a suggestion.

- Compiled by Stacey McKenna for *ED 5533 Philosophy & Pedagogy of Post-secondary Visual Arts Education*.

AREAS OF STUDIO EXPERTISE

Graphic Design, Color & Design, Electronic Media, Programming for Artists, Electronics for Artists, Digital Imaging, Ceramics, Drawing

EDUCATION

- 2012 **M.F.A. Photographic and Electronic Media**
Maryland Institute College of Art, Baltimore, MD
- 2004 **B.A. Visual Communication Design**
Eastern Washington University, Cheney, WA
- B.A. Fine Art (Studio)**
Eastern Washington University, Cheney, WA
- 2001 **Associates of Fine Art**
Spokane Falls Community College, Spokane, WA

TEACHING EXPERIENCE

2010 - 2011

GRADUATE TEACHING INTERN

Maryland Institute College of Art, Baltimore, MD

Elements of Visual Thinking

Provide a foundation and environment for investigating concepts and principles of visual organization, color, and design. Use a wide range of approaches and media to help develop greater perceptual and conceptual awareness and understanding. Assist in the primary advising for students for the entire freshman year.

Modernism and After

Managed moodle content system for the class. Lead fieldtrips to the Baltimore Museum of Art and act as a liaison between the docents, faculty, and students. Tutor students in writing as well as slide/artist memorization.

The Art of Electric Light

Assist in a learning environment that encourages the process of making, interactively, and narrativity using the properties of light. Responsible for tutoring students that are not up to speed with the basic principles of programming, electricity, and physical computing.

New Media and Games

Direct discussion groups about media theory, apply various new media methods, and technologies, including sound, electronics, net/web events, and beyond to the creation of participatory projects based on games, gaming, and play. Work with individual students to create a secure foundation of object oriented programming and how it applies to making art.

Electronic Media and Culture

Work with incoming freshman students to introduce the fundamental concepts of electronic media, digital art, and design, along with an introduction to cultural and media literacy, theory, and technologies.

Creativity and Genius

Served as the voice of the artist tempered against the voice of the historian (Instructor). Helped to guide the class in discussions in the different historical/cultural understandings of the relationship of the creative - and creating - self with other objects (nature) and other selves (society), and these differences are connected with a set of larger fundamental questions about the purpose of human life.

2010 - 2011

ADJUNCT FACULTY

Eastern Washington University, Cheney, WA

Computer Graphics

Responsible for creating and teaching a course on software skill development using Adobe Photoshop, Illustrator and InDesign. Integrated a whole learning approach and taught all three programs in tandem as well as introducing an industry type work environment in which I was the creative director and the students were the artists/designers. I developed small modular projects that built upon each other and lead to the creation of a final mini magazine.

Visual Communication and Design

Responsible for creating and teaching a course introducing students to visual communication design including the theories, principles and practices of visual communication, concept development, design process and design technology. Course was based around the ideas and concepts of Ellen Lupton's book *Graphic Design: The New Basics*.

- 2008 **SUBSTITUTE FACULTY - DIGITAL ART**
Eastern Washington University, Cheney, WA

WORKSHOPS

- 2011 **Processing Programing Environment**
Basic Web development

SOLO EXHIBITIONS

- 2011 *There All Going to Laugh at You*, Gravity Gallery, Maryland Institute College of Art, Baltimore, MD
2011 *Can You Hear Me Now?*, Gravity Gallery, Maryland Institute College of Art, Baltimore, MD
2010 *No Reservations*, The Globe, Spokane, WA
2009 *Changing Resolutions*, Baby Bar, Spokane, WA
2007 *100 Pieces of Me*, Prago Argentine Cafe, Spokane, WA
2004 *Calibrating the Eye for Beauty*, Far West Billiards & Gallery, Spokane, WA

JURIED EXHIBITIONS

- 2008 *Terrain 2008*, Terrain, Spokane, WA

GROUP EXHIBITIONS

- 2011 *PEM Fall Show*, Maryland Institute College of Art, Baltimore, MD
Suggested Upgrades, City Arts Gallery, Baltimore, MD
2012 MFA Candidate Show, Maryland Institute college of Art, Baltimore, MD
2010 *PEM Fall Show*, Maryland Institute College of Art, Baltimore, MD
2009 *Intoxicated Dreams of Youth Year 3*, Spokane, WA
Group Show, Baby Bar, Spokane, WA
2008 *Devolve*, Far West Billiards, Spokane, WA
Terrain, Spokane WA
Intoxicated Dreams of Youth Year Two, Spokane, WA
2007 *Intoxicated Dreams of Youth*, Spokane, WA
2006 *Group Exhibition*, The Spread, Spokane, WA
2004 *17 Beginnings*, Brewster Hall, Cheney, WA
2001 *Group Exhibition*, Crawford Gallery, Deer Park, WA

AWARDS, RECOGNITION, INCLUSION IN PUBLICATIONS

- 2012 Certificate in College Teaching of Art
2001 Featured in student publication "The Wire Harp"

ADDITIONAL PROFESSIONAL EXPERIENCES

- 2011 **Graduate Program Assistant**
Technician for the Photographic and Electronic Media program
Graduate Student Union Representative
Custom Web Application Development : Maryland Institute College of Art
higherforms.org
- 2009
Curator, juror, and gallery install for Terrain 2009
- 2008 - 2011
Freelance Web Development
mardisnenno.com
fineartbybarb.com
sfccfinearts.org
themuseuminc.com
spearswoodworks.com
everythinginsight.biz

COVER LETTERS

JOSEPH MEYERHOFF CENTER FOR CAREER DEVELOPMENT

***Use heading from your resume
to include your contact information***

Date

Contact Person (Mr., Mrs., or Ms.)

Title

Company Name

Address

City, State, Zip

(Country if applicable)

Dear (Mr., Mrs., or Ms.), Whenever possible, the cover letter should be directed to a specific person. This improves the chances of your materials being reviewed by the proper person or committee. Research on the organization's website or call to determine this information. Avoid using "To Whom it May Concern," and use Hiring Manager or Selection Committee instead.

OPENING PARAGRAPH- The Introduction: Introduce yourself and identify why you are contacting them. If you are a student, include your department, year in school and MICA's name. In this first introduction, you want to write Maryland Institute College of Art (MICA), and then use the shortened version for the rest of the letter. Explain where you found out about the opportunity (on MICA network, the organization's website, job search website, magazine, etc.), and if you have been referred to this contact by another individual, identify him or her in this paragraph.

SECOND PARAGRAPH - What You Know About Them: This may seem silly, but the employer will be impressed that you have done your homework about them. Research the company using their website and take notes of projects or ideals that you are impressed with. Mention a few examples of and share why you see yourself fitting in at their school. Of all of the jobs out there, why do you want to work for them?

THIRD PARAGRAPH - Your Contribution: Highlight the relevant parts of your resume that most qualify you for the position. Site specific teaching experiences and elements of your studio practice that demonstrate what you will be bringing to the employer. Why are you the best person for the job? What unique strengths do you have and how can they be utilized? Remember, this is not the time to restate your entire resume, just connect yourself in a meaningful way to the school with what you can bring.

FINAL PARAGRAPH - The Connection: Close your letter by thanking the prospective employer for their time and consideration. Use the employer's name again and reiterate your enthusiasm for working for them. Indicate what will happen next, stating you will follow up on the receipt of your materials and explore whether an interview can be arranged at that time. Let them know the best way to get in touch with you. Make mention of all the documents that you are attaching for their review- i.e. CV, Sample Syllabus, and Portfolio of Student Work. If your search is long distance, indicate when you will visit the area. If you plan to relocate or if you are best reached at certain days/times, this is the place to say so. Remember, do whatever you say you are going to do here, mark it on your calendar and follow up!

Sincerely,

Your name (typed)

TEACHING PHILOSOPHY TEMPLATE

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STATEMENT OF TEACHING PHILOSOPHY

SUGGESTED OUTLINE

Usually, a Statement of Teaching Philosophy is requested when you submit a letter of application for a teaching position at the college level.

The format is typically a single page document headed at the top with your name and underneath Statement of Teaching Philosophy. It is usually single-spaced with a space between paragraphs, but it is more important that the document reflects your own personal aesthetic, and be visually unified with the other documents in your Professional Teaching Portfolio.

The following is a three-paragraph outline covering three questions colleges often want to know. Use these questions, as well the recommended articles from the Chronicle of Higher Education to guide your thinking.

1. What do you understand about the process of teaching and learning in art?

Consider what you have learned over your years of being a student of art. Think about the course of your development in art and those times when you really felt like you were learning and growing as an artist. Also reflect on your teaching experiences in your GTI, or other teaching; and your reading(s) about research in adult learning. Any or all of these might contribute to your statement regarding how one teaches and learns in a studio art context.

2. What kind of a teaching environment will you create for your students?

Reflect on the teaching environments that most resonate with you—either as a student, a teacher, or a Graduate Teaching Intern. Think about how the instructor created that environment. Consider what kind of relationship you want to have with your students, as well as what kind of relationships you hope they will have with one another. Consider your readings on creativity, and whether any of the authors' theories or suggestions for nurturing creativity in learners resonated with you.

3. What do you hope, in the end, your students will take away from your classes?

Given: some of your students will never take a studio art course after yours; other students will continue to study art for the pleasure of it; still others will become serious enough to focus on studio art in order to develop a career in the visual arts and/or maintain an art practice as a part of their life. What is it, above all, that you hope all of these students will remember, understand, or embrace—based on their encounter with you as their studio instructor?

- Created by Dean Karen Carroll and faculty member Stacey McKenna of the Center for Art Education.

GUIDELINES FOR WRITING AN ARTIST STATEMENT

JOSEPH MEYERHOFF CENTER FOR CAREER DEVELOPMENT

CONTENT OF AN ARTIST STATEMENT

An artist statement for a teaching portfolio is a general introduction to you as an artist and the work you have already made. The content of the artist statement you will write will become the foundation for further refinements as you and your work continue to grow. A possible added benefit to writing this artist statement is that you will be able to easily adapt it for immediate use in exhibition proposals and scholarship applications. The final statement should be no more than one page single-spaced.

ORGANIZATION FOR AN ARTIST STATEMENT IN YOUR TEACHING PORTFOLIO

First paragraph: Share an anecdote from your development as an artist sometime just before, or early on in, creating the artwork accompanying your statement. Or, choose some other brief but personal introduction to you as an artist.

Second paragraph: Describe the most important influences or developments leading to, or embedded in, the work accompanying your statement. These influences might include any of the following:

- important or influential people encountered in your life
- artists whom you admire or artists working with similar themes
- visual culture/pop culture
- other fields of inquiry such as music, literature, science, philosophy, etc.
- political, social, or cultural issues of concern to you
- personal history or significant events in your life

Third paragraph: Describe the most essential qualities of your current work, and reference examples, as appropriate, from the six artworks that accompany your statement. (No need to mention all six artworks in your artist statement.) Qualities you mention might include some or all of the following:

- materials most often used
- processes used for coming up with ideas or for constructing the work
- theme(s) your work usually addresses
- formal or aesthetic concerns (for example: color preferences, attention to surface or texture, rhythmic organization, etc.)
- concepts and/or meanings explored

WRITING STYLE FOR AN ARTIST STATEMENT IN YOUR TEACHING PORTFOLIO*

An artist statement should be clear and direct. If appropriate to your work, you may choose a personal style, using the emotional tone as a hook to grab your audience. The following excerpt is expressive in tone:

My painted figures confront you with sullen stares of disenchantment, alienation, and fear. Harsh bloody marks line their faces, like war paint, wounds, or self-inflicted scarring.

Or, you may choose to write in a more reserved style, with a theoretical, academic, or analytic tone if it is an accurate reflection of your work. For example:

I am interested in positioning my work as both painting and as signifier of style. A recent Art in America article by Hal Foster reflects some of the conceptual basis of my work. Examining the current resurgence of abstract painting, Foster found that it functions as simulation and, as such, recalls a style of art without engaging in the ideas and conflicts inherent in that style.

GUIDELINES FOR WRITING AN ARTIST STATEMENT

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In any case, do not refer to yourself as “the artist.” It is important that the artist statement feels as if it comes from you, so the first person voice is essential. (First person voice means the writer uses “I” statements such as “In my work, I . . .” or “I believe that. . .”). Likewise, use an active voice: “I installed the woven structure. . .” not passive voice: “The woven structure was installed. . .”

Finally, after writing a draft, set it aside for a day or so. Then re-read and edit; you’ll notice things to improve that you just cannot see when you are in the middle of writing. Or, if you have a friend who writes well, ask them to proofread your statement and make suggestions. Either way, you benefit greatly by NOT waiting until the night before to begin your artist statement!

*The examples of tone and some other information in this document are synthesized from Margaret R. Lazzari’s *The Practical Handbook for the Emerging Artist*, 2nd edition. Thomson Learning, Inc., United States, 2002. Guidelines for writing an Artist Statement: Teaching Portfolio

- Compiled by Stacey McKenna for *ED 5533 Philosophy & Pedagogy of Post-secondary Visual Arts Education*.

SYLLABUS TEMPLATE

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COURSE IDENTIFICATION: NAME OF COURSE, COURSE NUMBER, CREDITS

INFORMATION ON MEETING DATES AND TIMES, LOCATION

INSTRUCTOR'S NAME & WAYS TO REACH INSTRUCTOR (NOTE: YOU ARE THE INSTRUCTOR.)

Course Description: Copy the description printed in the institutional bulletin or catalog. (If creating a new course, write a new description using printed catalog course descriptions as a guide to format and content.)

Goals: Write a short paragraph containing any goals the institution and/or department have that are especially relevant to this course. Include your own particular vision as instructor, which might describe generally what you hope the course will accomplish. As a part of this, you might identify behaviors, attitudes, knowledge, and skills you hope your students will learn that you believe will benefit them as artists and/or human beings/citizens of the world. Goals need not be assessable, so be ambitious. More information about generating ideas for goals will be made available to you.

Basic Plan for the Course: In this section you should explain how the course is structured or designed. Sometimes this is merely a brief statement in the syllabus; other times it might be a detailed class-by-class outline. At this early stage in developing your course, most of you might prefer the brief paragraph.

Evaluation: The evaluation methods should be consistent with course goals; identify requirements and criteria for evaluating the work.

Policy on Attending and Grading: Refer to or quote from the institution's academic policies. State what you would like students to do in case they have to miss class.

Policy on Class Cancellation: Quote from or refer to the institutional policy or directions. Check your MICA Academic Bulletin.

Materials: Make a list of the primary materials required. (I like to include a budget as well, so the students can plan the financial investment ahead of time.)

Reading/Reference Materials: Make a list of required and/or recommended texts. (Notify the institution's bookstore a month in advance to that any texts and materials will be in stock by the first week of classes.)

Additional Information: Include any other information that will be helpful for students to know about the class: field trips, responsibility for transportation, campus resources, etc.

REQUIRED INFORMATION ON MICA SYLLABI

ADA Compliance Statement

The LRC recommends the following statement for use on course syllabi:

Learning Resource Center ADA Compliance Statement Any student who feels s/he may need an accommodation based on the impact of a disability should contact the instructor privately to discuss specific needs. Please contact the Learning

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Resource Center at 410-225-2416, in Bunting 458, to establish eligibility and coordinate reasonable accommodations. For additional information please refer to: <http://www.mica.edu/LRC>

Health and Safety Compliance From the Office of Environmental Health and Safety (EHS)

The Office works to provide EHS support for all members of the MICA community. The primary goal of the Office is to be proactive in establishing a culture of safety in which each member of the community shares ownership responsibility that allows each person to be involved in maintaining a healthy work and studying environment. EHS uses several methods to achieve this objective.

First, the EHS office looks at the totality of the EHS requirements by combining campus needs with state and federal requirements and clearly communicating the shared policies and procedures. Second, EHS identifies training needs and develops guidelines for the use of equipment, material and procedures. Third, we ensure compliance with policies through evaluations, inspections, and committees.

It is the responsibility of faculty and students to understand health and safety policies relevant to their individual activities and to review MICA's Emergency Action Plan, as well as to participate in training, drills, etc. It is also each faculty member's responsibility to coordinate with the EHS Office to ensure that all risks associated with their class activities are identified and to assure that their respective classroom procedures mirror the EHS and Academic Department guidelines. Each of the Academic Department's also publish EHS procedures and policies such as a dress code, the use of personal protective equipment, fire safety, training, and how to properly dispose of chemical waste. Each of these policies and procedures must be followed by all students and faculty. Most importantly, it is the responsibility of the faculty to review, test, and assess each student's awareness of basic safety procedures, such as evacuation routes, use of chemicals, fire prevention, and all other guidelines posted by the Environmental Health and Safety Office, (e.g., smoking policy, independent studio policies, pet policy, disposing of hazardous and chemical waste, etc).

To become a member of the Faculty EHS Committee or for any questions relating to EHS, please contact Denelle Bowser, EHS Manager, at dbowser@mica.edu or by calling 410.462.7593.

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