Why should graduate students teach, besides the financial opportunity or to fulfill fellowship-based teaching obligations? Teaching at this stage provides experience that will prove valuable in your future career, should you become a professor, and it allows you to learn to teach in an apprentice-like situation that should be supportive and encouraging. Teaching experience is essential in the job market. Practice in balancing teaching and research develops a valuable skill. And you may well find that your own work will benefit from trying to justify and make accessible to non-specialists your field of art history.

It is generally expected that graduate students will teach in the third and fifth years and will be free to travel for research in their fourth year. Typically, during their third year, students serve as a writing intern and/or course assistant for two courses. Then, during their fifth year, they often serve as a writing intern or course assistant for one course, in addition to teaching their own stand-alone course. Students often continue, intermittently, to teach throughout their graduate career, either at the University or elsewhere in the area. It is important to realize that there may well be times in your graduate life when it is advisable not to teach, an endeavor that has a tendency to become all-consuming.

3.1 Teaching Inside the Department: The Department has several types of positions that contribute to students’ teaching credentials:

- **Course Assistants:** Assigned for undergraduate lecture survey courses; open to both first-time and experienced student teachers.
- **Writing Interns:** Assigned for faculty team-taught sections of ARTH 10100 and undergraduate Art in Context courses; open to both first-time and experienced student teachers.
- **Lecturers:** May be appointed to teach a section of team-taught ARTH 10100 (not available in AY 17-18 as the department introduces a new 10100 design), or their own 100- or 200-level course; open to experienced student teachers who have prior experience as a departmental course assistant and/or writing intern.
- **BA Preceptors:** Two assigned each year to co-teach the autumn Senior Seminar, mentor Art History majors writing BA papers in their fourth years, and work with faculty advisors in guiding the majors to completion of their papers each spring; open to advanced graduate students only.
- **Studio Assistant for ARTH 10100:** Appointed to assist faculty team-teaching ARTH 10100 with logistics and course materials; advanced graduate students preferred.

Each position offers students a salary and, for those who have fulfilled their GAI requirements, tuition remission, in return for job performances described below and at [http://provost.uchicago.edu/pdfs/090603_memo_monitoringofteaching.pdf](http://provost.uchicago.edu/pdfs/090603_memo_monitoringofteaching.pdf). Students who are beyond their fifth year and post-GAI fellowship, have achieved candidacy, and are making appropriate progress toward their degrees are eligible for increased remuneration. Students who have held or are holding a divisional or departmental Dissertation Completion Fellowship should carefully review the language in their award letters to clarify whether or not they are eligible for a tuition waiver. Refer to section 1.56 for additional information.

Available teaching positions for the following academic year are advertised in late winter or early spring quarter. Appointments are made by the Director of Graduate Studies, who reviews applicants’ credentials and academic progress and seeks to match skills and needs across the Department, and the Department coordinator. Notification is usually in late spring or early summer.

Graduate student fellowships entail the requirement that students teach in some of these positions. The particulars are stated in the fellowship letter. To meet this obligation, you need simply apply for departmental teaching positions in the appropriate year, following the standard system described below. More advanced students who have completed any fellowship-related teaching or without fellowship-related teaching obligations may also apply. Students with teaching obligations are generally expected to fulfill those obligations by teaching for courses offered by faculty in the Department of Art History. You must let the Director of Graduate Studies know if you are applying to teach for courses offered at the University but outside of the Department of Art History.

There are various types of Art History classes related to graduate student teaching:

- **ARTH 10100 Introduction to Art:** Refer to the course description in the undergraduate course catalog.
- **Art Surveys:** 14000 through 16999. Students must attend first class to confirm enrollment. Any 100-level ARTH course meets the general education requirement in the dramatic, musical, and visual arts. The major monuments and masterpieces of world painting, sculpture, and architecture are studied as examples of humankind’s achievements in the visual arts. Individual objects are analyzed in detail and interpreted in light of society’s varied needs. While changes in form, style, and function are emphasized, an attempt is also made to understand the development of unique and continuous traditions of visual imagery throughout world civilization. Courses focus on broad regional and chronological categories.
- **Art in Context:** 17000 through 18999. Students must attend first class to confirm enrollment. Any 100-level ARTH course meets the general education requirement in the dramatic, musical, and visual arts. Courses in this series investigate basic methods of art historical analysis and apply them to significant works of art studied within definite contexts. Works of art are placed in their intellectual, historical, cultural, or more purely artistic settings in an effort to indicate the origins of their specific achievements. An informed appreciation of the particular solutions offered by single works and the careers of individual artists emerges from the detailed study of classic problems within Western and non-Western art.
- **Seminars:** 20000 through 29999. These courses investigate the arts of specific periods and places from a variety of perspectives. Some embrace large bodies of material defined by national culture; others follow developments in style, iconography, and patronage as they affect works in selected media. 200-level courses serve Art History majors and minors, as well as any interested undergraduate with at least one prior course in Art History. These courses need not require the writing of a research paper but should allow for it, to enable Majors and Minors to meet a research paper requirement.
- **ARTH 29800 Senior Seminar: Writing Workshop:** Refer to the course description in the undergraduate course catalog.

3.2 Course Assistantships: Course assistants will be appointed for all art history surveys with 25 or more students. Surveys are generally taught in lecture format and may have large enrollments. To complement the lectures, each course assistant teaches supplementary, weekly discussion sections to discuss course topics, readings, etc. Course assistants teaching for the first time are expected to attend the Department’s teaching colloquium (ARTH 50101) in autumn quarter and should consider making use of the University’s Teaching and Learning Center programs. Course assistant responsibilities may include but will not necessarily be limited to the following:

- Assisting the faculty in planning course outlines, preparing syllabi, and planning paper assignments and exams.
- Attending all course lectures.
- Conducting discussion or review sessions and/or leading field trips to local museums and buildings.
- Evaluating and commenting on student papers and exams.
• Holding weekly office hours
• Time commitment averages about 11 hours per week, including attendance of lectures or classes

Course assistants should not be asked to teach lectures or primary course meetings, except on limited occasions, for their own professional development, and under faculty supervision.

Faculty responsibilities to course assistants: While these positions require you to engage with undergraduates in particular ways, they are also opportunities for you to think about pedagogy in general and to consult with the faculty member in charge of the course. Although each course is likely to proceed a little differently from the others in its details, the faculty has drawn up a general checklist of things that you can expect as part of the working relationship in any course:

• to discuss the course with the professor before it begins; a good guideline is to discuss the general plans for the course a month ahead (or as soon as you both return to campus in the autumn), and the syllabus a week ahead
• to have a clear idea at the start of the quarter of your responsibilities and the dates when you will have special duties (e.g., grading, writing seminar, discussion sections)
• to have discussion sections identified on the syllabus as a course requirement
• to be introduced and to have your role explained to the students at the start of the course
• to discuss the grading policy and its rationale
• to meet with the professor on a regular basis as the course proceeds
• to have supervision of, and receive feedback on, your contributions from the professor

If you feel that your working relationship with your professor or with your students is not effective in some way, it is expected that you will point this out and seek to resolve it with the professor. If there is a problem doing so, the Director of Graduate Studies is the appropriate resource for helping you define and resolve such issues.

3.3 Writing Internships: Writing interns coach undergraduates in how to write about art, assisting in faculty team-taught sections of Art History 10100 and Art History 17000- and 18000-level courses (Art-in-Context courses). These courses are taught discussion-style, introducing undergraduates to visual art. As discussion-taught courses, these do not have supplementary weekly discussion sections; instead, they are typically complemented by a series of small-group writing seminars taught by the intern to develop the students’ skills in writing about art. While each instructor handles these courses differently, all share the goals indicated in the generic course description. The writing internship requires some training (described below, under Qualifications) that is valuable for any kind of future teaching.

The chief responsibility of the writing interns is to assist faculty in teaching writing in our discipline and in the humanities more broadly. Because faculty will define that responsibility in different ways, the duties of each intern will vary somewhat. However, interns are expected to read the assigned texts and attend every class. They evaluate and comment on all student papers and meet with students who need extra help, holding weekly office hours. (It should be noted, however, that they do not replace the instructor as the sole evaluator of papers, but rather collaborate with the instructor.) Their typical role is to lead 80-minute writing seminars of about 6 students each (e.g., 3 per class group of 18) to discuss the student papers. Normally they conduct 2 to 3 sets of writing seminars per quarter. The time commitment averages about 11 hours per week but the time required varies considerably from week to week depending on the schedule of writing assignments and writing seminars. Interns are not required to teach in class sessions, but are typically asked if they would like to prepare and teach one session, with the faculty member’s involvement.

Faculty responsibilities to writing interns: While these positions require you to engage with undergraduates in particular ways, they are also opportunities for you to think about pedagogy in general and to consult with the faculty member in charge of the course. Although each course is likely to proceed a little differently from the others in its details, the faculty has drawn up a general checklist of things that you can expect as part of the working relationship in any course:

• to discuss the course with the professor before it begins: a good guideline is to discuss the general plans for the course a month ahead (or as soon as you both return to campus in the autumn), and the syllabus a week ahead
• to have a clear idea at the start of the quarter of your responsibilities and the dates when you will have special duties (e.g., grading, writing seminars)
• to discuss whether you can hold a writing seminar by the third week to help you establish a relationship with the students. This could be a session reviewing a short diagnostic writing assignment or preparing students for a later writing assignment.
• to have writing seminars identified on the syllabus as a course requirement
• to be introduced and to have your role explained to the students at the start of the course
• to discuss the grading policy and its rationale
• to meet with the professor on a regular basis as the course proceeds.
• to have supervision of, and receive feedback on, your contributions from the professor

If you feel that your working relationship with your professor or with your students is not effective in some way, it is expected that you will point this out and seek to resolve it with the professor. If there is a problem doing so, the Director of Graduate Studies is the appropriate resource for helping you define and resolve such issues.

Qualifications: Applicants are expected to have taken the Pedagogies of Writing course (HUMA 50000) in spring or summer preceding their first appointment, or to take the Academic and Professional Writing course (ENGL 33000) in the autumn quarter of the year they are first appointed. Details are available from the University of Chicago Writing Program. Graduate students who take this course in their second, third, or fourth year will receive compensation after satisfactorily completing the training and securing a campus teaching appointment.

3.4 Lectureships: Lecturers are advanced graduate students, finished with coursework and preferably the preliminary exams and dissertation prospectus. The number and type of available lectureships varies from year to year. Advanced graduate students may apply to teach their own section of the team-taught Introduction to Art (ARTH 10100; not available in AY 17-18), a small-class-size version of a 100-level introductory survey lecture course that they have helped teach or audited in the past (or, rarely, a 100-level survey of their own design), or a 200-level course on a topic of their choice appropriate for upper-level undergraduates. One graduate student will be selected each year to teach a 200-level COSI Mellon undergraduate museum seminar of their own design at the Art Institute of Chicago. The 100-level courses fulfill the undergraduates’ general education requirement in one of the dramatic, musical, and visual arts, and must be planned to serve the undergraduate with no prior experience in art history. They equip undergraduates with the basic skills and a sense of the types of questions and evidence that enable a critical reception of non-verbal expressions, particularly of art and visual culture. These courses may inspire undergraduates to major or minor in Art History. The 200-level courses serve Art History majors and minors, as well as any interested undergraduate with at least one prior course in Art History.

Art History 10100 (not available in AY 17-18 as the department introduces a new 10100 design): See the generic course description above. Beginning in the 17-18 academic year, ARTH 10100 will be a large, team-taught course. More information forthcoming.
Surveys and 200-level courses: We especially welcome applications for surveys in fields that will not be covered or offered by faculty in the next year (a list is supplied with the call for applications). Applications are also welcome for any of the surveys usually offered by faculty, for any quarter in which faculty will not be teaching them. 200-level courses need not require the writing of a research paper but should allow for it, to enable Majors and Minors to meet a research paper requirement. The Department may announce a special interest in 200-level courses in areas related to those of faculty who will be on leave each year.

These courses have a maximum enrollment of 20 undergraduates and meet twice a week for a total of three hours (or seminars may meet one day a week for three hours). Lecturers are responsible for all aspects of their course. Time commitment averages about 13 hours per week. While the course is being taught, a faculty member is assigned to mentor each lecturer, and will visit and discuss a class session by arrangement with the lecturer. The mentor also prepares a confidential teaching assessment for the lecturer's file, to be of help when the lecturer needs a recommendation addressing teaching qualifications.

3.5 BA Preceptorships: Two advanced graduate students will be selected to co-teach the autumn quarter Senior Seminar and will continue to work with the students through winter and early spring quarters to facilitate completion of art history majors' BA papers. The expected upper limit in the number of students that preceptors should supervise is 15. Time commitment averages about 7 hours per week. Preceptors will inherit and may adapt the previous syllabus and are responsible for all aspects of the course. They will be mentored by the Director of Undergraduate Studies.

3.6 Studio Assistanship for ARTH 10100: An advanced graduate student will be selected to assist faculty team-teaching ARTH 10100 with course logistics. Tasks generally include: help faculty prepare course materials, act as a liaison between the Smart Museum study room coordinator and faculty instructors, organize and participate in instructor meetings during the year (and take minutes at the meetings for future reference), maintain the course Canvas site, coordinate any offsite visits for the course, and any other responsibilities that the faculty might ask. This is a 3-quarter position averaging 4 hours per week (studio assistants are not required to attend class meetings).

3.7 Stuart Tave Teaching Fellowships in the College for 200-level Lectureships: Every year, the Art History Department invites advanced PhD students to submit proposals to teach a new undergraduate course of their own design and nominates 1 or 2 applications for a Stuart Tave Teaching Fellowship in the College. These fellowships are awarded through a division-wide competition. Fellows offer an upper-level undergraduate course on a topic of their own choice with a syllabus of their own design, teaching in their home department. The course may be taught in any of the three academic quarters. Successful proposals often offer an area or theme not normally available in faculty course listings and likely to have broad appeal to a diverse student body; they combine an exciting, teachable topic with thoughtfulness about how it will be taught. Applications require a course title, course description, and syllabus with readings, together with a vita, an approved dissertation chapter, and the name of a faculty member prepared to recommend your proposal. These syllabi can, of course, become the basis for courses you may apply to teach in the Art History Department or elsewhere, or items you may wish to include in teaching job applications. The Department's nominees have done well in these competitions. A call for applications is usually sent out late in autumn quarter. To be eligible, students must achieve ABD status by January 31 of the academic year in which they apply.

TEACHING GUIDANCE AT THE UNIVERSITY OF CHICAGO

3.8 Art History Department Teaching Colloquium (ARTH 50101): Led by a faculty member each autumn, this seminar meets weekly for 80 minutes, to address various topics through discussion with visitors (especially department faculty members) and occasionally through discussion of assigned readings. On the premise that one learns the most about teaching not well in advance but rather by reflecting with peer and senior colleagues on techniques and problems when one is in the midst of the challenge, this forum is meant to address participants' specific concerns and experiences, especially those related to art history. The quarter's topics are determined with student input and may include: the structure of the art history college core course program in which all faculty and students teach; the jobs of course assistant and writing intern; instructor authority and classroom dynamics; leading discussion; effective lecturing; strategic use of pictures in classroom teaching; small-group class projects; designing and grading assignments; designing syllabi. From year to year, the colloquium may address similar topics but the emphasis and tips will change depending on the participants. The department requires third-year students to participate fully in the colloquium, register for credit, and earn a Pass. More advanced students who have previously taken the colloquium are welcome to return on an occasional or regular basis to share experiences, strategies, and to seek advice on new teaching challenges. Failure to satisfactorily complete the teaching colloquium and/or proposal workshop on schedule will result in an "I" and the requirement of retaking the class the next time it is offered. This "I" will not prevent the disbursement of regular GAI stipend funds, but will delay any department fellowship funding (for research travel, etc.) until the course is completed. Autumn Quarter. Required of third year students.

3.9 Center for Teaching and Learning: The Center for Teaching and Learning helps new and experienced instructors increase their practical and theoretical knowledge of university teaching. The Center serves faculty and students teaching courses in the College and across the four Divisions. The Center provides support to the University teaching community primarily through workshops, seminars, and conferences that address a variety of topics, ranging from theories of education to hands-on application of techniques, from basic teaching strategies to the use of new technologies. These programs focus on aligning theory and practice with the roles required of teachers in lecture halls, seminar rooms, and labs, across disciplinary and pedagogical settings. The Center also provides a range of resources, including a lending library of educational books, articles, and videotapes, a website which collects an assortment of useful information (related both to teaching at this University, in particular, and to post-secondary teaching, more generally), and the opportunity to receive feedback on one's teaching.

The Center offers an annual two-day workshop to orient new teachers to the University and discuss teaching skills and strategies. It is held in the week before autumn classes begin, and it is strongly recommended for all students with first-time teaching appointments in the upcoming academic year. Details are available from the website. Be sure to check the schedule when making your plans to return for the new academic year in September.

3.10 Writing Program: Students applying for writing intern positions are expected to have taken the Pedagogies of Writing course (HUMA 50000) in spring or summer preceding their first appointment, or to take the Academic and Professional Writing course (ENGL 33000) in the autumn quarter of the year they are first appointed. Details are available from the University of Chicago Writing Program. Graduate students who take this course in their second, third, or fourth year will receive compensation after satisfactorily completing the training and securing a campus teaching appointment.

TEACHING OUTSIDE THE DEPARTMENT OF ART HISTORY

3.11 Teaching Opportunities in Other Units of the University: The most valuable experience for a prospective teacher of art history will be within the Art History Department. However, good opportunities are also available elsewhere in the University. You must let the Director of Graduate Studies know if you are applying to teach for courses offered at the University but outside of the Art History Department. Art History students have served as writing interns in the Humanities Core program, teaching in two- to three-quarter sequences of Core courses in the Humanities (see the annual College handbook entitled Courses and Programs of Study). These interns teach under the auspices of the Writing Program, which also trains Art History Department writing interns. In addition, Art History students have worked as preceptors for degree candidates in the Master of Arts Program in the Humanities (MAPH), working with MAPH candidates in small groups and individually as they prepare their MA theses.
Another source of opportunities is the University's Graham School of Continuing Liberal and Professional Studies, which administers both continuing education courses for (mostly post-BA) adults and the Summer Session courses for undergraduates. With the approval of the Department Chair, you may propose an Art History course for Summer Session or propose a course on a topic of your choice for the continuing education program. The announcement for applications is usually distributed early in autumn quarter for classes offered the following summer, and applications must be approved by the department. In either case, the offering depends on the registration that the course draws; if the minimum number of students does not register, the course is cancelled. Courses taught during the summer will not count toward fellowship teaching requirements.

TEACHING OUTSIDE THE UNIVERSITY

3.12 Chicago-Area Art History Positions: For advanced students who are no longer on fellowship, teaching outside the University may offer financial support and broaden teaching experience. Frequently throughout the academic year, full-time and part-time teaching positions are available in Chicago-area art history programs. Watch the bulletin boards and grad student email listserv for postings or ask advanced students who have secured these positions for advice. Advanced PhD students have been hired to teach introductory, survey, or upper-level art history classes in several departments that need short-term or temporary lecturers to fill in for full-time faculty away on leave or sabbatical.

In applying for these jobs, be sure to address your cover letter to the appropriate department chair (call the school to find out who that is) and include your C.V. Your letter should indicate when you will be available to teach, what your teaching experience to date has been, and why you are interested in teaching at the school (possibilities include wanting to keep in touch with teaching while you work on your dissertation, wanting teaching experience in a different environment and having a strong interest in teaching, which may have motivated you to go to graduate school in the first place).

Be careful when accepting part-time or adjunct teaching positions. You should carefully weigh the benefits of the teaching experience against the time it will take away from your dissertation. First-time teaching is stressful and often much more time-consuming than you might expect. Ask about what is really involved in planning and teaching the course and, if possible, contact a student who has taught the class before. He or she will be able to give you a better sense of the actual time required for preparation and grading.

The Chicago-area institutions where our students have taught include:

- The American Academy of Art
- Columbia College
- De Paul University
- Illinois Institute of Technology
- Lake Forest College
- Loyola University
- Northwestern University
- Roosevelt University
- The School of the Art Institute
- University of Illinois at Chicago
- Wheaton College

A list of Chicago area colleges and universities is available in the Office of Career Advancement (see “Career and Placement Services” section).