# FIRST YEAR EXPERIENCE TEACHING ASSISTANT APPLICATION

*To be filled out by the Applicant*

<table>
<thead>
<tr>
<th>Name:</th>
<th>Student ID#:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>E-mail:</th>
<th>Phone:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Emphasis Area:</th>
<th>Do you have work-study?</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year in MFA program:</th>
<th>Thesis semester?</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st year</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd year</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3rd year</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Check all skills/software that you are competent in, or would feel confident teaching and demonstrating:

- [ ] drawing from observation
- [ ] perspective drawing
- [ ] carving
- [ ] wood shop
- [ ] hand tools
- [ ] power tools
- [ ] digital photography
- [ ] darkroom photography
- [ ] Adobe Photoshop
- [ ] Final Cut Pro X
- [ ] Garageband
- [ ] performance art
- [ ] representational painting
- [ ] abstract painting
- [ ] color theory
- [ ] mixed media
- [ ] assemblage
- [ ] collage
- [ ] installation art
- [ ] Adobe Illustrator
- [ ] figure drawing
- [ ] gesture drawing

Applying for:
- [ ] Fall
- [ ] Spring
List Art 694 Practicums that you have completed, listing First Year Experience sections first.
If you have not taken a First Year Experience practicum you are not eligible to apply.

<table>
<thead>
<tr>
<th>Course</th>
<th>Semester</th>
<th>Year</th>
<th>Practicum Instructor of Record</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Additional Teaching Experience or Appointments (including classes taught this semester):

Checklist of materials to be submitted on a Compact Disc

☐ The first two pages of this application form as a Microsoft Word document

☐ 10 personal work samples / 10 student work samples* in a Power Point presentation.
  • Label all images directly in Power Point, and place personal and student work in a singular Power Point presentation.
  • For time-based or audio work, upload video to YouTube or Vimeo and put a hyperlink (that connects to the video’s URL) directly in the Power Point presentation.
  • Do not put movie or sound files directly in PPT presentation—follow the above specs.
  • Keep your file size small!
  • Apply with your strongest personal work samples, rather than work you feel illustrates an ability to teach the course(s) you are hoping to teach—it will work in your favor.
  • *If you have no student work available (it is possible that you are currently taking a practicum and have scheduled to administer your project at the end of the semester), please do not submit work generated in the class that you did not directly facilitate. Rather, indicate on the final power point slide that you have no record of student work as of yet.

Place the Power Point presentation and your completed application in a singular folder on the CD. Label the folder, your application and your Power Point with your last name followed by an underscore and then your first initial—like this: Lastname_F.

Double check that the CD works and clearly indicate your name on the surface of the CD.
MAPPING
Course #: 100A
Quick Description: Beginning Drawing, Pt. 1 (Static forms)
Pre-requisites: None
Type of class: Process-emphasis

Course Description:
Just as cartographers seek to plot our volumetric world onto flat surfaces, the eye of the artist is also compressing height, width and depth into the picture plane when drawing from observation. Mapping will focus on drawing as an exploratory means of seeing and knowing the world.

This process-emphasis art workshop gauges cumulative experience rather than performance on individual drawings. Progress and success will be evaluated through the assembly of portfolios gleaned from daily drawings—this structure encourages the essential risk-taking that drawing demands by de-emphasizing the criticality of any singular drawing. Process-oriented studio classes encourage good studio practice by making dedicated in-class work ethic difficult to avoid.

Course Objectives / Learning Outcomes:
Mapping explores various approaches to generating the illusion of depth on the picture plane. Basic technical and conceptual drawing skills with a variety of media set the stage for immersion in a dialogue regarding what and how drawings communicate. Work in the classroom will primarily explore the formal elements of drawing focusing on HOW art communicates (line, mass, modeling, perspective, etc.). Outside assignments will practically apply these technical skills by conjoining them with concept, focusing on WHAT art communicates. With this relationship of form and content, this workshop provides elemental skills upon which other studio courses will build upon. The majority of the drawings will be executed on an individual basis but these will be complemented with occasional collaborative activities. Drawing from observation is a skill that can be practically applied to every area of study in the School of Art.

SPACE
Course #: 100B
Quick Description: 3-D Foundations
Pre-requisites: None
Type of class: Project-emphasis

Course Description:
How can physical materials be transformed or arranged in space to convey an idea? How can an idea be realized in the round? What can exist as art in space? Space is an introduction to the conception and execution of art in three-dimensions (height, width and depth). Subtractive and additive approaches will be highlighted.

Space is a project-emphasis art workshop. Form (the technical component of your artwork) and content (the conceptual/idea component of your artwork) receive equal emphasis, as they are the inseparable tools, which allow artworks to communicate. Projects command the formal elements (volume, mass, texture, etc.) for their ability to contain and convey meaning.

Course Objectives / Learning Outcomes:
This art workshop will provide familiarity with the vocabulary associated with art in three dimensions. Some basic technical processes (there are as many sculptural media in the world as there are substances) will be provided—this includes training to use the School of Art woodshop. The materials we will use will be cheap and provide a broad exposure to thinking through materials—work with your ideas to make these materials transcend their actual value! Transform space in space. Creative methodology will also be a focus, as strategies for the generating and improving of ideas will be investigated to aid the pursuit of your project’s concept. These technical and conceptual methodologies are skills upon which all other studio courses will build upon.

To foster your critical thinking and communication skills you will evaluate yourself and others with group critiques, individual critiques, handwritten criticism and self-evaluations. Talking about art with clarity enables us to better understand one another’s intent, more precisely aim constructive criticism & comments as well as employ the skills we are acquiring more fruitfully; Open dialogue is an important factor in the studio setting and your participation is vital.

GAZE
Course #: 100C
Quick Description: Photography Foundations
Pre-requisites: None  
Type of class: Project-emphasis

Course Description:
Is the camera an arbitrator between the eye of the artist and their environment? When does an image transcend a snapshot and become an artwork? Like drawing, photography can be a means of seeing and processing the world—or changing it. Gaze is an introduction to the conception and execution of art through photographic processes.

Gaze is a project-emphasis art workshop. Form (the technical component of your artwork) and content (the conceptual/idea component of your artwork) receive equal emphasis, as they are the inseparable tools, which allow artworks to communicate. Projects command the formal elements (composition, line, value, positive and negative space, etc.) for their ability to contain and convey meaning.

A digital camera is required for this workshop (Point-and-shoot or SLR, above 5 megapixels).

Course Objectives / Learning Outcomes:
Gaze provides a familiarity of the basic technical processes and vocabulary associated with making photographic artworks. Image making will be explored through both digital and chemical means. Creative methodology will also be a focus. Strategies for generating and improving ideas will be investigated to aid the pursuit of your project’s concept. These technical and conceptual methodologies are skills upon which all other studio courses will build upon. This will include research methods in the form of traditional library research or as experiential fieldwork.

To foster your critical thinking and communication skills you will evaluate yourself and others with group critiques, individual critiques, handwritten criticism and self-evaluations. Talking about art with clarity enables us to better understand one another’s intent, more precisely aim constructive criticism & comments as well as employ the skills we are acquiring more fruitfully; Open dialogue is an important factor in the studio setting and your participation is vital.

EXPERIENCE
Course #: 100D  
Quick Description: 4-D Foundations  
Pre-requisites: None  
Type of class: Project-emphasis

Course Description:
Everything we perceive, we experience in time. Experience is an introduction to the conception and execution of art in 4-dimensions (height, width, depth and time). What can occur as art in time? Rituals, processes and narratives can occur in space and time, forms and sounds can affect our relationship to space. The things you wear and the way you move affect space and time. Will you transform space with action? Video? Sound? Objects? Smell?

Experience is a project-emphasis art workshop. Form (the technical component of your artwork) and content (the conceptual/idea component of your artwork) receive equal emphasis, as they are the inseparable tools, which allow artworks to communicate. Projects command the formal elements (duration, tempo, intensity, etc.) for their ability to contain and convey meaning.

Course Objectives / Learning Outcomes:
This workshop provides familiarity with vocabulary associated with four-dimensional art. Often referred to as “New Genre Art,” installation, performance and video art will be the primary techniques employed. Creative methodology will also be a focus, as strategies for the generating and improving of ideas will be investigated to aid the pursuit of your project’s concept. These technical and conceptual methodologies are skills upon which all other studio courses will build upon.

To foster your critical thinking and communication skills you will evaluate yourself and others with group critiques, individual critiques, handwritten criticism and self-evaluations. Talking about art with clarity enables us to better understand one another’s intent, more precisely aim constructive criticism & comments as well as employ the skills we are acquiring more fruitfully; Open dialogue is an important factor in the studio setting and your participation is vital.

SURFACE
Course #: 100E  
Quick Description: 2-D Foundations  
Pre-requisites: None  
Type of class: Project-emphasis

Course Description:
The surface of a painting can operate towards many different ends. Is the painting a window (the illusion of depth) or an object (the negation of depth)? Or both? Surface is an introduction to the conception and execution of art in two-dimensions (height and width).

Surface is a project-emphasis art workshop. Form (the technical component of your artwork) and content (the conceptual/idea component of your artwork) receive equal emphasis, as they are the inseparable tools, which allow artworks to communicate. Projects command the formal elements (composition, value, color, line, positive and negative space, etc.) for their ability to contain and convey meaning.
Surface provides a familiarity of the basic technical processes and vocabulary associated with making two-dimensionally oriented artworks. These requisite skills are a foundation upon which upper-level two-dimensional studio courses can build upon. Creative methodology will also be a focus, as strategies for the generating and improving of ideas will be investigated to aid the pursuit of your project’s concept. These technical and conceptual methodologies are skills upon which all other studio courses will build upon.

To foster your critical thinking and communication skills you will evaluate yourself and others with group critiques, individual critiques, handwritten criticism and self-evaluations. Talking about art with clarity enables us to better understand one another’s intent, more precisely aim constructive criticism & comments as well as employ the skills we are acquiring more fruitfully; Open dialogue is an important factor in the studio setting and your participation is vital.

AMALGAM
Course #: 100F
Quick Description: Mixed Media
Pre-requisites: None
Type of class: Project-emphasis

Course Description:
What happens when artists resist the neatly divided disciplines of art history? What occurs in this amalgamated space between the disciplines? Amalgam emphasizes an interdisciplinary approach to studio practice, hybridizing the 2-D and 3-D areas of study. Extending between disciplines, this workshop employs endless technical flexibility as a guiding principle.

Amalgam is a project-emphasis art workshop. Form (the technical component of your artwork) and content (the conceptual/idea component of your artwork) receive equal emphasis, as they are the inseparable tools, which allow artworks to communicate. Projects command the formal elements (volume, mass, composition, value, color, etc.) for their ability to contain and convey meaning.

Course Objectives / Learning Outcomes:
Amalgam provides a familiarity with the basic techniques and vocabulary associated with combining media. Of the two major projects, one must be responded to in a primarily two-dimensional fashion manner and the other must be primarily three-dimensional. Creative methodology will also be a focus, as strategies for the generating and improving of ideas will be investigated to aid the pursuit of your project’s concept. These technical and conceptual methodologies are skills upon which all other studio courses will build upon.

To foster your critical thinking and communication skills you will evaluate yourself and others with group critiques, individual critiques, handwritten criticism and self-evaluations. Talking about art with clarity enables us to better understand one another’s intent, more precisely aim constructive criticism & comments as well as employ the skills we are acquiring more fruitfully; Open dialogue is an important factor in the studio setting and your participation is vital.

PROPAGANDA
Course #: 100G
Quick Description: Visual Communication (Graphic Design & Illustration)
Pre-requisites: None
Type of class: Project-emphasis

Course Description:
Propaganda will explore artwork as a tool for communication in the public sphere. Critical investigations into this functional art form will be engaged through both a graphic design and illustration-oriented approaches.

Propaganda is a project-emphasis art workshop. Form (the technical component of your artwork) and content (the conceptual/idea component of your artwork) receive equal emphasis, as they are the inseparable tools, which allow artworks to communicate. Projects command the formal elements (composition, value, color, line, positive and negative space, etc.) for their ability to contain and convey meaning.

Course Objectives / Learning Outcomes:
Propaganda provides a familiarity of the basic technical processes and vocabulary associated with graphic design and illustration. These requisite skills are a foundation, which upper-level visual communication courses can build upon. Creative methodology will also be a focus, as strategies for the generating and improving of ideas will be investigated to aid the pursuit of your project’s concept. These technical and conceptual methodologies are skills upon which all other studio courses will build upon.

To foster your critical thinking and communication skills you will evaluate yourself and others with group critiques, individual critiques, handwritten criticism and self-evaluations. Talking about art with clarity enables us to better understand one another’s intent, more precisely aim constructive criticism & comments as well as employ the skills we are acquiring more fruitfully; Open dialogue is an important factor in the studio setting and your participation is vital.

THE BODY
Course #: 100J
Quick Description: Beginning Drawing, Pt. 2 (The figure)
Pre-requisites: 100A
Type of class: Process-emphasis

Course Description:
The human body is one of the most widely explored subjects throughout the history of art. It is rife with communicative
power as it literally houses the full range of human emotions. Elaborating on the basic skills acquired in Mapping, The
Body will explore drawing the human figure. Proportion, anatomy, gesture, and the nude

This process-emphasis art workshop gauges cumulative experience rather than performance on individual drawings.
Progress and success will be evaluated through the assembly of portfolios gleaned from daily drawings—this structure
encourages the essential risk-taking that drawing demands by de-emphasizing the criticality of any singular drawing.
Process oriented studio classes encourage good studio practice by making dedicated in-class work ethic difficult to avoid.

Course Objectives / Learning Outcomes:
The Body explores various modes of representing the human form on the picture plane. The figure will be investigated
and articulated through a range of various media. Work in the classroom will primarily be responsive drawing from
observation of the nude figure focusing on technique (gesture, proportion, foreshortening, anatomy, etc.). Outside
assignments will practically apply these technical skills by conjoining them with concept, focusing on what the human
figure can convey in the picture plane, rather than merely how it can be conveyed. The majority of the drawings will be
executed on an individual basis but these will be complemented with occasional collaborative activities. The skills
acquired in The Body can be practically applied to every area of study in the School of Art.