

Affinity Session

Thinking about teaching?

How to trade clients for curriculum.

MODERATOR:

Amy Fidler

Bowling Green State University

PANEL:

Annabelle Gould

Associate Professor, University of Washington

Jenn Stucker

Assistant Professor, Bowling Green State University

Karen Zimmermann

Professor, University of Arizona

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1 Becoming a Design Educator

2 Applying for a Tenure Track Position

3 Navigating the Academic Career

Becoming a Design Educator

SERIOUSLY ASK YOURSELF : WHY DO I WANT TO TEACH?

- Teaching is not about you.
- What is your work ethic?
- Do you respect others and their opinions?
- Do you have a good sense of humor?

Understanding Your Role

DO YOUR HOMEWORK ABOUT THE COURSE(S) AND THE STUDENTS

Ask questions about the course learning outcomes and how much autonomy you have in presenting content.

Find out what the students are like.
How are they weak and strong, technically and cognitively?

Setting up Your Class Culture

HOW TO START A POSITIVE EXPERIENCE, FOR ALL

*“the way something
is presented to us
defines the way we
react to it.”*

— *Neville Brody*

- First day, First impressions
- Syllabus and the Class Schedule
- Assignments, Rubrics & Assessment
- Adopting a Program of Standards



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ARTD 3060 // Graphic Design Theory

Instructors: Jenn Stucker
Phone: 419.372.2160
Email: jstuck@bgsu.edu
Office: 106 FAC
Office Hrs: Tuesdays 5:30pm to 7:15pm, or by appt.

ways of meaning SEMIOTICS weeks 1-5

ways of thinking RESEARCH & METHODS weeks 6-11

ways of questioning THEORY weeks 12-16

SYNTHESIS DUE

Legend:

- Exam / BIG Due Date
- ★ EGSUGO Lecture Series Saturday, April 12, 2014 Attendance is MANDATORY
- SB Spring Break
- R - Recitation

Course Schedule Details:

ways of meaning SEMIOTICS weeks 1-5:

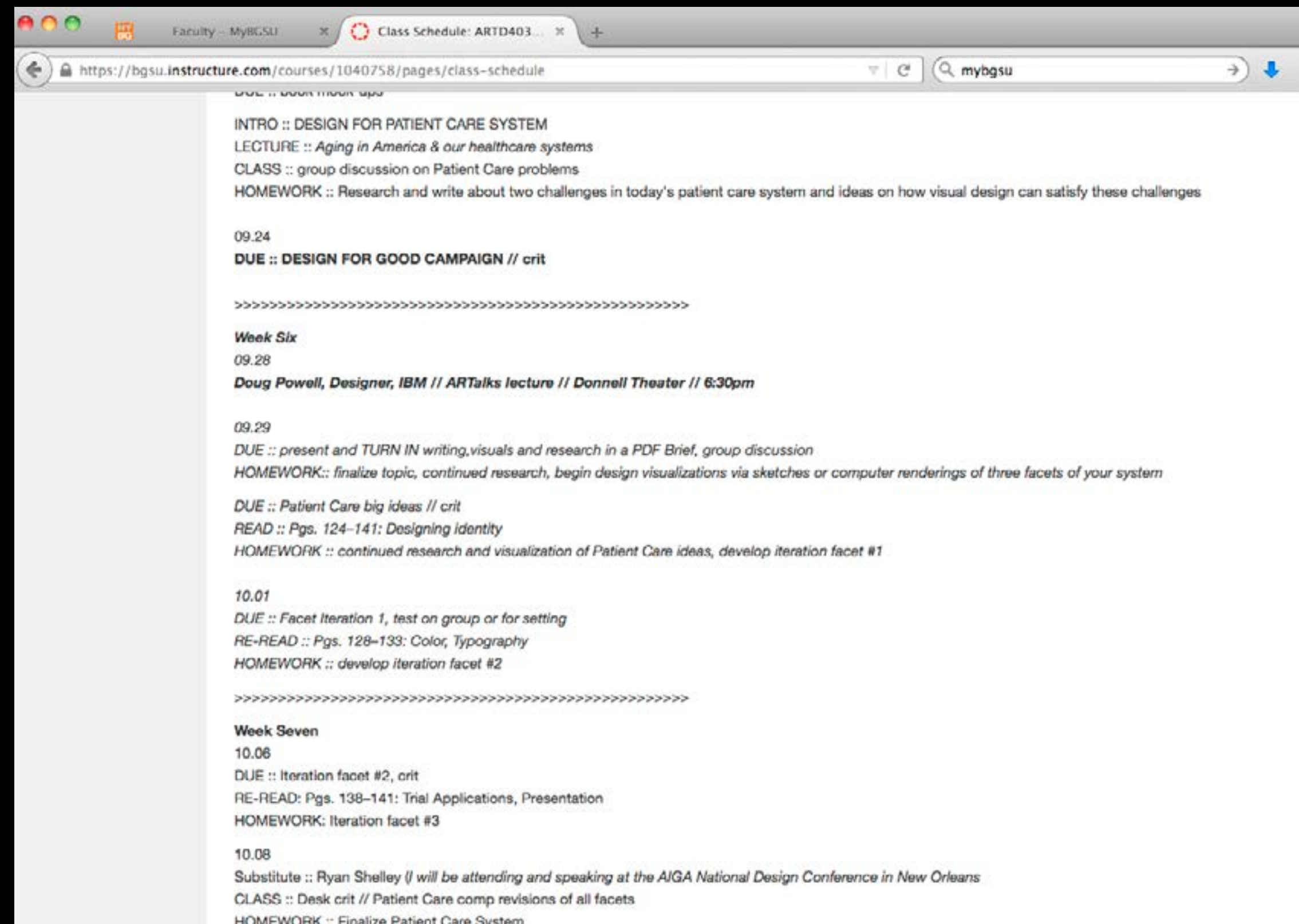
- 01.04.tu WM part 3 due // crit **Framing & Meaning** R: Hall Clip 7
- 02.06.th Intro Unit 1 project: **Synthesis** work in class **Stories & Storytelling** R: Hall Clip 8
- 02.11.tu DUE // Crit **Ways of Meaning Project**
- 02.13.th **Authorship & Context** Intro: Thesis
- 01.29.tu work in class **Textual Structures** R: Hall Clip 5
- 01.30.th WM part 2 due // crit **Matters of Interpretation** R: Hall Clip 6
- 01.21.tu **Conceptual Structures** R: Hall Clip 3
- 01.23.th **Visual Structures** R: Hall Clip 4
- 01.14.tu Course Overview **Signs & Signing** Intro Ex 1: Not Knowing R: Hall Intro & Signs & Verneky handout
- 01.16.th Exercise 1: DUE // crit **Ways of Meaning** Intro Unit 1 project: **Ways of Meaning (WM)** R: Hall Clip 1

ways of thinking RESEARCH & METHODS weeks 6-11:

- 02.18.tu Intro Unit 2 project: **Ways of Thinking (WT)** **Research Methods** R: O'Grady pgs 1-66
- 02.20.th WT part 1 due // discussion
- 02.25.tu Exercise 2: in-class **Research & Process** R: O'Grady pgs 66-85
- 02.27.th WT part 2 due // crit **Documentation of Research** R: O'Grady pgs 86-111
- 03.04.tu **Research at Work** Exam Review R: O'Grady pgs 112-136
- 03.06.th **MD-TERM EXAM**
- 03.18.tu work in class **Methods of Making** (working/creating with user-generated content)
- 03.20.th WT part 2 due // crit
- 03.25.tu work in class **Methods of Making** (working/creating with user-generated content)
- 03.27.tu DUE // Crit **Ways of Thinking Project**
- 04.03.th WT part 1 due // discussion R: assigned in class
- 04.10.th Senior Thesis Proposals due Work in class R: assigned in class
- 04.12 (Saturday) EGSUGO Lecture Series **required attendance**

ways of questioning THEORY weeks 12-16:

- 04.29.tu DUE // Crit: **Ways of Questioning Project**
- 05.01.th In-progress critique Work in class
- 04.22.tu **A New Paradigm** In-progress critique Work in class
- 04.24.th In-progress critique Work in class R: assigned in class
- 04.19.tu **Post-Modernism** In-progress critique
- 04.08.tu **Modernism** WQ part 2 due // crit
- 04.01.tu Intro Unit 3 project: **Ways of Questioning (WQ)** **Theory**
- 04.10.th Senior Thesis Proposals due Work in class R: assigned in class
- 04.12 (Saturday) EGSUGO Lecture Series **required attendance**



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Typographic Hierarchy

OVERVIEW

As you have learned, hierarchy is an essential part of all successful graphic design. Add in the complexities of ten’s, possibly hundreds, of bits of data (information), and the challenge of achieving readable, logical hierarchy gets compounded greatly. But, with proper care and skill, even the most complex typographically-driven design can conclude to a “simple” and understandable presentation. Typographic hierarchy is, at its core, an organizational system that emphasizes data in a particular visual order. In this project you will be taking a complex array of data and logically arranging it on a page. The process of dealing with such details may seem trivial at first, but in the end, you should begin to realize that the skills and effort it takes to design a compelling, logically organized, and functional design (complete with a clear hierarchy, and an effective use of value, texture and scale) can be not only very challenging, but also very rewarding.

OBJECTIVES

This project will allow you to:

- Explore the vast range of possible typographic approaches to arranging typographically-driven information
- Refine your typographic skills and knowledge
- Explore value, texture and scale in type, to solve complex hierarchy
- Refine the readability, functionality, and dynamics of your typography
- Concentrate on the complex arrangement of information-based design elements (primary, secondary, and tertiary)

ASSIGNMENT

1. Use **ALL** of the information on the provided digital file. Additional information may be added, but must first be approved by your Instructor.
2. Develop a general concept, based on content of file

SPECIFICATIONS

- Size:* 8½ × 11" (vertical orientation)
- Pages:* Two-sided
- Color:* 1–2 spot PMS Coated colors

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Program Standards

The following standards are applied uniformly across all Division of Graphic Design (ARTD) courses. Your instructor will collect your signature for each course you take, indicating your full understanding and agreement of this document. Further, these standards extend the current existing standards and policies of the School of Art, College of Arts & Sciences and BGSU (Student Conduct Program, found at www.bgsu.edu/offices/sa/studentconduct/).

If you have questions concerning anything outlined in this document, please consult with your assigned advisor and/or instructor of record.

Attendance Policy

All students are expected to be in class at the designated times. Failure to do so will be marked as an Absence. It is at the instructor's discretion whether special circumstances will exempt a student from a missed class. Late arrival and early departure from a class, unless expressly approved by your instructor, will count toward a full Absence (see chart below).

Division Attendance Standards:

3 lates or early departures.....	= 1 absence
3 absences	= written warning from instructor
4 absences	= student's final grade lowered by one letter grade
5 absences	= lowered by two letter grades
6 absences	= failure of the course *

Grading

Please see the grading form provided by your instructor for criteria and numerical values. These grading forms are used for all design classes unless otherwise noted. In the event that work is handed in late, the following standard applies: Any work not completed by the time and date specified by the instructor will receive a penalty of one full grade reduction ("B" is reduced to a "C") for each day that the project is late. Students who do not turn in their project by the next scheduled class will receive an "F" for the project.

"Even though a student will receive an "F" for a project not handed in on time, that project must still be completed and handed in before the end of the class semester. Further, in order to receive a passing grade for the course, an amount of effort equivalent to other projects must be put forth, subject to the satisfaction of the instructor.

Make-Up Quizzes and Tests

Students who miss a quiz/test due to an excused absence must arrange a time, at the instructor's discretion, to take a make-up quiz/test. Note: No make-up quiz/test will be available to students who do not provide the instructor with an official, written excuse as outlined within the Attendance Policy.

Digital Files

Students are required to frequently save their digital work, as well as maintain regular and complete back-ups. Missing, late, lost, or corrupt files digital files are not valid excuses for not handing in a project on time. Quality digital copies of all graded projects and exercises must be handed in by the end of the semester to receive official grades. Any piece missing a digital file will be totaled as a 0%.

Craft

All work is required to meet professional standards for quality of craft, including both digital and physical elements of construction. Faculty will not accept, consider, or assign grades to work of substandard craft, and the project in question must be resubmitted late. See the syllabus for specific breakdowns of grades as pertains to craft.

General Safety

Students are required to observe BGSU's Safety and Health Training rules as provided and enforced by the Environmental Health and Safety Department. These rules will be outlined in class. In particular, rules governing the use of adhesives and solvents in properly ventilated areas, as well as the correct use of X-acto® knives on approved cutting surfaces, should be observed at all times.

Food & Drink / Clean-Up

Students are prohibited from entering any computer lab with food or drink of any kind, and must clean up their work area of any debris or garbage before leaving the area. Any Division faculty can prohibit entrance into the labs for those who choose not to follow these rules.

Plagiarism

The deliberate copying of copyrighted materials and/or the lack of attributed appropriation of the ideas and/or visuals of another artist, designer or company is grounds for a final grade of "F" for the class and/or academic dismissal, depending on the seriousness of the infraction. In other words, give credit where and when credit is due, at all times and for all works produced. Please refer to BGSU Student Handbook and BGSU's Code of Conduct (Academic Honesty Policy) for further information.

The Adobe Typeface Library was purchased and is licensed for educational use only. It may not be copied for private use and/or used after graduation.

Display of Work

The pinup boards outside the Wolfe 243, FAC 1030 and the hallway across from the mCAP lab are official BGSUGD display spaces. The work displayed in these areas are curated by the BGSUGD faculty for the purpose of showcasing exemplary work from the program. If a student wants to hang their work there for a temporary installation, or in other spaces within the School of Art, Wolfe Center or other BGSU campus locations, permission must be requested through the proper channels. First, contact your instructor via formal email with your request of usage (the intent, location, duration, materials and clean up plan, etc.) Should your request extend beyond the BGSUGD display areas, the instructor will guide you to the next contact person, however you will be responsible for submitting your request. You should include your instructor in all correspondences regarding usage of "external" space so that all parties are well informed of your intent. The BGSUGD division expects all students to properly and respectfully comply to any and all guidelines regarding usage of display space. Students will investigate proper materials for their spaces and ensure the removal of their content will happen in a timely fashion without damage to usage area.

Classroom Etiquette:

Students may not record the instructor of record, either verbally or through photographic or video media without written consent of instructor of record. Students must ask permission FIRST before any recording of any type may occur within the classroom.

Students will be reading and doing assignments outside of class. Class time is for lectures, research, critiques and individual meetings. The majority of assignment work will be completed outside of class. Students will be expected to complete all assignments by due date, and will be expected to take notes during class, due to the fact most explanations of assignments will be oral. Students are to take responsibility for clarifying any confusion or misunderstanding of assignments or class lectures.

Students are expected to come to every class period, prepared to work, and having access to all necessary and required materials and tools. For your convenience, lockers are available for storage in the School of Art hallways. Students should be prepared to participate in all class discussions, in-class working sessions and critiques.

Students will need to be prepared to complete a minimum three (3) hours of homework per week per credit hour for classes in their major. For example, a typical ARTD class is a total of 3 credit hours. Multiply this total of 3 by 3 for a weekly total of nine (9) hours of homework.

:Communication Devices & Social Networking

The use of cell phones, PDA's, music/voice players, or any internet-based communication technology, such as online instant messaging, e-mail, online music or video, or social networking platforms (i.e. Facebook, Twitter, blogs, websites, et al.) during class time is prohibited. Instructors reserve the right to remove students from their classroom upon such violation(s), with such removal equating to one full absence. Active participation in class activities and lectures plays an important part in determining your final overall grade for the course. Additional classroom policies may be enforced by your instructor via their respective syllabus.

Student Code Of Conduct

As an enrolled student at Bowling Green State University, you have agreed to abide by the Student Code of Conduct as outlined in the Student Handbook. You should familiarize yourself with the Code which was established to foster the scholarly and civic development of the university's students in a safe and secure learning environment, and to protect the people, properties and processes that support the university and its missions (<http://www.bgsu.edu/content/dam/BGSU/student-affairs/Student-Conduct/documents/Student-Handbook.pdf>). Students who violate faculty expectations as outlined in the syllabus may be subject to the Code of Conduct. If you have questions, please do not hesitate to contact the Office of the Dean of Students at 419-372-2843. The School of Art Graduate Student Handbook is available online for review. (www.bgsu.edu/.../college-of-arts-and-sciences/school-of-art/documents/graduate/2013-14-grad-handbook.pdf)

Disabilities

Students with a documented disability which might require modifications in a particular assignment or test. Please contact your instructor at least a week prior to the assignment's due date to assist you with its realignment. The Disability Services for Students Office is to help provide equal access and reasonable accommodations to students with disabilities attending BGSU. Students wishing to discuss their eligibility for such accommodations are encouraged to contact the office at 419/372-8495.

Religious Holidays

It is the policy of the University to make every reasonable effort allowing students to observe their religious holidays without academic penalty. In such cases, it is the obligation of the student to provide the instructor with reasonable notice of the dates of religious holidays on which he or she will be absent. Absence from classes or examinations for religious reasons does not relieve the student of responsibility for completing required work missed. Following the necessary notification, the student should consult with the instructor to determine what appropriate alternative opportunity will be provided, allowing the student to fully complete his or her academic responsibilities.

Student veteran-friendly campus

BGSU educators recognize student veterans' rights when entering and exiting the university system. If you are a student veteran, please communicate with your instructor so reasonable accommodations can be made for absence when drilling or being called to active duty (See <http://www.bgsu.edu/veteran/> for more information).

University Closure

In most cases, the University will not close for winter conditions unless the Wood County Sheriff's Department declares a Level 3 emergency. Information about University wide closures is communicated by the Office of Marketing and Communications, which will notify the University Fact Line, local FM & AM radio stations and the four Toledo television stations (see Weather Policy for lists). For changes in individual class meetings, please refer to the online course for postings by the instructor.

Learning Support Services And Resources

The following are examples of important services and resources for your online students. Many online students will not be familiar with the BGSU campus or website so listing these resources will be very beneficial.

Technology Support Center

The Technology Support Center (TSC) provides a central point of contact for faculty, staff and students for questions, problem reports, service requests and inquiries for University computer systems and communications technologies at BGSU. Email: tsc@bgsu.edu Phone: (419) 372-0999

Student Technology Assistance Center (STAC)

Students looking for more in depth assistance with computer technology needed for a class project should contact the Student Technology Assistance Center or consult their web page at <http://www.bgsu.edu/library/stac.html> Email: stac@lists.bgsu.edu; 122 Jerome Library; Phone: (419) 372-9277

BGSU Library

Everything you need to know about accessing the BGSU library resources from a distance can be found here: <http://libguides.bgsu.edu/distance>. The main page for the BGSU library, which includes mobile access, is located at <http://www.bgsu.edu/library.htm>

Developing the Learning Experience

FRAMING CONTENT FOR STUDENT LEARNING

- Lead instruction with congruence to the learning outcomes.
- Lecturing.
- Demonstrating technology.
- Critiquing process; group & desk.
- Learning models.

Enjoying the Teaching Experience

HOW TO SUCCEED WITH YOUR STUDENTS


- Be responsive and fluid.
- Be a listener.
- Be the guide, not the dictator.
- BUT, challenge your students.

THINKING ABOUT TEACHING?
HOW TO TRADE CLIENTS FOR CURRICULUM.



Be an Ethical Design Educator

AIGA STANDARDS OF TEACHING



AIGA: Professional Standards of Teaching 1.0

Professional Standards of Teaching

A design educator adheres to values that demonstrate respect for students, other educators, academic institutions, the profession, the public, society and the environment. These standards define the expectations of a design educator and represent the distinction of an AIGA member teaching design.

This is a living document meant to evolve through updates from the design educators' community.

What is the design educator's responsibility to students?

1.1

Educate students on these standards. Make explicit the pedagogical value of well-considered expectations that include encouraging professional conduct. Uphold AIGA's Standards of Professional Practice and Professional Standards of Teaching. Take the responsibility to educate students on these standards. Do not use position of authority to ask students to participate in any activity which does not support these standards.

1.2

Value diversity. Recognize the potential of each student and respect and support the diversity of her/his students, engaging students in valuing their own cultural, religious, and gender identities, and the identities of others. Teach listening. Ask students to suspend forming rebuttals to someone else's position while the other person is speaking.

1.3

Consider learning styles. Promote student learning by providing a variety of individual and collaborative learning experiences. These experiences should address a variety of learning styles that encourage varied approaches and solutions to design problems.

1.4

Respect privacy. Uphold students' right to privacy and protect disclosures of personally identifiable information, including but not limited to those contained in a student's academic records, except where applicable government regulations authorize disclosure without consent (including the Federal Family Educational Rights and Privacy Act (FERPA) in the United States).

1.5

Support best interest. A design educator will always act in the best interest of students within the guidelines of these standards.

1.6

Disclose conflict of interest. A design educator will not knowingly work with a student where a personal interest may conflict with the educator's professional obligations. If a conflict exists, a design educator may continue to work with a student so long as the conflict is explicitly acknowledged to the student and others who might be affected.

1.7

Recognize the limits of objectivity as a construct in critiques. Work to distinguish from among the categories such as opinion, knowledge, and precedent. Use the critique to situate your own point of view and model of ethical behavior for your students. Focus comments upon the work itself, work habits exhibited by students, and the process by which a student arrives at a design solution. Situate comments in appropriate settings in which they can be heard as constructive.

1.8

Uphold rights and ownership. A design educator will not ask students to participate in any work that fails to protect the students' rights and ownership to preliminary concepts, works in progress and finished material, unless required to do so by their academic institution. A design educator may ask students to grant limited or specific

Developed by AIGA Design Educators Community Steering Committee

- 1 Becoming a Design Educator
- 2 Applying for a Tenure Track Position
- 3 Navigating the Academic Career

Applying for a Tenure Track position

JOB ANNOUNCEMENT

“The Division of Design in the School of Art + Art History + Design at the University of Washington in Seattle invites applications for a full-time, tenure-track Associate or Assistant Professor of Industrial Design to start in September 2016. This position has a nine-month service period.”

Applying for a Tenure Track position

JOB REQUIREMENTS

“Applicants should have a PhD, MDes or MFA, or foreign equivalent, by the start of the appointment, as well as a minimum of five years professional practice in design and products. The ideal candidate combines knowledge of design theory, methods and research techniques with exceptional form-giving skills. Some previous administrative or leadership experience is preferred.”

Applying for a Tenure Track position

APPLICATION COMPONENTS

“Submit a letter of application, CV, statement of teaching philosophy, 20–25 samples of personal work, samples of student work (if applicable), and three letters of reference.”

Materials are typically submitted online.

Applying for a Tenure Track position

CURRICULUM VITAE (“COURSE OF LIFE”)

A CV covers your achievements (highly detailed notations)
Multiple pages

Not the same as a Resume (emphasis on brevity)
One page

DESIGN CONSULTATION / CREATIVE RESEARCH

Chronicle Books, various titles

San Francisco California (November 2002–present)

Chronicle Books is one of the leading national publishers of award-winning, innovative books related to design, art, architecture, photography, food, children and popular culture. Titles designed include:

- Blue: Cobalt to Cerulean in Art and Culture*, a 192-page publication that surveys the color blue in art through the ages. This book was published by the Museum of Fine Arts Boston and released in the of Spring 2015;
- Dorothea Lange: Grab a Hunk of Lightning*, a 192-page monograph celebrating the photographer's career and life's work. This publication, authored by Elizabeth Partridge, was released in November 2013. It is produced as the companion book to a PBS American Masters episode airing in 2014;
- Underground Together, The Life and Art of Harvey Dinnerstein*, a 208-page artist retrospective with essays by Pete Hamill, Gabriel Weisberg, Raman Frey and Wendi Norris, published November 2008;
- Every Day is Mother's Day*, 96-page gift book authored Darrin Zeer, published April 2008;
- Ascending Chaos, The Art of Masami Teraoka 1966–2006*, a 244-page artist retrospective accompanying an exhibition at the Catherine Clark Gallery in San Francisco, published January 2007;
- Dot & Jots*, slipcase journal set and gift enclosure set based on the work of artist Denyse

RECOGNITION

University + College Designers Association Excellence Award, University of Washington 2009
MFA exhibition catalogue selected for inclusion in the 39th Annual UCDA Design Competition, a national competition with only 230 out of 1300 entries chosen; UCDA headquarters in Smyrna Tennessee.

Type Director's Club Certificate of Excellence, DIGITALKITCHEN reel promotion selected for inclusion in the 2007 Type Director's Club TDC54, an international competition with only 225 out of 2000+ entries chosen; published in *Typography 29* by Harper Collins, New York, 2008.

Print Regional Design Annual, "ARCADE 23.4" selected for inclusion in the 2006 Print Regional Design Annual, a national competition with only 5% of 25,000+ entries chosen; published in *Print Magazine*, December 2006, Cincinnati Ohio.

Print Regional Design Annual, *Supernova: Art of the 1990s from the Logan Collection* selected for inclusion in the 2004 Print Regional Design Annual, a national competition with only 5% of 23,000+ entries chosen; published in *Print Magazine*, December 2004, Cincinnati Ohio.

Society of Publication Design Merit Award, ARCADE 23.2, selected for inclusion in the 2004 SPD40, an international competition with only 10% out of 7000 entries chosen; published in *The Society of Publication Designers 40th Publication Design Annual* by Rockport Publishers, Massachusetts 2005

Applying for a Tenure Track position

LETTER OF APPLICATION (ARTIST STATEMENT)

- Describes your qualifications and design work
- Outlines your research agenda

If you don't have a research agenda, think about what you want to do, look for themes in your work, seek advice from lots of people. Be aware of what type of program you are applying to: research-oriented, professional practice etc.

Applying for a Tenure Track position

TEACHING PHILOSOPHY

- Outlines your teaching experiences (who you are)
- Conveys your teaching values and beliefs (why you teach)
- Describes your teaching methods and approach in the classroom (how you teach)
- Explains what you believe is important in education and what students should learn (what)

Applying for a Tenure Track position

TEACHING PHILOSOPHY

process-oriented approach
critical thinking
problem solving
mastery of content / skill building
teamwork + collaboration
socially responsible design / service design
personal exploration
self-directed learning
experiential learning

Applying for a Tenure Track position

INTERVIEW PROCESS

“Preference will be given to candidates applying on or before January 11, 2016. Applications will be accepted until the position is filled.”

- Committee reviews all applicants*
- Skype/phone interviews*
- Three candidates invited to campus (visit classes, meet with faculty + students, give a public presentation)*

Applying for a Tenure Track position

CAMPUS VISIT

- Present professional work (demonstrate expertise)
- Talk about teaching philosophy
- Show your work, and student work (if available)
- Be prepared to talk about your Research Agenda

This is a very long day....

You're Tenure Track Now!

WHAT EXACTLY IS DESIGN RESEARCH?

1. Creative Scholarship as a Form of Design Research

- Client commissions (professional practice)
- Quality measured by recognition in international/national/regional design competitions and publications (AIGA, Type Directors Club, Red Dot)
- Faculty can address social, economic, environmental and cultural issues

You're Tenure Track Now!

WHAT EXACTLY IS DESIGN RESEARCH?

2. Design Research

- Design Research, Design History, Design Processes/Methodology, Materials/Manufacturing/Sustainability, Design Education, Design Management, Design Effectiveness/Usability, Design Criticism
- Significance measured by the quality of journals and/or presses (Visible Language, Dialectic, CHI)
- Impact of scholarship measured by number of citations or other indicators

You're Tenure Track Now!

WHAT EXACTLY IS DESIGN RESEARCH?

3. Grants

Outside funding of research from prestigious foundations, institutes and corporations may also demonstrate research quality.

Quality depends on the relative size of the grant/research contract and the significance of the questions posed.

- 1 Becoming a Design Educator
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Navigating the Academic Career

HOW DO YOU CONTINUE THE PATH TO TENURE?

Expectations are different depending on where you are: University, low residency, Community College or an Art School, on-line.

Navigate the resources: Technology, teaching, leadership, and students.

Research the institution first and again and again. Things change.

Expectations

HOW DO YOU BALANCE?

- Research, teaching & service.
- Preparing for the 3 year review.
- Preparing for the tenure dossier.
- The sabbatical proposal.

Research

WHAT IS YOUR RESEARCH AGENDA?

How does your research align to milestones your department has?

Devote daily time to your research.

Regularly meet with peers to discuss teaching and research.

Teaching

WHAT IS YOUR TEACHING PHILOSOPHY?



- Create opportunities to include students with your research agenda.
- Integrate your research into your teaching.
- Create opportunities to exhibit your student work.
- Bring in guest critics or take students to regional or national events.

Service

WHAT ARE YOU CONTRIBUTING AS A COLLEAGUE?

- Department, school, college, university.
- External organizations.
- What opportunities are there?
- What is the criteria for service in your institution for P&T?

Tenure Dossier

WHERE TO START? KEEP EVERYTHING.

- Your narrative.
- Identifying potential reviewers.
- Your portfolio, your student portfolio
- Follow the instructions.

Questions?

Additional Resources

[AIGA Professional Standards of Teaching](#)

[AIGA DEC Statements on Promotion and Tenure of Design Educators](#)

Thank You

Share your thoughts at [#aigadec](#) [#aigadesign](#)