

FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—NEW COURSE PROPOSAL

UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG _____

DEPARTMENT: VISUAL ARTS & ART HISTORY

COLLEGE: DOROTHY F. SCHMIDT COLLEGE OF ARTS & LETTERS

RECOMMENDED COURSE IDENTIFICATION:

PREFIX **ART** COURSE NUMBER **6819** LAB CODE (L or C) _____

(TO OBTAIN A COURSE NUMBER, CONTACT RPOLANSK@FAU.EDU)

COMPLETE COURSE TITLE: **STUDIO ARTS PEDAGOGY IN HIGHER EDUCATION**

EFFECTIVE DATE

(first term course will be offered)

CREDITS: **2**
 REPEATABLE FOR
 CREDIT UP TO TWO
 TIMES.

TEXTBOOK INFORMATION: THE ATTACHED SYLLABUS INCLUDES A COMPREHENSIVE LIST OF READINGS.

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR **XX** SATISFACTORY/UNSATISFACTORY _____

COURSE DESCRIPTION, NO MORE THAN 3 LINES:

This semester-long seminar prepares MFA candidates in the studio arts for careers in the professoriate. The course focuses on the dynamic and wide-ranging arena that is visual arts pedagogy in higher education today. Diverse approaches to teaching will facilitate the development of each student's practical teaching strategies in the context of a larger scholarly study of issues in pedagogy.

PREREQUISITES*:

NONE

COREQUISITES*:

NONE

REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)*:

ACCEPTANCE INTO MFA PROGRAM IN VISUAL ARTS & ART HISTORY OR PERMISSION OF INSTRUCTOR

* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE:

MFA IN VISUAL ARTS

Faculty contact, email and complete phone number:

Prof. Amy S. Broderick
 abroderi@fau.edu
 561-297-4315

Departments and/or colleges that might be affected by the new course must be consulted and listed here. Please attach comments from each.

College of Education

Approved by:

Department Chair: Linda R. Johnson

College Curriculum Chair: Nancy Kasm Pm Ison

College Dean: Heather Coelma

UGPC Chair: _____

Graduate College Dean: _____

Date:

2/21/12

3/16/12

3-16-12

ATTACHMENT CHECKLIST

♦Syllabus (see guidelines for requirements:
<http://www.fau.edu/graduate/facultyandstaff/programscommittee/index.php>)

♦Written consent from all departments affected by new course

Email this form and syllabus to UGPC@fau.edu one week before the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.

ART 6819: Studio Arts Pedagogy in Higher Education
Tuesdays 10:00 am – 11:50 am
Arts and Humanities 116, 2 Credits
Spring 2013

Professor Amy Broderick, abroderi@fau.edu
Phone: 561-297-4315 (7-4315 if you are dialing on campus)
Office Hours: Tuesdays and Thursdays 8:00 am – 10:00 am, and by appointment
Office Hours held in VA 113a (Prof. Broderick's Office/Studio)
Class Website and Blog: sites.google.com/site/studioartspedagogyinhighered

COURSE DESCRIPTION & OBJECTIVES:

Studio Arts Pedagogy in Higher Education is appropriate for any MFA candidate, and it is essential learning for graduate students who aspire to a career in academe. The fact that this course that may be repeated for credit underscores the reality that graduate students, especially teaching assistants, should focus on building their teaching skills early in their course of study, while acknowledging that achieving excellence in teaching is a lifelong project.

This course is a collaborative workshop exploring the craft of teaching studio arts at the university level. Over the course of the semester, we will work together to research and discuss issues of importance to us all relative to our discipline's pedagogies and the pursuit of academic careers in the studio arts. We will research and discuss theoretical topics and practical concerns in university teaching. We will also work to develop course materials and teaching strategies for at least two courses. Each student will develop one course that s/he may already be teaching or may be likely to teach in the future (probably a lower-division or foundations course). Each student will also develop an upper-division studio-based course that relates very directly to her/his specific studio interests (a "dream" course). In the former case, the course development may involve a great deal of revision/adaptation of existing or inherited course materials and teaching strategies. In the latter case, each student will be responsible for inventing and developing the course content from the ground up. Course materials will include a course description, outline, syllabus, and project assignments. You will also teach a sample of each course, delivering the content to your colleagues in class. As we develop our teaching experience and excellence, we will also explore the process of pursuing a career in academe. We will search job postings for actual/hypothetical positions of interest, and we will develop the dossier of materials necessary to apply for these academic positions. Finally, we will explore the application and interview process. Membership in the College Art Association is highly recommended.

REQUIRED TEXTS:

Tools for Teaching, by Barbara Gross Davis
The Joy of Teaching: A Practical Guide for New College Instructors, by Peter Filene
Teaching What You Don't Know, by Therese Huston
McKeachie's Teaching Tips: Strategies, Research, and Theory for College and University Teachers, by Marilla Svinicki and Wilbert J. McKeachie

RECOMMENDED TEXTS:

What the Best College Teachers Do, by Ken Bain

Why Art Cannot Be Taught, by James Elkins

The Academic Job Search Handbook, by Mary Morris Heiberger and Julia Miller Vick

The Education of a Graphic Designer, edited by Steven Heller

Teaching Graphic Design, edited by Steven Heller

Studio Thinking: The Real Benefits of Visual Arts Education, by Lois Hetland, Ellen Winner, Shirley Veenema, and Kimberly M. Sheridan

Developing Creativity in Higher Education: An Imaginative Curriculum, edited by Norman Jackson, Martin Oliver, Malcom Shaw, and James Wisdom

Art School: Propositions for the 21st Century, edited by Steven Henry Madoff

Teaching at Its Best: A Research-Based Resource for College Instructors,
by Linda B. Nilson

Successful Beginnings for College Teaching: Engaging Your Students from the First Day,
by Angela Provitera McGlynn

*The Art of Teaching Art: A Guide for Teaching and Learning the Foundations of
Drawing-Based Art*, by Deborah A. Rockman

*A New Culture of Learning: Cultivating the Imagination for a World of Constant
Change*, by Douglas Thomas and John Seely Brown

COURSE OUTLINE & WEEKLY TOPICS OF STUDY:

1. Course introduction: teaching as a unified part of your creative practice
2. Preparing to teach: defining objectives, goals, and outcomes and their timelines
3. Planning learning activities: keys to effective project assignments and daily activities
4. The first day of class: setting the tone, drawing the map, and breaking the ice
5. Tasting menu 1: students teach the class, delivering samples of courses in development
With discussion of course materials and in-class critique of both content and delivery
6. Tasting menu 2: students teach the class, delivering samples of courses in development
With discussion of course materials and in-class critique of both content and delivery
7. Leading critiques and discussions: traditional and experimental models
8. Evaluating student performance: efficient, effective, and meaningful grading strategies
9. Relating to students: leadership and mentorship (and worst-case scenarios)
10. Roundtable discussion of best practices with invited faculty
11. Teaching in context: your mission in the classroom, on campus, and in the academy
12. Becoming a professor: talent, preparation, determination, and resilience
13. The successful job search: application procedures and professional materials
14. Interviewing: understanding search committees and strengthening your candidacy
15. Wrap-up: developing a sustainable and nourishing teaching practice

Please note that the course content is subject to rearrangement, modification, and/or change by the professor at her discretion. Any and all changes will be discussed with the class.

PERFORMANCE EXPECTATIONS:

As graduate students, you are highly motivated professionals who are deeply committed to excellence. I look forward to our course functioning as an ongoing lab for conversation about issues related to studio arts pedagogy in higher education and related to the pursuit of careers in academe. In order for our course to serve these goals, we must all agree to attend our meetings regularly and to arrive to all meetings fully prepared for that day's activities, having completed all assigned readings and projects. We will all learn more if each one of us participates actively, sharing views that we will have developed over the course of thorough reading, work, and reflection. Grades in this course will be based on each individual's efforts, intellect, commitment to excellence, and contribution to discussion.

ATTENDANCE:

One of the goals of this course is to prepare you for professional life. You should think of this class as a professional appointment—a job that requires you to arrive both promptly and consistently. Apropos of that, attendance will be carefully recorded daily. It is essential that you be present (in mind and body) and punctual. Coming to class late (ten minutes) twice is equivalent to one absence. You are permitted one absence without immediate consequences. A greater number may result in the lowering of your final grade by as many as five points (about one half of one letter grade) for each absence. You are responsible for the work that you miss when you are absent. Please take the initiative to get in touch with your classmates or with me to get up to speed when you are not here. Generally speaking, there are no excused absences. I realize that every student has other responsibilities or activities that sometimes interfere with his or her ability or desire to come to class. Please remember that your actions have consequences. Special exceptions, including religious observances and other exceptions that are officially recognized by the university, will be discussed and accommodated in advance and on an individual basis. Emergencies will be dealt with on an individual basis. Incomplete grades will be granted at the discretion of the professor, and only in the case of a grave individual emergency.

PREPAREDNESS:

Preparedness is absolutely essential. Coming to class without the appropriate materials and/or without having completed assignments makes it difficult for you to be truly “present,” that is, ready to work and to contribute to the class. Please come to class each day with the appropriate materials, and having completed any out-of-class assignments. Doing so will contribute to a vibrant and varied in-class discussion, and it will also contribute to the strength of your grade.

SPECIAL CIRCUMSTANCES:

If your life is influenced by a set of special circumstances that may affect your performance in this class, please let me know as soon as possible. If you anticipate missing class to fulfill duties as a representative of the university, if you are a student with a learning difference or a developmental difference, or if there is some other aspect of your life that may affect your ability to meet the expectations of this class, then please talk to me. In compliance with the Americans with Disabilities Act, or ADA, students who require special accommodation due to a disability to properly execute course work must

register with the Office for Students with Disabilities, or OSD: in Boca Raton, SU 133 (561-297-3880); in Davie, MOD 1 (954-236-1222); in Jupiter, SR 117 (561-799-8585); or at the Treasure Coast, CO 128 (772-873-3305). Registered students must follow all OSD procedures. It is your responsibility to take the initiative to ensure your success in this class. Please be proactive, and remember that your professional success depends on your success in this course.

CLASS PARTICIPATION & PROFESSIONALISM:

Participation is very important in studio and seminar classes. You are expected to participate fully, actively, and professionally in class each day. This means that you work efficiently and effectively both individually and within small groups. You are also encouraged to speak up and to share your thoughts in discussion and on our class website and blog. In-class and online discussion will provide a forum in which you will have the opportunity to articulate your ideas, to collaborate with your colleagues, to appreciate multiple points of view, to understand and explore complex concepts, and to learn from one another. Professional and respectful conduct is expected from everyone at all times. The use (even silent use) of cell phones is absolutely prohibited during class. Please turn these items off, and do not take them out during class. Each time your phone rings or vibrates in my class, your final grade will drop by two points. Each time I notice you texting in class, your final grade will drop by two points. In fairness, if my phone rings during class, everyone's final grade will go up by two points.

EVALUATION & GRADING:

Please feel free to arrange an individual meeting with me at any time throughout the semester. During a face-to-face discussion, we may discuss your questions about individual assignments, your performance in the class overall, and/or any other issues of importance to us. Please take the initiative to speak with me any time you have questions or concerns. I will evaluate your graded assignments promptly, and I will return each to you with written comments. Grades are earned based on the quality of your work (your technical ability, your mastery of individual concepts, and your knowledge of course content), your effort and improvement over the course of the semester, and your communication skills (oral and written skills, along with participation). You will be graded based on your successfully completed projects (teaching, writing, and reading assignments), your involvement in discussion (and your ability to think critically during these times), and your professionalism (including preparedness, promptness, attendance, and academic conduct). While the specific expectations and evaluation procedures for each project will be discussed when each is assigned, it is also wise to keep in mind that "A" grades are reserved for excellent work, "B" grades characterize above average work, and average work will earn "C" grades. Below average work will earn "D" or "F" grades, based on the degree to which the work lacks intellect, effort, commitment, and/or awareness of the assignment. Work that shows evidence of academic dishonesty will always earn an "F" for both the individual assignment and for the semester. The numerical equivalents of the letters grades defined above are:

90 – 92 = A-, 93 – 97 = A, 98 – 100 = A+

80 – 82 = B-, 83 – 87 = B, 88 – 90 = B+

70 – 72 = C-, 73 – 77 = C, 78 – 80 = C+

60 – 62 = D-, 63 – 67 = D, 68 – 70 = D+
60 and below = F

ASSIGNMENTS:

Each student *must* successfully complete each assignment in order to pass the class.

Completion of readings and response writings: 10 points
Contributions to class discussion: 10 points
Course materials for a likely/current course offering: 20 points
Teaching session for a likely/current course offering: 10 points
Course materials for a special topics/studio seminar offering: 20 points
Teaching session for a special topics/studio seminar offering: 10 points
Academic position application materials: 10 points
Academic position interview session performance (as job candidate): 5 points
Academic position interview session performance (as search member): 5 points
Total: 100 points

LATE WORK:

Prompt completion of projects is essential for academic and professional success. It is essential that all assignments be turned in on or before the due date. Late work will be accepted at my discretion. The minimum deduction for late work will be one full letter grade per day.

ACADEMIC HONOR:

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see the Code of Academic Integrity in the University Regulations:

http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf

GETTING IN TOUCH WITH ME:

You will find that, in order to get to my office, you must pass through an active classroom (VA 113). If you would like to see me while a class or a meeting is going on, please proceed quietly, but confidently through the classroom. My office hours are listed at the top of this syllabus, and my teaching schedule is posted on my studio door. I am generally on campus and available to you throughout the day on Tuesdays and Thursdays (from morning until evening). I am also on campus on selected Fridays, and I am available to you at this time, especially if we make arrangements in advance. I am generally not on campus on Mondays and Wednesdays (I spend these days working in my studio in Lake Worth). I am active on our course website, and I monitor the blog at least once each day. I check my e-mail about twice a day during the week, and sporadically on weekends. I am committed to your learning and your progress, and I want each of you to do well, not only in this class, but in everything that you attempt. If you would like to speak to me, please

stop by my studio during office hours, e-mail me, and/or schedule a meeting with me. When you email me about important issues, please do so from your official FAU e-mail address and to my official FAU e-mail address.

CAMPUS RESOURCES:

Please be aware that our campus has resources available that can help you to succeed. For instance, the library conducts instructional sessions in research skills. The counseling center offers workshops about everything from study skills, to time management, to test anxiety, in addition to one-on-one counseling. The center for writing excellence offers help for writers at all skill levels—these services will be of particular use to you as you work your way through the writing assignments in this course. Make your tuition dollars work for you by taking advantage of everything that the university has to offer.

MARK YOUR CALENDAR:

Jan. 13: Last day to add/drop without fees

Jan. 20: Last day to drop without getting a “W” on your transcript

Feb. 7 – 14 (weeks 4 & 5): **Presentation and discussion of course materials in progress and teaching demonstrations of course content**

Feb. 21 & 23 (week 7): CAA Annual Conference in New York City

Mar. 5 – 11: **Spring Break**

Mar. 2: Last day to withdraw without getting an “F” on your transcript

Mar. 20 (week 10): **Roundtable discussion of best practices with invited faculty**

Apr. 17 (week 14): **Academic teaching position practice interviews**

Apr. 26 (week 15, Thursday): **Final meeting 7:45 a.m. – 10:15 a.m.**

May 7: Grades are due (I will post your final course grade online no later than this date).

From: Deborah Floyd <dfloyd@fau.edu>
Date: February 21, 2012 5:50:26 PM EST
To: Linda Johnson <ljohnson@fau.edu>
Cc: Amy Broderick <abroderi@fau.edu>
Subject: Studio Arts Course- no objection

The Higher Education Leadership Program and Department of Educational Leadership and Research Methodology do not have an objection to your new course proposal.

Best regards,

Deborah L. Floyd
Professor and Program Leader, Higher Education Leadership
Department of Educational Leadership and Research Methodology
Florida Atlantic University

Editor-in-Chief of the *Community College Journal of Research and Practice*
<http://www.tandf.co.uk/journals/journal.asp?issn=1066-8926&linktype=44>