

TEACHING

Tenure Review

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M.A., M.F.A.

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Right: BA students Rowan Lambert and Zen Castro working on the Seaside Sparrow mural at the Fine Arts building / UNO Woodlot for Painting III, AMP Project, Spring 2023; design by Rowan Lambert



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Introduction

Overview

I divided this document into sections for clarity and directness intended to assist the review committee:

1. The “Overview” section begins the teaching narrative for my tenure application. I start with my teaching philosophy and selected, revised sections from first-day documents I give to students. These include areas I think are important to address, such as classroom environment, health and safety, and personal, humanizing instructor statements. I then divide the narrative into several major areas:
2. In “[Revised Painting Curriculum](#),” I describe changes we made to the painting track in the Fine Arts undergraduate curriculum in 2019, bridging the old course numbers to the new. I also offer intentions for new courses, or ways courses can be cross-referenced or used as credit in other areas of School of the Arts (SOTA). This “bridging” of curricula is work that is manifesting in a variety of ways, and fuels much of the vision I have for work as an associate professor. I do my best to make thoughtful and considerate projections based on the most current information I have about the transition to LSU.
3. I then give an overview of classes I taught since 2019. I provide institutional and personal course descriptions and itemized SLOs for each class. The classes range in areas from painting studios to undergrad and graduate professional development, art history, and general education. I am a member of the graduate faculty, and while our work in Fine Arts in this role is very collaborative, I include the information only for the graduate classes I teach. Some of these are specific to painting, and some are courses that are designated with a section number for a particular instructor. I gear the graduate courses FA 6401 and 6999,¹ both courses I wrote, toward graduate professional development.
4. Links to website pages for syllabi, project descriptions, and examples of student work follow in [appendices](#) to the narrative. I intersperse the narrative with some examples of student work documented in the classroom and in isolation. The appendices also include a letter of appreciation from LeeAnn Sipe, the Dean of Students, and a link to the two Engagement Awards I received for mentorship in 2023. I also include a letter of gratitude instructors of UNIV recently received from the provost.

¹ FA 6999 is currently listed as “Professional Development.” We have been using this course number for a calendar year to teach FA 6101, a class that I wrote for the graduate curriculum. FA 6101 will replace FA 6999 when it is approved through Curriculog.

This format is the clearest way for me to organize this information for the tenure package. It is my hope that it is a feasible and legible organization for the committee members to review. My intention is to make the documents as clear, direct, and digestible as possible for all involved. I am grateful for your time and effort in reviewing these documents!

The recommendations and ideas I have to offer throughout this narrative address some current needs that I have identified on campus. These include curricular changes to SOTA – mostly combining and revising curricular redundancies. I am committed and open to conversations and collaboration with SOTA faculty, and I have begun some of this work in discussions with Professors Baas and Griffith in Theatre, for one. I am also investigating and creating new courses that specifically meet the wants of various UNO departments and administrative areas (such as campus beautification) in addition to primarily meeting the wants and needs of our student body. Some of this can be done with courses that already exist and can be cross credited among different SOTA departments. Other ideas could involve Arts Administration students or undergraduates and graduates in STEM areas.

Making art in the contemporary world seems more important than ever to me, as shared experiences become a precious tool for personal communication and growth. Generations of people unequipped to deal with extensive trauma in their own lifetimes precede the current generation of students who are filling our classrooms and who are emotionally scarred by the experience of isolation in quarantine. They are additionally imprinted with the anxieties and trauma responses of their families and communities, which may or may not simultaneously offer the kind of support and healing that will be most beneficial to them.

As an artist and teacher, I want to create safe spaces where we can encourage changes in perception and reaction to situations that unnecessarily, but understandably, can create trauma responses in students. Art making is already a vulnerable practice. I institute some art therapeutic processes in my classes, especially at the 1000-level. I use therapist-developed strategies and projects to help students learn about their own health and well-being and empathetically listen to their peers. The safety of the space grows from the seed of conversation and community in the classroom. The best way I have found to foster a sense of safety is to create a place of empathetic communication, and I think the classroom is one of the best places to do this.

Art is usually not made in isolation. For better or worse, infinite numbers of influences from extrinsic sources to the artist influence what art the artist makes. These range from who talks about art to who looks at art to who makes art already. I challenge the perception that art is for a specific group or certain people by engaging students in community practice such as mural making and collaborative projects and utilizing in-progress critiques of work rather than emphasizing the finished product. I have found in my own practice that it is more useful to talk about artwork making as an ongoing narrative, as I describe in my teaching philosophy. If art making is continuously subject to change and development, then there is no true risk of “failing.” The only way, in my mind, to be defeated in making art is to not do it at all. I believe art making and creativity are inherently human traits – on the basic, structural, physiological level of how humans see and edit the information they see – and it is built into the human body to be creative.

Teaching Philosophy

I regard teaching as a service. I tell my students on the first day and throughout the semester that I am present to serve their education, not dictate their progress. I see my role as a facilitator of knowledge and a participant in students’ evolutions as practicing artists.

I also view the educational experience as a type of ongoing narrative. The story of an education evolves from conversation between instructor and student, providing the basis of the narrative. Clarity, understanding, and respect in that conversation provide the learning environment – the framework in which the story develops.

As an instructor, I want to ensure foundational skills, giving students a solid baseline from which to vault their imaginations. Invention happens by a thorough understanding of basic principles. I want to encourage that invention and foster and facilitate a learning environment that helps students to be self-aware, to question, to learn from choices, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

Instructor Statement

I am always delighted to have the opportunity to work with students and serve as their instructor in any semester. It is a humbling experience to be able to participate in the development of students' ideas and work with them as they grow, develop, and invent.

I've worked in various fields in the visual arts, including as preparator, gallerist, curator, historian, art critic, and practicing/exhibiting artist in addition to teaching about the subject. I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something students saw that they had some kind of reaction towards. I look forward to sharing my enthusiasm with students each semester and hope to foster a similar passion and joy in my classes.



Figure 1. Engagement Awards, Spring and Fall 2023

Classroom Environment

Open-mindedness and transparency are key elements in forming the atmosphere and energy of any classes. I welcome student input and hope that in the safe space of the classroom we facilitate they are willing to share some of their personal experiences with me and our group. I will share mine, as well.

I don't mandate sharing personal experiences. Rather, I encourage it because I believe the personal drives the creative, that knowing more about where we've been helps us understand why people have certain opinions, and where they are going. This information offers us all an opportunity for further empathetic listening and constructive conversation. I tell students that "the differences among us are singular and unique – only you have had your experiences, and only you can share your perspective. This, in part, is how I learn with you and from you – as an educator, I'm constantly learning as well!"

The safe, calm space of the classroom is a place where I want students to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect. I think constructive feedback and questions are far more useful than destructive language. I facilitate and maintain a constructive, courteous environment in the classroom with active and frequent communication and an emphasis on consent. For instance, students may state clearly, they do not wish to engage in a discussion, and then it is the class duty to respect that boundary. Disagreements of opinion and ideas are part of being human and do not necessitate antagonistic confrontation. One of the only things, if not the only thing, a person can control is their reaction to circumstances.

Art often tackles controversial or difficult ideas. The classes I teach introduce thought-provoking material. Art made in the past may present issues that are problematic in the present. We address some of these issues and questions with open minds and courteous interactions in the course. We treat each other with courtesy and respect. The issues may vary from theories and criticism regarding who gets to look at, decide what is, or make art, and various concerns within the subjective and constructed narratives of art and history.

Sometimes people are afraid of sounding a particular way or not understanding something well enough. I hope to alleviate this anxiety in the classroom. I emphasize that all our opinions and questions are valid and thus open to the critical inquiry that arts education fosters. I want students to ask questions. We all do our best to provide answers. Often, I am not the person to most accurately answer a question, and this is an opportunity to search for meaningful answers together.

Studio Health and Safety

I prioritize the “possibles” in terms of health and safety in the department. The Fine Arts building is a temporary structure, built in 1973 and opened in 1974. It has multiple issues in and of the structure itself, but the study of art entails necessary precautions that are federally mandated to be taught to people using the materials we explore.² It’s important to note that while I prioritize health and safety, I am aware of the real, unhealthy aspects of working in the building. However, art making has never been a solidly health-oriented practice. I am investigating health and safety certification through OSHA-10 training for myself.

Because painting is chemistry, I emphasize in first-day documents to students that doctors, chemists, pharmacists, and other professionals all work under high standards of personal and professional safety. Artists, who also use chemicals and materials that can be deadly if misunderstood or mistreated, should also abide by health and safety standards. I am a devotee of Monona Rossol’s *Complete Health and Safety Guide* for artists and use this as the basis of my training for students in studio safety.

I teach painting with solvent-free methods. This negates the need for the disposal of petroleum distillates through the UNO safety office. This is a huge relief for me as the manager of the painting area, who would be responsible for transporting hazardous materials for proper disposal. It is also a relief for students who may become pregnant, who have conditions that make them sensitive to chemicals, or who have trepidation about using poisons which are common in art studios. There is no health issue associated with solvent-free oil painting mediums incurred by ingesting, inhaling, or permeating the skin, the three

² <https://www.osha.gov/workers/employer-responsibilities> I understand the Office of Safety on campus has the responsibility of training, but I offer area-specific training to painting students, especially in solvent-free practice.

ways that chemicals can enter the body. MSDS sheets for the walnut oil we primarily use as a “solvent” in the classroom state only that if ingested it can have a laxative effect.

Some pigments are poisonous if misused. I have MSDS (Material Safety Data Sheets) in the classroom for information and student review. We also review how to read MSDS and paint tube labels for information about toxicity. In addition, we learn how to read and understand crucial painting information from paint tubes regarding lightfastness, transparency, and rarity of pigments.

We do not allow creatures or children in the classroom during class time. They create a liability issue for faculty and the department. I ask students to “please review the document regarding service and support animals available to you on Canvas.” I have only experienced one student needing a service/support animal in the drawing classroom. Our main objective, if a service animal is present, is to understand that the support animal is working and should not be distracted while performing its duties for the student.

No food or open beverage containers are allowed in classroom at any time. Students may have water bottles or coffee cups that can be securely closed until they drink from them. Food must be consumed outside of the classroom. Students with food in the classroom will be asked to leave the classroom to consume it. We do not leave food trash in the classroom. I communicate all this to some effect, which has reduced the amount of vermin in the classroom.

I mandate students to wash their hands with soap and water in the classroom before consuming any food products. Students are expected to use art supplies safely. Students are individually responsible for cleanup of their workspaces (table, floor, chair, etc.) at the end of each of the classroom working periods (in or out of class time), as well as cleaning the wood shop after it has been used. Housekeeping provides some cleaning materials for students, but some students find it helpful to bring their own soap and paper towels.

Two main areas of concern are brushes and the sinks. I provide ample signage to remind students to not scrape paint into the sinks, as we are using oil-based methods and the drains can be easily clogged. I demonstrate how to clean brushes and palette in a safe and sustainable way, using disposable rags, vegetable oil, and the trash cans before using soap and water.

I also advise students to make every effort to secure their art supplies. We operate on a trust system in the classroom. Supplies may be stored in shared carts, and there are lockers in the hallway by the student bathrooms available to students. Students must mark any classroom storage with their name and the semester and provide their own lock. Lockers, carts, and any supplies they bring in the classroom must be cleaned out at the end of the semester or your supplies will be confiscated. I announce the clean-out date on the syllabus, in class, and on Canvas.

I think it is especially important to address the emphasis I have on health and safety at UNO Fine Arts because we have so many recurring issues, with Sisyphean efforts to remediate them. It is my hope that we will be granted the new roof that has been budgeted for us, and that it will be possible prior to the LSU transition. In the meantime, I monitor the students and do what I can to facilitate a clean and healthy space for all of us.

Revised Painting Curriculum

In 2019, before, during, and after a NASAD site visit for accreditation review, Jeffrey Rinehart facilitated a major curricular shift in the Fine Arts Bachelor of Arts degree in Studio Art. We made the effort to clarify

and streamline the matriculation process for our undergraduate students. We also wanted to expand upon necessary pedagogical areas in the contemporary art world that were present, but difficult to address, in the old curriculum. Examples include professional development for graduating seniors, which we expanded into two capstone classes from one; and re-articulating three levels of studio courses in areas of focus, rather than having students take one intro and repeat a single advanced course.

In painting, these had been FA 2750 and 3750. I rewrote the portions of the curriculum for painting classes. I researched academically accepted and traditional areas of painting focus, including technical acuity, conceptual development, and focus on genres and subjects of painting. I redivided the painting curriculum into three levels emphasizing these areas. I thought foremost of contemporary practices, and I had already instituted solvent-free oil as the method by which I taught introductory painting.

I include syllabi for sections of 2750 and 3750 in the appendices of this document. I taught these in 2019 prior to the institution of our new course numbers and descriptions through the UCCC and the Registrar. I also include syllabi and course descriptions for the three levels of painting I currently teach. There are many examples of pedagogical crossover among the new classes, but the main distinctions are as follows:

- **FA 3751 – Painting I** focuses on learning the techniques of painting, exploring tools and materials, and applying concepts learned in CORE curriculum to painting problems and solutions in class projects.
 - Subjects include portraiture, landscape, and still life in the spirit of French and English art academies. I also include art historical context from Asian and African diasporas. I am building more references to the LGBTQIA+ community into the context for projects in this class.
 - This semester in Painting I we have referenced J.A.D. Ingres, Kerry James Marshall, Kehinde Wiley, Jenna Gribbon, Prince Jason Osinachi, Mickalene Thomas, Frida Kahlo, Gwen John, Elizabeth Peyton, and Carrie Ann Baade
 - We referenced these artists for our first project, a portrait
 - Techniques include solvent-free oil painting, gold leaf, direct and indirect painting methods (i.e., premixing paint on a palette to “directly” apply to a substrate vs. building color “indirectly” through glazes and transparencies of pigments)
 - Substrates or surfaces primarily include panel and canvas, both cradled or stretched on a frame, or unstretched/uncradled.
- **FA 4749 – Painting II (formerly one section of FA 3750)** expands upon conceptual understandings of painting as form. This course introduces more complex painting problems than FA 3751, utilizing nontraditional paint media, shaped grounds, larger scales, and the potential for painting as sculptural installation. We also began to collaborate with other departments in this class, as I will describe with the EES installation.
- I originally intended **FA 4751 – Painting III (formerly a second section of FA 3750)** to serve as a figure painting course. However, with the unavailability of funding to pay for live models, the class’s focus is on the construction of large-format paintings that can include the subject of figure painting. This class was also designated as a service-learning course with the development of the Audubon Mural project, concretizing the concept of large-format painting as its subject.

We also made a major shift in foundations curriculum from a series of 1000-level studio courses to a CORE curriculum that covered both 1000 and 2000-level classes. Research into documents from organizations like FATE (Foundations in Art Teaching and Education) and CAA (College Art Association) helped me conceptualize how our new CORE classes in two-dimensional fundamentals like drawing and color theory would work in a contemporary studio setting. Rinehart and I discussed and collaborated in writing the CORE curriculum, but these courses are primarily his efforts. GAs teach CORE classes.

I included descriptions of the 1000-level studio classes I taught prior to the institution of CORE curriculum in this narrative because they served as a basis for the CORE curriculum revisions. I only included descriptions of the revised painting curriculum courses in the teaching narrative to avoid redundancy in this portion of the document.

I would like to make further revisions to the painting curriculum to verbalize more flexibility in the courses' content and outcomes. I think that this fits the structure of SOTA with more accuracy. I would look for ways that other hands-on, materials-based practices especially in film and theatre (working in fiber, costume design, woodshop and tool use and safety, among others) could interplay with now-siloed "fine arts" practices. I would also like to create a mural-painting class, specifically designed for large format painting. This could potentially be cross-referenced with FTA 4120, Scene Painting, allowing students to enroll in either the (currently unrealized) mural painting or FTA 4120 for credit toward FA 4751.

I would like to expand on the possibilities of figure painting in FA 4751 because painting from life is an irreplaceable practice in the studio tradition. With this in mind, we could potentially collaborate with theatre students in costume design and other classes to experiment with draping the body, clothing the body, and working from live models in a way that does not necessitate hiring outside the university.

I am also interested in pursuing more collaboration with "STEM" fields because I see no distinction or division between what we do as "artists" and the role of "scientists." Perhaps the only distinction is that there is a desire to seek a finite constant in many sciences as concrete solutions to hypotheses and problems. Especially in the pseudo-scientific alchemy of painting, the quest for the "philosopher's stone" of a finished work is something that can only be achieved through process and revision, and there is no constant to be achieved except that work is made. Despite this perceived boundary, I acknowledge the amount of back and forth, experimentation, observation, and creativity that all our fields of research entail. To me this is fodder for truly interdepartmental collaboration. While I don't have specific or clear ideas on how this can manifest, I do have evidence of how painting students have crossed paths with STEM areas at UNO. I describe this in the portions of this document particularly related to mural works.

Studio Art – Undergraduate Courses

FA 1050 (Now FA 2001 - CORE III)

3 credit course

Course Description from Webstar

Offered each semester. A study of the elements of design art including color, composition, process, and visual perception with practice in the various traditional media. Primarily for Fine Arts majors. Six hours of studio work.

Course Overview

This course was one of the four “core,” foundation courses required for the degree of Bachelor of Arts, in the option of Studio Art, in the Department of Fine Arts at the University of New Orleans prior to 2019. Students using the curricular track prior to 2019 could substitute this class for CORE III or take CORE III in its place once this class was no longer available, if needed.

In this course, students learned to navigate and design two-dimensional pictorial space with a variety of palettes. We honed skills in craftsmanship and technique, including but not limited to precision cutting, collage, subtractive color mixing, and water-based brushwork with a focus on dynamic composition in various spaces. The course introduced students to the elements and principles of design, which are terms that form part of the visually literate vocabulary, and which form the fundamental strategies of design itself.

Expectations

With guidance, students produced a series of six to eight projects throughout a given semester. I intended each project to foster students’ understanding of visually literate vocabulary through practical application, giving them a structural foundation on which to build complex compositions that were expressive of project ideas. For instance, one project early in the semester emphasized the element of line as a communicative force, line-as-text-as-design, and the transmutation of line into shape. I include presentation materials and student work examples of this project in the appendices of this document.

In addition to projects, artist statements, a quiz, and a series of sketchbook assignments aligned with project ideas also served as evaluation tools. Slide discussions and outside readings supplemented studio production and explicated projects, as well as fomented discussion.

Student Learning Outcomes

After taking this course,

- Students will navigate two-dimensional compositional shape and investigate the illusion of three-dimensional space in composition.
- Students will demonstrate technical acuity with a variety of materials to create compositions.
- Students will understand and utilize traditional color relationships in compositions.
- Students will be able to apply expressive effects of color and compositions.



Figure 2. Example, Color Theory Project for 1050 showing traditional color scales painted in gouache on Bristol paper. This project helped students see color relationships, understand the limited spectrum of physical wavelengths involved in reflections off intensely pigmented surface in subtractive color, and apply visually literate terminology like “tint,” “tone,” “shade,” “achromatic,” “monochromatic,” and “complementary” (spelled with two “Es”) to, admittedly, too-tedious exercises. I consolidated the work of this project into a color wheel project in FA 3751.

FA 1060 (Now FA 1001 – CORE I)

3 credit course

Course Description from Webstar

Offered each semester. An introduction to basic drawing concepts and media. Six hours studio work.

Course Overview

This was a studio course designed to introduce to the student various methods and materials traditionally used in drawing. Students using the curricular track prior to 2019 could substitute this class for CORE I or take CORE I in its place once this class was no longer available, if needed. The class placed emphasis on learning to observe and translate that observation accurately on to a flat surface by means of the non-verbal language of line and value (lightness and darkness). Because rendering representational works from observation requires so much contact with actual objects, we addressed a rich variety of actual objects and environments for utilization in our drawings. Each drawing session may have been followed with brief discussion of the work.

Expectations

While taking this course, students will learn to

- Subjectively and accurately express their observations through the non-verbal language of lines and value on paper.
- Learn and experiment with traditional compositional strategies such as the Rule of Thirds and the Golden Section.
- Distinguish between various line kinds: broken, continuous, lost-and-found, outline, contour, and blind contour, as well as line as edge or boundary.
- Perceive and define the shapes of negative space.
- Organize shapes, figures, objects, and negative spaces on a page so that the parts of their pictures express a well-unified whole.
- Determine the relative lengths and widths of objects by sighting.
- Determine angles or lines of direction of objects in relation to horizontal and vertical guides and then draw same angles and directions in relation to the vertical and horizontal edges of the paper.
- Represent recession in space and value by
 - overlapping
 - foreshortening
 - contour, cross contour, hatching, and cross hatching
 - shading
 - relative position from ground line
 - linear perspective
 - atmospheric or aerial perspective
 - isometric perspective
 - multiple perspectives
- Represent flattened space by
 - un-modulated line drawings
 - eliminating transitional passages of shadings
 - hierarchic scale
- Demonstrate proportional relationships of the features of the human head
- Shade with graphite pencil, making transitional passages only by building up value
- Shade with charcoal pencil, making transitional passages only by building up value
- Execute an ink and wash drawing
- Explain verbally what observations they made in the execution of the drawing, what observations they stressed and what means they used to stress them – in short, what they communicated in the drawing.
- Read the drawings of others: Analyze how a drawing was executed and how the line quality, chiaroscuro, and organization of shapes serve to reveal what the drawing is trying to communicate.
- Write a short statement about the work.

Student Learning Outcomes

After taking this course,

- Students will demonstrate an understanding of art studio practices, concepts and theories, and critical understanding of foundation practices in the studio discipline.
- Students will demonstrate an understanding of the formal elements, processes, and critical issues in studio practice in foundation practices in the studio discipline.

- Students will also demonstrate an awareness of the historical context of their creative work through the content of the projects completed in the course.
- Students will demonstrate an awareness of content or idea and apply that awareness of communication in projects in the course.



Figure 3. Robbie O'Sullivan, *Drawing 1*, charcoal/gesture landscape drawing with atmospheric perspective (Innsbruck, Austria Study Abroad, 2015)

FA 1061 (Now FA 3301 – Drawing Techniques and Concepts)

3 credit course

Course Description on Webstar

Offered each semester. Prerequisite: FA 1060. Continued exploration of drawing concepts and media with an emphasis on academic and life drawing techniques and experimental approaches. Six hours of studio work.

Course Overview

This course served as one of the “core” curriculum classes for the Bachelor of Fine Arts in Fine Arts at the University of New Orleans. We revised it in the new curriculum to serve as a 3000-level, mandatory drawing class. Students using the curricular track prior to 2019 could substitute this class for FA 3301 – Drawing Techniques and Concepts or take 3301 in its place once this class was no longer available, if needed.

This class focused on practice of the technical skills honed in FA 1060 – Drawing I and expands upon its conceptual structure with projects that explore the content that can be communicated using formal language. We continued to utilize visually literate vocabulary in writing and discussion, involving the formal elements and principles of design, and delved deeply into the expressive content they can be manipulated to evoke.

Expectations

We worked on a series of four to six projects during class periods. I intended these projects to build upon each other, and they involved the representation of three-dimensional forms on two-dimensional surfaces. They were supplemented by presentations of other artists' works and some readings. In addition, students were required to complete a semester-long homework assignment, drawing a full length, representational self-portrait at life size, which we critiqued throughout the semester along with the projects we worked on in class. The self-portrait brought an additional figurative element to the class and could be contextualized within the centuries-long tradition of artists creating self-portraits while at work. I asked students to personalize the content of the portrait, creating a kind of narrative that expresses aspects of their personalities and lives.

Student Learning Outcomes

After taking this class,

- Students will demonstrate an expanded understanding of art studio practices, concepts and theories, and critical understanding of foundation practices in the studio discipline of drawing.
- Students will demonstrate an expanded understanding of the formal elements, processes, and critical issues in studio practice in foundation practices in the studio discipline of drawing.
- Students will also demonstrate a broader awareness of the historical context of their creative work through the content of the projects completed in the course.
- Students will demonstrate an ability to express personal content in a meaningful and communicative way.

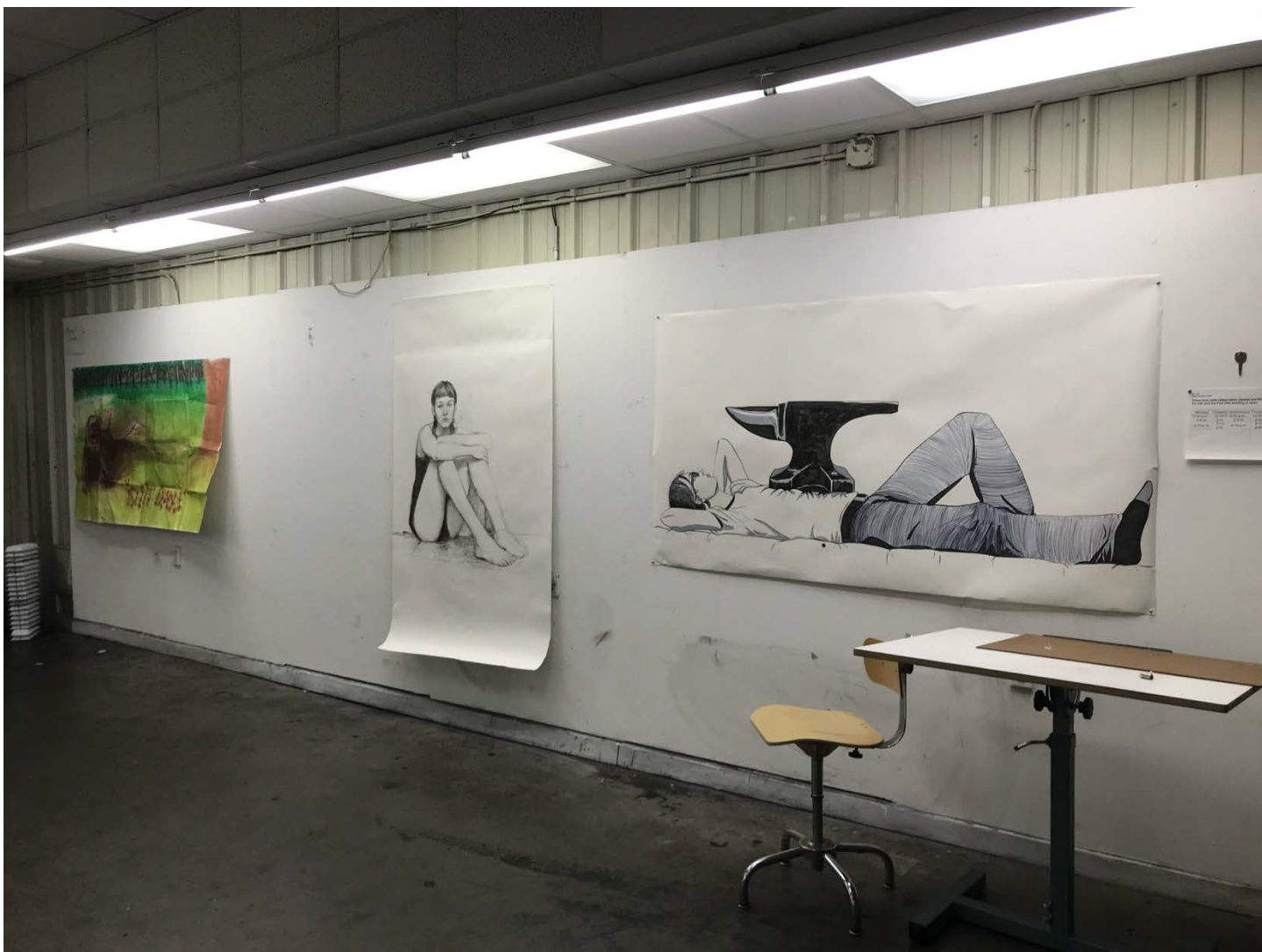


Figure 4. Examples, student full-length self-portraits, Spring 2019

FA 3291 – Internship in Fine Arts – Studio Art

3 credit course

Course Description from Workday

Each semester the department makes available a limited number of internships for qualified undergraduates with the City of New Orleans and other public and nonprofit agencies. Interns will work a minimum of eight hours and a maximum of 16 hours a week at times mutually agreeable to the individual and the agency; some assignments may require more than eight hours a week. In addition, the student must meet regularly with an adviser from the fine arts faculty and the student's work will receive written evaluation from both the agency supervisor and the departmental adviser. FA 3291 may not be used as part of the departmental requirement for a nine-hour sequence at the 3000-level stipulated in the Studio Art major.

Course Overview

This is a self-directed course in independent study. My role is to facilitate the research you'll make to frame your project in contemporary and historical context. Your role is to create work based on your individual research. Barring any extrinsic circumstances, we can plan to meet about every two weeks. At the beginning of the semester, we'll discuss your goals for your project and a rough timeline. Then we will

work through the completion of the project together. If there is a group of students, we may decide to have intermittent critiques or discussions as a collective throughout the semester. Through this process, we'll develop an artist statement specific to your project that includes historical and contemporary context and a personal explanation of content.

Student Learning Outcomes

By the end of this course, students will be able to

- Independently research a chosen topic
- Contextualize their project in contemporary and historical frameworks
- Communicate research in written form, in verbal and visual languages

FA 3751 – Painting I (formerly FA 2750)

3 credit course

Course Description on Workday

Prerequisite: FA 2001 (CORE III). An introduction to formally composing and basic techniques in the medium of painting. Class work includes studio projects exploring traditional subjects in painting, which are supplemented by discussions, critiques, slide presentations, field trips, lectures, and outside readings. Six hours of studio work and three hours of homework per week.

Course Overview

This is an in-person class that meets twice a week for two and a half hours at a time for in-person instruction and discussion of a variety of painting techniques. I intend it to be a primer for a variety of paint applications in the medium of solvent-free oil painting. We discuss studio health and safety, pertinent issues in contemporary art, the work of artists who use the variety of techniques we explore.

It is imperative that students procure the required supplies for the course as they are described on the supply list. Otherwise, color mixing and matching will be impossible, and the projects may not be completed. I have selected a series of frugal and effective paints for students to purchase. Student course fees buy a limited number of other supplies for student use in the class.

This course will take work. We'll address traditional methods and materials in the medium of solvent-free oil painting. It may be frustrating, and we can all expect to have questions about the material (including me!). Despite this, only dedicated application to the work and patience will bring success. I find that once I've navigated through each project – written or visual - I make, successful or not, often the result is deep pride and satisfaction for the effort. I want you to experience these feelings too!

Expectations

General expectations for the course can be framed as follows:

- Maintenance of a calm, safe learning environment
- Personal exploration of traditional painting media and techniques
- Introductions to art historical and contemporary art contexts in painting
- Sharing experiences and opinions in a constructive and meaningful way for all in the class
- Painters painting – we will do a lot of painting.

Student Learning Outcomes

By the end of the course, students will be able to

- use visually literate language about historical and contemporary subjects in painting in relation to their own work
- demonstrate ability in a variety of traditional painting techniques/direct and indirect painting to projects
- utilize a solvent-free oil painting method
- use formal language in visually literate writing and verbal communications



Figure 5. Emmalee Swissshelm, *Painting I*, Icon project (final project, portrait) Spring 2018, oil and gold leaf on panel, 10x8"



Figure 6. Reid, *Painting I, Project 2 (vanitas)*, Spring 2023, oil on canvas stretched on handmade wood frame, 18x24"

FA 4749 – Painting II (formerly one section of FA 3750)

3 credit course

Course Description on Workday

Prerequisite: FA 3751. This class continues an exploration of painting begun in FA 3751, with greater emphasis on conceptual and technical issues of the medium. The course addresses various concerns in contemporary painting while continuing to frame the medium in historical context. Students may approach a variety of subjects, including but not limited to figure painting, different surfaces and techniques, painting combined with other media, and more.

Course Overview

This class focuses on expanding students' personal and conceptual understanding of what painting is. We cover health and safety, classroom maintenance, and courteous observation of space in this room. We will explore the concept of the figure as it has been expected to appear in historical and contemporary contexts. We will also address the array of ways "figure" can be interpreted, from a design component in a composition to a literal human figure observing work in space.

Expectations

General expectations for the course can be framed as follows:

- Maintenance of a calm, safe learning environment
- Personal exploration of historical and contemporary painting concepts
- Curious investigation of the content of personal painting processes
- Development of autographic painting style – recognizing how YOU paint
- Painters painting – we will do a lot of painting.

Student Learning Outcomes

By the end of the course, students will be able to

- Address issues in contemporary painting.
- Advance their knowledge of various painting media and applications.
- Address the “figure” as a subject in painting.
- Express different concepts through a variety of media related to painting.
- Write self-reflections.

Service Learning

This class was not officially designated as a service-learning course. However, multiple projects involved service learning and an exploration of public art proposal processes.

In Spring 2022, Painting II students developed and executed the first on-campus mural for the Audubon Mural Project. This was important because no other university campus in the state of Louisiana served as an official site for AMP. The mural project emphasizes images of critically endangered bird species. New Orleans, situated in the precarious southeastern Louisiana landscape and an important migratory stopping point for a variety of birds, seemed like an obvious sister city for this nationwide public art initiative. Students who worked on this project included Zen Castro, Lydia Barbry, Trinity Jackson, Larrencia Smith, Jamie Risbourg (whose painting of Pine Warblers was selected for the final mural), Daneia Williams, and Rebekah Tomblin. Images of student work for this project are available in the Appendices.

Students in FA 4749 participated in a multiple shaped panel permanent installation of their paintings at the Geology/Psychology building on campus in Spring of 2023. Students prepared sketches and worked with Professor Marty McConnell to design an installation that emphasized the under- and over-water levels of a variety of species in Louisiana marshlands. We emphasized the mussels that are at the foundation of Professor McConnell’s research. The paintings continue to hang on display in the north stairwell of the building, with a statement about their organization in the overall design and their importance in the Louisiana ecosystem. Students included Lexi Ancar, Olivia Brown, Paxton Gregory, Hyewon Han, Kendrick James, Camryn Jeansonne, Caitlin Moore, Sebaika Raza, Samaria Stevenson, and Andreel Ward. Images are included in the Appendices.



Figure 7. Kendrick James working on "Mussel Time," 2023



Figure 8. Installing EES mural, 2023

FA 4751 – Painting III (formerly a second section of FA 3750)

3 credit course

Course Description from Workday

FA 4749 is the pre-requisite: This class focuses on large-format paintings. Students may use the painting medium of their choice. Projects will involve creating proposals for public art, learning the process and medium of fresco, experimenting with mural painting, and creation of large-scale substrates. The course addresses various concerns in contemporary painting while continuing to frame the medium in historical context. Students may approach an array of subjects, including but not limited to figure painting, different surfaces and techniques, painting combined with other media, and more.

Course Overview

This class will involve painting a large-scale mural on the campus of UNO. Students will move through the process of creating a proposal, including a scaled painting, to the creation of a cartoon, to the execution of the painting itself.

Author's note – the murals we worked on at the ED building and the International Center in Spring 2024 were not explorations of all parts of the mural making process. Students in Painting II and III prior to Spring 2024 were involved in the entire process, from planning to final execution. The ED and IC murals involved collaborating with professional artists and learning a variety of techniques in painting and related to painting, such as sewing, employing physical texture, and working in a large format.

Expectations

General expectations for the course can be framed as follows:

- Maintenance of a calm, safe learning environment
- Attend all class meetings
- Serve on in-class committees
- Develop clear, effective, visually literate, and professional communication skills
- Work collaboratively and independently on projects
- Write a communicative personal statement about their work

Student Learning Outcomes

By the end of this course, students will be able to

- Address relevant issues in contemporary large format painting for public spaces.
- Learn about the process of creating proposals.
- Work in large format substrates.
- Scale a cartoon for large format painting.
- Investigate their professional practices and translate them to an in-progress resume.
- Engage in the service-learning experience.

Service Learning

With the success and warm reception of the initial AMP mural created by Painting II in Spring 2022, we continued the project in Painting III the following Fall of 2022 with some of the same painting students. This allowed those students whose work was not selected for the first mural another chance to submit. We were also able to execute two murals. At this point, Painting III had been designated as a service-learning course through the Office of Research and Ryan Bell, Director of Experiential Learning, Community Engagement, and Study Away.

The presidential review committee facilitated by Dr. Carol Lunn in the Office of Research selected the Swallow Tail Kite painting by Ariel Steele and the Seaside Sparrow painting by Rowan Lambert as the final designs for these murals. Students involved in the process included Donte Burks, Zen Castro, Jordan Chapman, Hyewon Han, and Ashly McLoney.



Figure 9. Jamie Risbourg, *Pine Warblers*



Figure 10. Ariel Steele, Swallow Tail Kite



Figure 11. Rowan Lambert, Seaside Sparrow

FA 4599 – Senior Project

3 credit course

Course Description on Workday

Prerequisite: Students must complete one of the following classes (4451, 4551, 4651, 4751 or 4851) before enrolling in Senior Project. Students must concurrently enroll in FA 4998 Art Research Capstone.

This class is an introduction to the professional art world. Students will learn about career development and resources that will help support their development after college.

Course Overview

This course constitutes a capstone, professional development experience for senior B.A. students in Studio Art. The course culminates in an exhibition of the students' work in the B.A. Exhibition in Fine Arts Gallery at UNO. Students will design, install, promote, and document the exhibition. The course also presents contemporary art criticism, assisting students in understanding their work in the broader context of contemporary art. During the semester students can engage in lectures and demonstrations about portfolio preparation, presentation of work to galleries and prospective employers, applying for grants, project proposals, and graduate school. Students visit and critique professional exhibitions, develop the ability to present their own work in a slide presentation and a digital portfolio, and study other professional art practices, resources, and opportunities.

Expectations

General expectations for the course can be framed as follows:

- Maintenance of a calm, safe learning environment
- Attend all class meetings
- Serve on in-class committees
- Develop clear, effective, visually literate, and professional communication skills
- Create professional presences in the contemporary world
- Seek various opportunities available to professional artists and how to find them
- Write a communicative personal statement about their work
- Design and mount a professional exhibition of their work

Student Learning Outcomes

By the end of the course, students will be able to

- Analyze faculty evaluation of work in progress through regular discussions as a group
- Create a written artist's statement that addresses the concerns and contemporary context of your work
- Learn about and understand contemporary marketing needs related to studio art practice
- Learn and demonstrate best practices for art installation in a public exhibition



Figure 12. Installation Shot, Senior Project 2019

FA 4998 – Art Research Capstone

3 credit course

Course Description from Workday

Prerequisite: Students must complete one of the following classes (4451, 4551, 4651, 4751 or 4851) before enrolling in Capstone.

Students must concurrently enroll in FA 4599 Senior Project Capstone is the culmination of fifteen hours in their studio area of concentration. At the end of the semester, they are expected to submit to the studio faculty a body of artwork that exhibits your unique ideas and abilities in your specialization, and that meets the expectations of your advisor and the studio faculty. Students submit the work in the Senior Project exhibition.

Course Overview

This course constitutes a capstone studio experience for senior B.A. students in Studio Art. Capstone is the culmination of fifteen hours in the studio area of concentration. At the end of the semester, students are expected to submit to the studio faculty a body of artwork that exhibits their unique ideas and abilities in their specialization, and that meets the expectations of their advisor and the studio

faculty. It is advisable to avoid attempting any processes that are not familiar. Rather, students should use the time to refine their skills and ideas and build a cohesive, clear, and professional presentation. All Capstone students are expected to meet with their advisors in person regularly throughout the semester.

Expectations

General expectations for the course can be framed as follows:

- Maintenance of a calm, safe learning environment
- Establish a regular meeting schedule with your advisor
- Attend all meetings
- Develop clear, effective, visually literate, and professional communication skills
- Develop a unified body of work throughout the semester
- Expand upon techniques in the medium
- Prepare work for professional presentation in an exhibition on campus

Student Learning Outcomes

Upon completion of the course, the student will be able to:

- Demonstrate critical thinking and writing skills
- Speak knowledgeably about various forms of art making
- Improve communication skills
- Better understand their unique art making practice
- Write a successful artist statement and bio
- Submit artwork for exhibition and/or review
- Create artwork that relates to their interests
- Frame/Present artwork



Figure 13. Amanda Gullette, Capstone work, Spring 2019

Art History

I taught upper-level art history courses in 19th century European art history, early modernism, and mid-century modernism. I also taught a 2000-level 20th century art history survey class, FA 2203, for two consecutive summer sessions in 2016-17. I have not included syllabi or descriptions for these courses because I taught them prior to 2019. However, I think it is important and reasonable to note the support I provided for the art history curriculum over an extended period, from 2009-2017.

A summer session of FA 2202 is the last art history survey class I taught. This was an online section for a Mini session, which I taught several times prior. I facilitated art history internships in 2023-24. I am grateful to have a full-time professor of art history on our faculty. This helps me focus my energy on developing and maintaining the painting area, without stretching further to support art history through teaching.

I was not involved in Professor Mecugni's revisions to the art history curriculum. I support and all changes, revisions, and edits she deems necessary with her expertise in the field.

FA 2202 – Art History Survey II

3 credit course

Course Description from Workday

A global survey of art from the fourteenth century to the present. Lectures with slides, films, and readings.

Course Overview

This is an online, slide-presentation course accessed only via Moodle. Students are required to view presentations and complete assignments on presentation materials each week of the course.

Expectations

Presentations are voice-over PowerPoints available via Moodle, compatible with both PC and Mac computers. Presentation subjects may be broken into segments so that files maintain an easily streamed size. Each presentation is no longer than 15-20 minutes. They are available 24-7 on Moodle. The presentations for each week will be made available during that week, and available throughout the semester after they are posted. Presentations will also be available as PDFs on Moodle.

Student Learning Outcomes

- Identify key stylistic differences among art historical movements and artists
- Identify contextual changes that resulted in stylistic shifts
- Demonstrate an understanding of methodological approaches in art criticism and art historical scholarship
- Apply art historical and analytical knowledge in written form
- Apply a visually literate vocabulary to writing
- Students will demonstrate an understanding of the formal elements, processes, and some critical issues in art history

FA 3292 – Internship in Fine Arts - Art History

3 credit course

Course Description from Workday

Prerequisite: consent of department. An opportunity to connect the theory and practice of Art History learned in the classroom with the application of these studies in a professional work environment. An internship experience gives students a chance to explore career interests, build professional networks, and understand what they may need to learn to thrive in a professional environment. The department helps identify internships for students at local art galleries, museums, and other organizations dedicated to the promotion of the visual arts, but students are responsible for securing the internship. All Art History internships involve the completion of 120 hours of work, averaging 8 hours per week, and are supervised and evaluated by an Art History faculty member in conjunction with the intern's supervisor at the off-campus venue. This course may be repeated once for credit and may be used to satisfy upper-level course requirements for the Art History degree.

Course Overview

The Internship may either be with an outside organization or to work with the Art History Internship coordinator and or/ the UNO St. Claude Gallery Director on curatorial projects and/or public programs. The submission of a curriculum vitae and cover letter or personal statement may be required. In order to

be eligible, students need a GPA of 2.5 or above. 3 credits of Internship require 120 hours of work for completion. Students will be evaluated at midterm and final.

Student Learning Outcomes

By the end of the course, students

- Will be knowledgeable about an art historical topic of their choice
- Will demonstrate understanding of professional experiences in the art world
- Will engage in art historical discourse

Graduate Courses

FA 6204 – Graduate Studio Painting

3 credit course

Course Description on Workday

Graduate Painting provides an emphasis on self-directed research and critical analysis within the painting genre. Students are encouraged to pursue a focused personal vision through a combination of studio practice and contemporary art theory. Instruction is tailored to the student's individual investigations. The goal is development of a visually coherent and conceptually unified body of work. May be repeated three times for a maximum of 12 credit hours.

Course Overview

This class is an independent study learning course wherein the student is obligated to meet with their advisor/sponsor at least twice prior to each of midterm and final critiques. Students will work in the medium of painting in the period of their graduate program prior to candidacy.

Expectations

- Graduate students will develop painting skills and will be expected to utilize elements of instruction to create a unique body of work during the semester.
- Graduate students will develop a dialogue with undergraduate students and openly discuss their practice and artistic development throughout the semester.
- Students are expected to be self-motivated and prepared to work during and outside class sessions, at minimum, six hours per week.
- Students *must* expend energy on creating the **most successful image possible**. This means that work which is visually potent and well thought out in terms of basic formal principles as well as the conceptual premise of the image will be considered successful, at least average work. Above average, or exceptional work must go beyond what are the basic expectations for each project. Craftsmanship is also extremely important.
- Another important aspect of this course is the amount of research each student utilizes to construct their images, as well as develop the conceptual basis of the work. Students should get into the habit of using the library and Internet regularly and keeping notes and sketches to assist in communicating developmental stages of their images.
- A major component of a successful painting course is the environment of the shop. Therefore, participation, collegiality and cooperation are significant. Discussion with both the instructor as well as studio peers is noted. Also noted is each student's willingness to participate in critiques and the general up-keep of the shop.

Student Learning Outcomes

- Students will demonstrate the ability to develop an individual artistic practice that uses painting as a root element in the creation of a unique body of art.
- Students will learn how to present their research in painting regarding formal, contextual, and historical elements of visual works.
- Students will demonstrate in painting how they unify elements into a singular visual presence in artwork.
- Student will develop and nurture long term, personal ideas about the direction of their work (and livelihood)
- Students will actualize and evolve their artistic sensibility and personal aesthetic
- Students will document artists, theorists, and writers that are significant to their practice in a living portfolio of influences
- Students will be familiar with social, political, generational, and mass culture events and/or phenomena that influence their approach.
- Students will be familiar with issues of identity, biography, and personal narrative and how those ideas enter their work.



Figure 14. Ash Gaude, *Sick and Tired*, 2021

FA 6401 – Critique Group

Course Description on Workday

This course is designed to provide practical and critical skills through which to understand the visual experience. Students will explore contemporary art through the critical lens of visual analysis and interpretation. Critique Group opens dialogue about the works of specific artists as it relates to the directed theme of the week. Students will present the work of artists from the week in relation to their own research and engage the class in an open critical dialogue about the perceptions of their work. May be repeated one time for a maximum of 6 credit hours.

Course Overview

This face-to-face course is intended to familiarize graduate students with the critique process we use in the program at midterm and finals. Students present a body of their work for peer critiques each week. Students provide an overview of their interests and process and participate in conversation about their work. Students also present on an artist's work which serves as an influence on their own artwork production.

Expectations

In this class, we will

- Use art jargon to discuss historical and contemporary themes in art
- Engage in an informal conversation intended to foster comfortability in presenting their work
- Use the work of artists from the “canon” to frame research, production, and presentations
- Get familiarized with each other's interests

Student Learning Outcomes

By the end of this course,

- Students will be able to professionally present and discuss their original and independent research and ideas on visual culture with the class, questioning themselves and each other
- Students will set a foundation on which they can develop professional habits of seeing how their own ideas interact with those of others, as informed viewer and participant of works of visual culture in our own and other communities
- Students will be able to describe the elements of visual experience they respond to and the responses that these elements elicit.
- Students will observe and begin to understand how visual works and aesthetic of different cultures interact with one's own culture currently and in the past.

FA 6799 – Independent Studio Research

Course Description from Workday

This class emphasizes self-directed research and opens the freedom for students to visually explore without the restraints of the classroom. Students are encouraged to expand on their studio practice and develop a unique body of work that will serve as their thesis exhibition. May be repeated one time for a maximum of 6 credit hours.

Course Overview

This class is an independent study learning course wherein the student is obligated to meet with their advisor/sponsor at least twice prior to each of midterm and final critiques. Students will work in the medium of their choice in the period of their graduate program after passing candidacy.

Expectations

- Graduate students will develop skills with the guidance and feedback of faculty to create a unique body of work during the semester.
- Graduate students will openly discuss their practice and artistic development throughout the semester.
- Students will focus on expending energy to create the most successful image possible, work which is visually potent, and work that embraces and fosters discussion of formal qualities and the conceptual premise of the image.
- Craftsmanship is also extremely important.
- Students' individual research creates a framework in which their own work can be understood in terms of contemporary and historical context. Available tools like library resources and viewing exhibitions in person are resources from which students can take notes and keep sketches, recording the process of their thoughts.
- Students have the means to interact with their peers in critiques and in personal, one-on-one conversations. This is also a highly valuable resource.
- Students should keep a "living" artist statement that evolves with the work.
- Students will document their research in visual language in the artwork they produce.

Student Learning Outcomes

In this course, students

- will demonstrate the ability to develop an individual artistic practice that uses painting as a root element in the creation of a unique body of art.
- will learn how to present their research in painting regarding formal, contextual, and historical elements of visual works.
- Unify elements into a singular visual presence in artwork.
- Create long term ideas about the direction of your work (and livelihood)
- Create artistic sensibility and personal aesthetic
- Document artists, theorists, and writers that are significant to their practice
- Refine the breadth of social, political, generational, and mass cultural events and/or phenomena that influence their approach
- Refine their ideas about issues of identity, biography, and personal narrative and how those ideas enter their work.

FA 6999 – Professional Development/Teaching Practicum

3 credit course

FA 6999 currently serves as the course number for the proposed class FA 6101 – Teaching Practicum. 6101 is in the approval process in Curriculog.

Course Description from Workday

This seminar class will focus on research and writing concepts, as well as provide professional development opportunities for students in contemporary visual arts. There will be an emphasis on the investigation into concepts and issues in visual arts as it relates to local, national and global trends and movements. Grades will be assigned on a letter basis.

Course Overview

This is a lecture/discussion-based course focusing on current pedagogical practice in college-level art education. It includes the development of a syllabus, teaching philosophy, assignments, and public speaking skills as well as information on the day-to-day challenges of teaching a first course at UNO as both an assistant and as instructor of record. This class should prepare graduate students for TA duties.

This course usually requires a semester of shadowing an instructor of record before a semester course as IOR. This entails working closely with an assigned instructor from the beginning of the semester until finals. The graduate student should assist the assigned faculty member with all activities pertaining to curricular delivery.

Expectations

Graduate Teaching Practicum meets once a week on Fridays for a two-hour time slot. During this time, students will discuss the pedagogical documents they are developing, including personal teaching philosophies, projects, critiques, field trips, classroom safety and maintenance, and the issues that arise in the class environment from both students' and teachers' perspectives. Graduate students will also give presentations during the class about a project they have developed, including project objectives and learning objectives, to help develop their public speaking skills.

A student who is a TA may shadow another faculty member (full-time, adjunct, or TA) in the class for which they are developing curriculum. This should help prepare the graduate student to serve as IOR in the class for which they have prepared. Students will primarily serve as IOR in the CORE curriculum, but other classes may be available to them as assistants and IORs as per the needs of the department.

Student Learning Outcomes

- Develop and write a syllabus and course description
- Develop and write a teaching philosophy – a living document
- Develop and utilize public speaking skills
- Discuss and communicate about aspects of classroom maintenance and experiences at the University level
- Understand the required and optional elements of a university level syllabus

FA 7000- Thesis Research

3 credit course

Course Description from Workday

Consent of department required. Research for and preparation of master's Thesis. May be repeated. No more than 6 hours earned may be counted towards degree. S/U grading basis.

Course Overview

This course is intended to facilitate the development of the graduate student's thesis. The graduate student works closely with their committee chair and members to write, revise, and publish the written and visual artwork research for their thesis work in culmination of the graduate program towards earning their degree.

Expectations

From the UNO MFA Fine Arts Handbook, 2023 (written by Prof. Ariya Martin): An artistic process becomes illuminated when one's idiosyncratic, subjective and often very private approaches to their work are

examined and re-examined. How your work fits into historical, conceptual, and aesthetic lineages should be at the forefront of your inquiry. What questions rigorously generate your work? What histories influence it and what others repel it – also with rigor?

Your thesis should be from, and work to defend, **your** POSITION/PERSPECTIVE as an artist. The written portion thesis is not intended to cultivate a specific type of student or artist. Writing is an attempt to urge you to take a position in the world, nurture your perspective, and clarify that position as clearly and as urgently as possible through language and your connection to your time and place through historic precedents (recent and / or distant). You are to contextualize your position based on current events, academic discourse, history, poetry, prose, science, mathematics, and music, just to name a few. You will learn immensely about yourself, your Art, and your ideas through the process of writing your thesis. It will be nurtured over the final year in UNO's MFA Fine Arts program and there to support your art, round out your ideas, and expand your intentions.

Student Learning Outcomes

In this course, students

- Work with their chosen Thesis Committee members to write a cohesive, 2000–2500-word document
- Share the document for review with the Thesis Committee Chair and then Members of the Thesis Committee
- Describe, analyze, and interpret their work in the context of verifiable contemporary and historical references
- Compose a Works Cited and/or Bibliography
- Demonstrate understanding of citation in Chicago/Turabian style
- Complete the oral thesis defense

General Education

UNIV 1001 – University Success

3 credit course

I volunteered to teach this course in Fall 2025 to get to know the needs of incoming freshmen, and to determine what they learned in this required course introducing them to college life. I did not design the syllabus for this course. The class introduces valuable life skills to new college freshmen, many of whom are first-generation students. Topics range from mental health and well-being practices and modalities, budgeting, career exploration, studying, managing time, student involvement, and how to avoid burn out. I include the syllabus for this course in the appendices of this document.

FA 1010 - Art Appreciation

3 credit course

Course Description from Workday

Offered each semester. Open to all undergraduates. An introduction to art in which the visual elements and principles are examined through a study of the key monuments in the history of art from cave paintings to the present. Important styles of painting, sculpture, architecture, and twentieth century media are explored with attention to the personalities of the artists and the cultures in which they lived.

Course Overview

This class focuses on learning the vocabulary of describing, analyzing, interpreting, and evaluating visual art. Other art forms such as music, poetry, literature, theatre, and film may be introduced, but the focus of this class is to learn how to talk about art that can primarily stimulates the sense of sight. Practice of vivid description and analysis of compositional elements of form begin the conversation that frames the entire semester. By diving into personal experiences and historical and contemporary contexts, we should be able to form complex and diverse interpretations and evaluations of the artworks we address. We will also discover ways in which visual art is made through different media and learn about traditional themes in art and roles of the artist. Our time span includes the known origins of human (Or alien?) image making to the present.

Expectations (in person or online)

This section of Art Appreciation delivers information for the course in both in class and online readings, assignments, exams, and presentations via Canvas. In it, students

- become aware of the jargon of art by learning the vocabulary of art terms and applying them
- identify various media – the materials used to make art
- investigate the biographies of prominent artists
- discuss reasons why the work of these artists is important, and why it may be problematic
- understand some historical and contemporary issues in the field

Student Learning Outcomes

By the end of this course, students will

- Learn and apply a visually literate vocabulary to art-viewing projects and practices
- Describe, analyze, and interpret artworks viewed in class and in person based on form and context
- Identify and discuss various issues that affect the art world, both throughout history and in contemporary practice
- Demonstrate a deeper understanding of artistic practice and the profession as a whole

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Appendices

[Link to Syllabi, 2019-25 \(435 pages\)](#)

[Link to Project Descriptions and Examples of Student Work \(186 pages\)](#)

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[Link to Engagement Awards, Spring-Fall 2023 \(web page\)](#)

[Link to Letter of Appreciation, LeeAnn Sipe \(web page\)](#)

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Selected CV citations, 2019-2025, Teaching

2019 - Ongoing	Assistant Professor, The University of New Orleans, New Orleans, Louisiana, United States Member, Graduate Faculty Courses of Instruction: FA 1010 – Art Appreciation, 3 cr., in person, hybrid, and online FA 2202 – Art History Survey II, 3 cr., online and in person FA 3291 – Internship in Fine Arts – Studio Art, 3 cr., independent study FA 3292 – Internship in Fine Arts – Art History, 3 cr., independent study FA 3751- Painting I, 3 cr., in person (Gardner, <i>Gateways to Drawing</i> ; Hudson, <i>Contemporary Painting</i>) FA 4599 – Senior Project, 3 cr., professional development FA 4749 – Painting II, 3 cr., in person, service learning FA 4751- Painting III, 3 cr., in person, service learning FA 4998 – Art Research Capstone, 3 cr., independent study FA 6100 – Independent Research in Art History, 3 cr., graduate independent study FA 6601 – Major Studio I, 3 cr., graduate independent study FA 6602 – Major Studio II, 3 cr., graduate independent study FA 6401 – Crit Group, 3 cr., in person graduate seminar FA 6204 – Graduate Painting, 3 cr., graduate independent study FA 6799 – Independent Studio Practice, 3 cr., graduate independent study FA 7000 – Thesis Research, 3 cr., graduate research and independent study
2018	UNO Study Abroad, Rome/Florence FA 1010 – Art Appreciation, 3 cr., in person FA 1060 – Drawing I, 3 cr., in person
2015	UNO Study Abroad, Innsbruck, Austria FA 1060 – Drawing I, 3 cr. in person FA 2202 – Art History Survey II, 3 cr., in person

2011 - 2019

Instructor, The University of New Orleans, New Orleans, Louisiana

Member, Graduate Faculty

Courses of Instruction:

As above, and including –

FA 1050 – Color and Design, 3 cr., in person (Fichner-Rathus, *Foundations of Art & Design*)

FA 2203 – Art History Survey III, 3 cr., online (Lucie-Smith, *Visual Arts in the 20th Century*), in person

FA 4245/5245 – Art of the 19th Century (text: Chu, *Nineteenth Century European Art*), in person

FA 4265/5265 – Early Modern Art, in person

FA 4266/5266 – Modernism at Midcentury (text: Fineberg, *Art Since 1940: Strategies of Being*, 3rd ed.), in person