

NFS SPRING CHECKLIST

Assist. Professor of Design, Illustration Area
Spring 2022

CHECKLIST

- Register + Attend the Effective Teaching Workshop Session with CTL (*attended session 1: June 13-16: 8:30a-12p*)
- Discuss and Submit your Faculty Development Plan with your Mentor and Department Chair
- Complete the First Draft of Your Faculty Development Plan
- Complete Teaching Development Project
- Complete Scholarship Development Project
- Complete Citizenship Development Project
- Send Electronic Copies of all Completed Items to the Faculty Center

FACULTY DEVELOPMENT PLAN

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Communication is key when it comes to illustrating a story or a concept. Without a clear composition or engaging characters, an illustrator's technique can fall apart. The same can be said of teaching. An instructor can present the best texts and resources to their students, but without effective communication of the concept, there can't be clear progress. I have embraced this idea in my art practice, but also in my teaching philosophy. When I decided to pursue teaching in a professional capacity, I knew that I wanted to make my classroom a space of learning. But maybe more importantly, a place of sharing. I envisioned a space that encouraged a cross-knowledge discussion, where my students felt comfortable in discussion so that we could collectively grow together. While I want to make sure that my curriculum is diverse and challenging, I also want to tap into the natural resources that our students have developed in their own experiences. My hope that over the next few years as I begin to perfect my methodologies, I can define strategies that will help me better craft memorable classroom experiences.

Luckily, I've been able to source inspiration from teachers and learning situations I have participated in during my educational and professional career. I believe that outside perspectives are always welcome, so I'm looking forward to incorporating feedback from my students, my faculty members, and from the resources at the Faculty Center. I've made it a priority to continually check in with my students, which has been successful in establishing a positive classroom culture. Ultimately, my goal is to make sure my teaching is relevant, and my students are supported in their work so they continue to learn and create with confidence. By using this opportunity to carefully assess and plan future goals in three major areas: teaching, citizenship, and scholarship, I can better prepare myself as an educator.

SELF ASSESSMENT + GOALS

My goal for this Faculty Development Plan is to accurately assess my position, while also keeping in mind my desired progress. While I feel more acquainted with the classroom and how to organize my curriculum, I am mindful there are still many methods and suggestions that can further enhance my effectiveness. The following assessments will chart my current levels, while also providing a list of goals that will help guide me through the next few years in my position.

TEACHING

There are many aspects of teaching that excite me, particularly as I work to incorporate developing innovative approaches. As I've begun getting more confident in my approach, my primary focus will be on how to best structure my classes so that they fit within both the aims of the Illustration area and the focus of the university. To start, I believe I can achieve this first by doing more listening than speaking. The students in the program have needs that I hope to help support. There is always material that calls for a traditional lecture model, but I find that opening up the floor to student discussion inevitably helps to enrich the topic. Talk will often circle back to previous class discussions, and centers on the elements that are particularly relevant to their learning level. While I believe that I have progressed extensively during my first year of teaching, I believe there are areas that would be particularly helpful to concentrate on as I begin to deepen my teaching philosophy, particularly on classes that I will start leading over the course of multiple semesters.

Strengths

- A diverse educational experience during both undergraduate and graduate degrees.
- Engaging methods in the classroom for student-centered discussion.
- Assignment expectations and laid-out schedules easy to interpret.
- Classroom organization clearly defined.
- Use of diverse and relevant educational resources, including multiple formats.

Areas of Growth

- Effective demonstrations that go over relevant points of knowledge more clearly.
- Prepare more engaging activities to get the students involved in participation.
- Incorporate assigned reading more fully into the lecture structure.
- Provide additional educational resources for students who require additional outside support.
- Be more flexible in my teaching approach so I can easily pivot when the unexpected happens.
- Set-up a focused grading structure so that students understand the expectations for each assignment at the start.

Short-Term Goals

- Introduce class goals up-front when teaching my courses, so that students understand the expectations at the beginning of the semester, which should lead to a more goal-oriented attitude.
- Prepare a more comprehensive list of resources that are available to students up front instead of at the end of the semester, so they can do more research into topics that I don't have time to cover as extensively during our lectures.

- Re-structure DESIL 353 Narrative so that the content is more evenly distributed for students who have a more diverse interest in the picture form.
- Develop pitches for new class content to be structured within the 394R listings, including a class on sequential narratives, illustrated type, and alternative methods.
- Work on collaborating with other areas in the Design Department to create a holistic curriculum that mimics professional environments.

Long-Term Goals

- Encourage students to create a contemporary definition of the illustration market by experimenting and pushing their own work outside of the work that has been done by past students.
- Work on developing experiential learning opportunities with groups of students that center on current market applications.
- Develop a collaborative class that pairs students with non-profit or community programs so they can practice working in practical business environments.

Resources Needed

- Curriculum goal clarity, set by both the Design Department, and the Illustration Area.
- Access to teaching support, through the Faculty Development Center and seasoned faculty throughout the department.
- Feedback integration from students as they progress through the program.

CITIZENSHIP

Citizenship responsibilities are an important part in the development of my teaching philosophy. First, they provide an opportunity for collaborative assignments between various areas and faculty in the department. Second, each assignment focuses on topics that are important in promoting change in both the classroom and in the department. My citizenship responsibilities on the Diversity Committee have benefited my teaching curriculum preparation immensely, so I'm looking forward to additional opportunities in the future. One thing that I've become aware of is the amount of time that each assignment requires. I anticipate the key to keeping a good balance between responsibilities is to work collaboratively and prioritize each member's strengths.

Strengths

- A willingness to collaborate across areas and departments when needed.
- Experience in multiple collaborative situations either in groups or solo professional capacities.
- Openness to new ways of working and an eye for restructuring methods that may need a refresh.
- Ability to work on longer-term projects while keeping my personal assignment requirements organized.

Areas of Growth

- Practice speaking up more and contributing to the conversation during large group meetings.
- Reach out to colleagues that are outside the department for better networking opportunities, whether in the Design Department, Art Department, or other non-art areas.
- Reach out to student groups on campus that engage with diverse populations to provide support from the Illustration Area if interested.

Short-Term Goals

- Be more familiar with my citizenship responsibilities and how they overlap with personal teaching duties.
- Reach out to committee leaders for advice on how to lead according to department goals.
- Fulfill assignments and develop personal mile-markers that measure effective methods.
- Work on developing relationships with outside professional leadership opportunities, such as the SCBWI (Society of Children's Book Writers and Illustrators) Regional Chapter.
- Attend professional conferences (such as ICON or SCBWI Fall or Winter Conferences) and network with other illustrators, agents, and educators.

Long-Term Goals

- Connect students and faculty more frequently by utilizing student groups that helps with citizenship responsibilities.
- Research traveling and presenting opportunities at international conferences related to education or illustration practices for a more global approach to my work on campus.
- Create an illustration outreach program to new or underserved areas to diversify the student population.
- Survey current student population with questions that assess their emotional or learning needs, and work with the faculty on developing programs or structural changes that support their requests.

Resources Needed

- Travel expenses through grants or annual budget allotment to explore local, regional, or international opportunities.
- Student and administrative support when developing experiential learning projects.

SCHOLARSHIP

When I accepted my teaching position, I made it a priority to keep my scholarship on equal footing. I've had experience in various fields and projects-- freelance, studio, books, and advertising. It is something that both challenges and excites me, I love that each project presents something new. While I've been happy with my work thus far, I'm looking forward to expanding upon themes or aesthetic directions in future work.

I'm most excited for the way that my scholarship intersects with my teaching curriculum. I believe keeping an eye on the current market trends and business strategies of a professional illustrator is vitally important to the students in the program. I've gotten better at networking within certain illustration groups, and I'm looking forward to using those connections to enhance the classroom experience with various visiting lectures and student mentored groups.

Strengths

- Varied educational experience, both in my undergrad or graduate programs, which provides a unique perspective.
- Skilled in various mediums, including both digital programs and traditional methods of art making.
- Experience in large projects, including multiple publishing projects in the children's market.
- Full-time studio experience at a large corporation with varied projects.

Areas of Growth

- Expand experience in other illustration markets that I haven't had the opportunity to explore.
- Be more aware of illustration or design competitions and their requirements for better exposure.
- Better understanding of illustration applications and how they are developing in the modern illustration or animation markets.

Short-Term Goals

- Test out new ways of working, either in digital or traditional mediums, or a hybrid of both.
- Work on personal projects that can lead to further publishing opportunities.
- Amp up areas of my portfolio that need restructuring, particularly in the design genre.
- Better schedule my time between teaching responsibilities and studio development time.

Long-Term Goals

- Expand my knowledge of workshop or artist retreat opportunities so that I can take advantage of them during the summer vacation. This could also be something I work on in preparation for any type of sabbatical opportunities in the far future.
- Work to develop more complex ideas that can be translated in multiple mediums and for larger audiences.
- Create other genres of work that push the boundaries of illustration, design, or gallery work, potentially in connection with social programming or another working partner.

Resources Needed

- Funding for media exploration, both in scholarship work, and for experimentation.
- Administrative support if any type of workshop or artist retreat interferes with teaching schedule.

TEACHING AGENDA + GOALS

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The course I've chosen to focus my Teaching Development Project on is called DESIL 488 Professional Practices. It's a course I haven't had the chance to teach yet, and positioned specifically for senior or graduating students. Because this is a course that teaches practical strategies and not artmaking skills, it will be a challenge. I'm structuring the class with a variety of activities and guest presentations to give them a broader understanding of the professional field. This not only makes the class more dynamic and enjoyable, it allows me to touch on multiple areas of the professional market so it better suits the needs of the students. I want them to start thinking like professionals now, and not just when they graduate.

AGENDA

Goals

- Provide relevant resources for the students to use in multiple professional situations.
- Reach out to professional illustrators in multiple fields for possible guest lecture visits.
- Work on incorporating more written and self-reflection opportunities for the students to better understand their position as artists-in-training.
- Craft (1-2) assignments that mimic the professional pipeline as much as possible, so they experience a situation that closely follows real-world components.

Assessment Measures

- Provide a survey for students to complete at both the beginning and a mid-course to evaluate the effectiveness of the class structure.
- Have students help create assignment guidelines so they are more informed on the grading process.
- Schedule at least one class period that is dedicated to student discussion and an airing of concerns.
- Meet regularly with my mentor and assess my progress on course outcomes.
- Use the Center for Teaching and Learning resources to strengthen my student engagement.



Welcome to Professional Practices, I'm happy to have you! This class will help you understand how to transition from practicing student to flourishing professional. So far, you've taken the time to study the art of being an illustrator--how to draw, paint, compose. The next step is understanding the intricate business of being a professional illustrator. There isn't one way to be successful--in fact, each of you will have your own experience getting work and making a living. The most important thing to remember is that there are things you can do now to set yourself up for success and practices you can incorporate now so that when your first job arrives, you'll be ready to begin.

COURSE DESCRIPTION

Professional Practices will teach you the strategic practice of becoming a career illustrator. Through a series of lectures, guest visits, and illustration assignments, students will understand how to best market themselves. Discussions include contractual agreements, brand development, and alternative forms of career development.

LEARNING OUTCOMES

Practices in the Market: Students will be able to understand professional illustration practices and the current state of the market as well as how the business of illustration is operated and the current issues affecting it. Students will be able to understand and incorporate into their own practice social outreach strategies, networking practices, tax preparation, contracts and licensing, website design, marketing, and pricing of artwork.

Professional Preparation: Students will be able to apply leadership principles, practice business ethics, and complete creative objectives necessary to embrace the transition from academic life to that of a committed professional artist.

Personal and Visionary Business Strategy: Students will be able to ponder, appraise, and incorporate their academic experience into a personal and visionary business strategy that reflects an understanding of diverse market trends. Students will be able to locate and network with potential clients and generate supportive associations and structures within their chosen fields of expertise.

GRADING

Grades will be based on a combination of class participation, quality and execution of homework assignments, effort and enthusiasm, and class attendance. The nature of the work you produce lends itself to both concrete and intangible measurements. When grading an assignment, partial points are given for accomplishing the assignment, and partial points are given based on my personal feedback on the quality of the image produced. I acknowledge that art is subjective-- as a professional illustrator with experience in various fields, I will grade your work based on what I believe is an industry standard, not on personal taste. I will always strive to be fair in my assessment. To that end, students are always welcome to set up a time to meet if you would like to discuss a grade they feel is not accurately reflected.

A	93-100%
A-	90-92%
B+	87-89%
B	83-86%
B-	80-82%
C+	77-79%
C	73-76%
C-	70-72%
D+	67-69%
D	63-66%
D-	60-62%
E	0-59%

Note: All major assignments are due on the date listed unless notified. THERE WILL BE NO CREDIT GIVEN FOR A LATE FINAL ASSIGNMENT. You will always have the option to redo any assignment that doesn't receive a desired grade. However, you may only redo an assignment if you have turned it in on the original date. If for any reason you will be absent on the day an assignment is due, you are still responsible for turning it in to me before class begins, either through Learning Suite or email. If you bring an assignment to class that is not finished on the date it is due, you may still redo it for a better grade, but you will be automatically docked 25% of the original score that cannot be made up. The rest of your assignments for this class will be comprised of various exercises, thumbnails, readings, written reports, etc. If one of these items have a required due date, and you do not turn it in on time, 50% will automatically be docked. After a week has passed, you will receive a zero and can no longer turn it in for credit.

ATTENDANCE

Attendance is a significant factor in calculating your grade. The Department of Design policy permits up to 3 absences before your grade is adversely impacted. Announcements, presentations, and demonstrations are generally held at the beginning of class, so try to always be on time. Being punctual is required in a professional setting, and as a young professional-in-training, practice this habit now. Attendance will be taken within the first 5-10 minutes of class. After that, you will be marked late. If for any reason you anticipate being absent from class due to a medical issue, please talk to me immediately so we can come to a solution.

3 late arrivals = 1 absence

3 unexcused absences = grade deduction

* *Note: Every unexcused absence after 3 results in an additional grade deduction.*

MATERIALS

This class will function primarily on a lecture-and-discussion based model. However, there will still be times that I require you to print something, or bring in some extra supplies, all at minimal cost. You will also be assigned an illustration assignment during the semester, but you will be able to use any medium that you are comfortable with to complete it.

1. **Sketchbook & Pencil:** You are required to bring a sketchbook to class every time we meet. During the semester, I will introduce various writing exercises and group activities where you will need to write something down that can be passed around, so you'll need something other than your computer or tablet.

2. **Reading Materials:** I will assign various readings throughout the semester that are related to the topic of the week. To ensure that we have a full and engaging discussion, please do your best to read them before class begins. Everything I share is meant to enhance your experience, as well as give you important information that will help you during your professional career.

TEXTBOOKS

You will have one primary text for this class, *Art, Inc. The Essential Guide for Building Your Career as an Artist* by Lisa Congdon 2014 [ISBN 978-1452128269]. This is a relatively inexpensive text, although if you find that you can't obtain a copy, there is one in the library on Course Reserve where you can catch up with the reading for each class period.

In addition, if there is something you **must** read, watch, or listen to outside of the textbooks for class discussion, I will provide a PDF or link in Learning Suite. This may change during the semester, but all adjustments will be announced in advance.

GUEST SPEAKERS + PARTICIPATION

During this semester, we will have guest speakers who will visit our class to answer questions on a variety of topics related to our material. At times, you will be required to submit questions in advance of their visit, as well as familiarize yourself with their work. These speakers are both local and outside the state, so depending on their availability, we will hear from them in person or on Zoom. Keep an eye on the schedule so that you are aware of how your attendance will be accounted for.

Just a quick note, the success of this class depends on your participation in class. To encourage this, participation will be a scored component of your final grade. Our discussions are enriched when you speak up, so please practice this! Your perspective matters.

INCLUSIVITY

I believe that an illustrator's job is to accurately reflect the diverse make up of our world. I encourage you to adopt a practice now of celebrating the perspective of those of all ages, races, sizes, genders, orientation, and personalities. On that note, all of the material I will share with you is aimed at supporting this idea. We will read and view material that expresses a multitude of view points, lifestyles, and narratives. Just as we expect respect from those that we interact with, I ask that you give the narratives shared in this class by myself and classmates the same level of respect and openness.

QUESTIONS + OFFICE HOURS

If you have any questions, feel free to email me or visit me during office hours. I will respond to **well written, clear emails**. I am always happy to discuss anything we cover in class, clear up confusion over an assignment, or help out if you are struggling with a particular aspect of the class. On that note, come visit me in my office at any time! While you might have a specific need you would like me to address, you might also just want to chat about a book you found interesting, or a funny thing you saw on the internet. I'm open to both! I want my office to be a safe and welcoming space, so use it in any way that you need.

If you have missed a class, try to use your own resources first to find out what you need to make up to stay on track. I use Learning Suite heavily, so everything we talk about can be found there: use it to your advantage. You should also consider checking in with classmates--find a buddy and be each other's support system.

HONOR CODE STANDARDS

In keeping with the principles of the BYU Honor Code, students are expected to be honest in all of their academic work. Academic honesty means, most fundamentally, that any work you present as your own must in fact be your own work and not that of another. Violations of this principle may result in a failing grade in the course and additional disciplinary action by the university. Students are also expected to adhere to the Dress and Grooming Standards. Adherence demonstrates respect for yourself and others and ensures an effective learning and working environment. It is the university's expectation, and every instructor's expectation in class, that each student will abide by all Honor Code standards. Please call the Honor Code Office at 422-2847 if you have questions about those standards.

PREVENTING SEXUAL DISCRIMINATION OR HARASSMENT

As required by Title IX of the Education Amendments of 1972, the university prohibits sex discrimination against any participant in its education programs or activities. Title IX also prohibits sexual harassment-including sexual violence-committed by or against students, university employees, and visitors to campus. As outlined in university policy, sexual harassment, dating violence, domestic violence, sexual assault, and stalking are considered forms of "Sexual Misconduct" prohibited by the university. University policy requires any university employee in a teaching, managerial, or supervisory role to report incidents of sexual misconduct that come to their attention through various forms including face-to-face conversation, a written class assignment or paper, class discussion, email, text, or social media post. If you encounter Sexual Misconduct, please contact the Title IX Coordinator at t9coordinator@byu.edu or 801-422-2130 or Ethics Point at <https://titleix.byu.edu/report> or 1-888-238-1062 (24-hours). Additional information about Title IX and resources available to you can be found at <http://titleix.byu.edu>.

STUDENTS WITH DISABILITIES

Brigham Young University is committed to providing a working and learning atmosphere that reasonably accommodates qualified persons with disabilities. If you have any disability which may impair your ability to complete this course successfully, please contact the University Accessibility Center (UAC), 2170 WSC or 422-2767. Reasonable academic accommodations are reviewed for all students who have qualified, documented disabilities. The UAC can also assess students for learning, attention, and emotional concerns. Services are coordinated with the student and instructor by the UAC. If you need assistance or if you feel you have been unlawfully discriminated against on the basis of disability, you may seek resolution through established grievance policy and procedures by contacting the Equal Employment Office at 422-5895, D-285 ASB.

ACADEMIC HONESTY

The first injunction of the Honor Code is the call to "be honest." Students come to the university not only to improve their minds, gain knowledge, and develop skills that will assist them in their life's work, but also to build character. "President David O. McKay taught that character is the highest aim of education" (The Aims of a BYU Education, p.6). It is the purpose of the BYU Academic Honesty Policy to assist in fulfilling that aim. BYU students should seek to be totally honest in their dealings with others. They should complete their own work and be evaluated based upon that work. They should avoid academic dishonesty and misconduct in all its forms, including but not limited to plagiarism, fabrication or falsification, cheating, and other academic misconduct.

MENTAL HEALTH CONCERNS

Mental health concerns and stressful life events can affect students' academic performance and quality of life. BYU Counseling and Psychological Services (CAPS, 1500 WSC, 801-422-3035, caps.byu.edu) provides individual, couples, and group counseling, as well as stress management services. These services are confidential and are provided by the university at no cost for full-time students. For general information please visit <https://caps.byu.edu>; for more immediate concerns please visit <http://help.byu.edu>.

RESPECTFUL ENVIRONMENT

"Sadly, from time to time, we do hear reports of those who are at best insensitive and at worst insulting in their comments to and about others... We hear derogatory and sometimes even defamatory comments about those with different political, athletic, or ethnic views or experiences. Such behavior is completely out of place at BYU, and I enlist the aid of all to monitor carefully and, if necessary, correct any such that might occur here, however inadvertent or unintentional. I worry particularly about demeaning comments made about the career or major choices of women or men either directly or about members of the BYU community generally. We must remember that personal agency is a fundamental principle and that none of us has the right or option to criticize the lawful choices of another." (President Cecil O. Samuelson, Annual University Conference, August 24, 2010) "Occasionally, we ... hear reports that our female faculty feel disrespected, especially by students, for choosing to work at BYU, even though each one has been approved by the BYU Board of Trustees. Brothers and sisters, these things ought not to be. Not here. Not at a university that shares a constitution with the School of the Prophets." Vice President John S. Tanner, Annual University Conference, August 24, 2010

SCHOLARSHIP DEVELOPMENT PROJECT

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Scholarship work is an important part of my career development. Over the past few years, my work has shifted and become more focused. I've previously worked in a variety of markets and career opportunities, primarily in the advertising and tech industries. However, my work now focuses on the children's publishing market as I've completed multiple book projects with publishers in the United States, Canadian, and European book markets. Now that I've established where I want to keep my focus, I will use my scholarship time to dive deeper into both my craft and illustration applications. I'm excited to start developing projects that are both authored and illustrated by myself, as well as projects that explore materials I'm not as familiar with, such as ceramics or woodwork.

AGENDA

SCHOLARSHIP * (from my Faculty Development Plan)

When I accepted my teaching position, I made it a priority to keep my scholarship on equal footing. I've had experience in various fields and projects--freelance, studio, books, and advertising. It is something that both challenges and excites me; I love that each project presents something new. While I've been happy with my work thus far, I'm looking forward to expanding upon themes or aesthetic directions in future work.

I'm most excited for the way that my scholarship intersects with my teaching curriculum. I believe keeping an eye on the current market trends and business strategies of a professional illustrator is vitally important to the students in the program. I've gotten better at networking within certain illustration groups, and I'm looking forward to using those connections to enhance the classroom experience with various visiting lectures and student mentored groups.

Goals

- Test out new ways of working, either in digital or traditional mediums, or a hybrid of both. Take time to practice this at least (1-2x) a week in my sketchbook practice.
- Work on personal projects that can lead to expanded project types--for example, book cover or the middle grade genres. Develop at least (2) new pieces to add to my portfolio by December 2022.
- Complete (1-2) children's book manuscripts to be expanded and passed along to my agent for submission to various publishing contacts by December 2022.
- Better schedule my time between teaching responsibilities and studio development time by prioritizing sketchbook and personal art play time.

Assessment Measures

- Join a critique group of writers and/or illustrators to get feedback on my project progress.
- Sign up for various workshops or artist retreats when applicable that provides oversight and space for creative work.
- Attend online speaking presentations that focus on a skill or market that I would like to learn more about.

CITIZENSHIP DEVELOPMENT PROJECT

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The Citizenship Development Project provides an opportunity for further growth in a focused area. While my assigned citizenship committees have already given me a chance to work on causes that are important to me, I want to use this project to develop another aspect of my teaching career--faculty collaboration. I work frequently with the full-time faculty members in my area, but rarely with anyone outside my field of expertise. I know how beneficial it is to utilize the strengths of a set group, so my aim for this project is to create a wider network so that if opportunities for classroom or project collaboration present themselves, I will be able to pull from a wide net of available partners.

AGENDA

Goals

- Reach out to full-time faculty, in particular female members, who are interested in connecting across disciplines.
- Research ways in which our respective interests could align, either in creating a collaborative course that would carry over through an entire semester, or on an individual project basis.
- Schedule consistent meetings between faculty to connect. These meetings can be based on a specific topic, or could be purely social.
- After establishing a core group, the meetings could extend past full-time faculty to include adjuncts in the departments, or potentially other areas of the college.
- Invite faculty to college or department initiatives, like forums and artist talks, which invites cross communication.

Assessment Measures

- Survey faculty interested and compile collaborative goals and needs the group can address.
- Offer ways to review faculty member's work, and set up informal mentoring opportunities.
- Reach out to the Faculty Women's Association (FWA) and compare goals and meeting agendas.