

TENURE REVIEW

FALL 2025

ASSISTANT PROFESSOR KATHY RODRIGUEZ, M.A., M.F.A.

Course Syllabi, 2025-19

Cover Page

This document contains all syllabi for all courses I taught between 2019 and 2025.

The syllabus for UNIV 1001, for which I volunteered to teach this past semester, is at the beginning of this document. The syllabus for this course is standardized across all sections. I was assigned section P014. I did not write this syllabus, but did modify it as instructed to personalize it for my section.

Remaining syllabi are organized by year, in reverse chronological order from 2025 to 2019.

UNIV 1001 P014

Fall 2025

INSTRUCTOR:

Assistant Professor Kathy Rodriguez

Email: klrodri2@uno.edu

Office Hours: UNO Women's Center/Lib 201, 11 a.m. - 2p.m., Tuesdays

PEER MENTOR:

Naydelin Paradez

Email: nparadez@my.uno.edu

Office Hours: UNO Women's Center/Lib 201, 1-2 p.m., Tuesdays

COURSE DESCRIPTION

UNIV 1001 is a one-credit course designed to ease the transition to college by providing skills and strategies for successful degree completion in a supportive environment. As part of UNIV 1001, you will gain knowledge and skills to improve academic performance, progress toward major and career goals, and advance your personal development.

STUDENT LEARNING OBJECTIVES

Students in this course will:

1. Develop skills to manage time, well-being, and personal resources.
1. Be introduced to learning strategies to manage the University of New Orleans academic environment.
1. Gather information on campus resources that support academic growth and development as UNO community members.

PEER MENTOR

As an added resource for first-year students, each section of UNIV will have a Peer Mentor. This upper-class student will attend all UNIV classes and assist the instructor in facilitating the seminar. You will see them across campus at events and in classes. Peer Mentors serve as a resource for questions about classes, social activities, and New Orleans cultural/academic life while helping to make the first semester at UNO a more successful and enjoyable experience.

COURSE MATERIALS

- **Textbook:** UNIV 1001 uses the UNO UNIV 1001 OER virtual textbook. The links to access the textbook will be provided by the instructor.
- **Canvas:** This class will utilize Canvas as a means of distributing important announcements, assignments, grades, and updates. Students are expected to check Canvas regularly in order to excel at UNO, as it will be the hub of many of your classes.
- **Teams:** If UNIV 1001 is offered in a hybrid or fully online format, class lectures will be held on Teams at the same date and time as your regularly scheduled class period. Your instructor will provide you with a Teams meeting link and will post the recorded lecture to Canvas after class. Consult with your instructor if you have internet access issues that may prevent you from attending the Teams meeting at the scheduled time.

COURSE REQUIREMENTS:

Attendance & Participation (14 meetings at 5 pts per class – 70 pts total): UNIV 1001 is a discussion and activity-based course. Active, thoughtful, and respectful participation in class dialogue, activities, and events is required. Each week, you will earn attendance and participation points for attending and participating in our class meeting. Unexcused absences, tardiness, and/or non-participation will impact the number of points you earn each week. It is your responsibility to communicate with your Instructor and Peer Mentor when extenuating circumstances are present. Please see the point scale below.

A table showing the per class session Attendance & Participation scale.

Criteria	Points Per Class Session
Attended on Time & Actively Participated	5 Points Earned

Attended on Time with Limited Participation	3 Points Earned
Tardy 1-15 Minutes & Actively Participated	3 Points Earned
Tardy 1-15 Minutes with Limited Participation	1 Point Earned
Tardy More Than 16 Minutes	0 Points Earned
Unexcused Absence	0 Points Earned

UNO's attendance policy for excused and unexcused absences can be found here:
<http://catalog.uno.edu/content.php?catoid=9&navoid=474#attendance-regulations>

[Links to an external site.](#)

Note: Attendance/Participation for Week 1 will not count towards final grades. As students are still able to add/drop courses this week, some students may not yet be registered for this course.

Privateer Plunge Attendance at 3 Events (5 pts each event – 15 pts total): Privateer Plunge is a student engagement initiative that occurs during the first few weeks of classes (August 18th-October 4th) to help students get engaged and connected to the UNO community. As a UNIV 1001 student, you are required to attend a minimum of 3 events. In order to receive the attendance points for an event, you must scan into the event using the event's QR code in the Suitable app or sign in manually on the host's attendance sheet. This record of attendance will be sent automatically to your Instructor when Privateer Plunge ends. The schedule of events can be found on the UNO Suitable App or at <https://www.uno.edu/fyt>

[Links to an external site.](#). Due on October 4th.

Vision Board Project (5 pts):

This reflective project invites you to create a personal vision board that represents your goals, values, and motivations during your time at UNO. Through a collection of meaningful images and a written explanation, you'll explore your "why"—the deeper purpose behind your college journey—and envision the person you're becoming. This project is designed to help you stay grounded, inspired, and connected to your future, especially during challenging moments. You'll

submit both your vision board (physical or digital) and a short written reflection explaining the significance of each image. More details and prompts will be provided on Canvas. Due on October 3rd at 11:59pm.

Academic Advising Meeting (5 pts):

Every undergraduate student at UNO is assigned an academic advisor to provide ongoing support and help ensure your academic success. Meeting with your academic advisor is an important part of staying on track for graduation and making the most of your time at UNO. All students are required to meet with their advisor at least once each semester in order to be cleared to register for classes in the next term. To earn credit for this assignment, you must schedule a meeting with your advisor and upload a screenshot of your appointment confirmation message to Canvas. The screenshot must clearly show your name, your advisor's name, and the date and time of the meeting. Advising for first-year students will start on September 29th. Due on December 3rd at 11:59pm.

Note: If you do not plan to return to UNO next semester, you must discuss this with your UNIV Instructor and request an alternative assignment.

Semester Reflection Video (5 pts): For your final project, you will create a 3–6 minute video reflecting on your first semester of college. This is your chance to share your personal journey—what you've learned, how you've grown, and what you're looking forward to next semester. You must speak on camera for at least 3 minutes total (2 minutes reflecting on your first semester and 1 minute looking ahead to your next semester). You may include photos or video clips you recorded throughout the semester, but all content must be original (no internet clips or copyrighted material). The video should be thoughtful, personal, and demonstrate genuine reflection. Full assignment details and prompts will be posted on Canvas. Due on December 3rd at 11:59pm.

GRADING BREAKDOWN

A table showing the course requirements and corresponding possible point values.

<u>Requirement</u>	<u>Point Value</u>
Attendance & Participation	70
Privateer Plunge Attendance at 3 Events	15
Vision Board	5
Academic Advising Meeting	5
Semester Reflection Video	5
<i>TOTAL</i>	<i>100 Points</i>

FINAL GRADES SCALE

A table showing the scale for final grades in UNIV 1001.

Grade	Criteria
A	90-100%
B	80-89%
C	70-79%
D or P*	60-69%
F or NG*	59% & below
XF	Failure & poor attendance

**First-year students in their first semester of college at the University of New Orleans will not earn a grade lower than C in any of their active coursework. Students who do not achieve a C or better in a course will be given a grade of P or NG and allowed to repeat the course without impact to their GPA. This policy does not apply to a student who stops attending class and does not officially withdraw. In this instance, a student will be given a grade of XF. An XF grade will be calculated in the GPA. The XF grade can be repeated and replaced with a passing grade in the overall GPA.*

More information about UNO's grades policies can be found here:

<http://catalog.uno.edu/content.php?catoid=9&navoid=474#grades>

[Links to an external site.](#)

ACADEMIC INTEGRITY

Academic Integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes but is not limited to the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity and being an accessory to acts of academic dishonesty. Refer to the Office of Student Affairs for further information. The student handbook and policies can be found at <https://www.uno.edu/student-affairs/handbook>

[Links to an external site..](#)

FERPA

The Family Education and Rights to Privacy Act (FERPA) grants parents the right to have access to their children's education records. When a child becomes 18, that right transfers from the parent to the student. For the parent of any student 18 years of age or older, a FERPA release must be signed by the student to grant the parent access to the student's education records. The FERPA release can be added or retracted by the student at any time for any reason.

DISABILITY ACCOMMODATIONS

It is a University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Accessibility Services Office (accessibility@uno.edu) as well as their instructors to discuss their individual needs for accommodations. More information can be found at the Accessibility Services webpage <https://www.uno.edu/disability-services>


[Links to an external site..](#)

UNO Syllabus Attachment

[Syllabus Attachment Policies F2025.pdf](#)

[Download Syllabus Attachment Policies F2025.pdf](#)

Course Summary:

Date	Details	Due
Fri Aug 22, 2025	Assignment Syllabus Click for Attendance Verification	due by 11:59pm
Thu Aug 28, 2025	Assignment Week 2 - Attendance & Participation	due by 2pm
Thu Sep 4, 2025	Assignment Week 3 - Attendance & Participation	due by 2pm
Thu Sep 11, 2025	Assignment Week 4 - Attendance & Participation	due by 2pm
Thu Sep 18, 2025	Assignment Week 5 - Attendance & Participation	due by 2pm
Thu Sep 25, 2025	Calendar Event Meet at Fine Arts Building	2pm to 2:50pm
	Assignment Week 6 - Attendance & Participation	due by 2pm
Thu Oct 2, 2025	Assignment Week 7 - Attendance & Participation	due by 2pm
Fri Oct 3, 2025	Assignment Vision Board Project 	due by 11:59pm

Date	Details	Due
Mon Oct 6, 2025	Assignment Privateer Plunge Attendance at 3 Events 🏊	due by 11:59pm
Thu Oct 9, 2025	Calendar Event Career Fair	11am to 3:30pm
	Assignment Week 8 - Attendance & Participation	due by 2pm
Thu Oct 16, 2025	Assignment Week 9 - Attendance & Participation	due by 2pm
Thu Oct 23, 2025	Assignment Week 10 - Attendance & Participation	due by 2pm
Thu Oct 30, 2025	Assignment Week 11 - Attendance & Participation	due by 2pm
Thu Nov 6, 2025	Assignment Week 12 - Attendance & Participation	due by 2pm
Thu Nov 13, 2025	Assignment Week 13 - Attendance & Participation	due by 2pm
Thu Nov 20, 2025	Assignment Week 14 - Attendance & Participation	due by 2pm
Wed Dec 3, 2025	Assignment Academic Advising Meeting 📅	due by 11:59pm
	Assignment Semester Reflection Video 🎥	due by 11:59pm
Thu Dec 4, 2025	Assignment Week 15 - Attendance & Participation	due by 2pm
	Assignment Extra Credit: The Soundtrack of Your Semester 🎵	
	Assignment Extra Credit: Advice to a Future New Student 📖	
	Assignment Extra Credit: UNO Student Org Review ✨	
	Assignment Roll Call Attendance	

September 2025

Calendar						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
31 August 2025 31 Previous month	1 September 2025 1	2 September 2025 2	3 September 2025 3	4 September 2025 4 Click to view event details	5 September 2025 5	6 September 2025 6
7 September 2025 7	8 September 2025 8	9 September 2025 9	10 September 2025 10	11 September 2025 11 Click to view event details	12 September 2025 12	13 September 2025 13
14 September 2025 14	15 September 2025 15	16 September 2025 16	17 September 2025 17	18 September 2025 18 Click to view event details	19 September 2025 19	20 September 2025 20

Calendar						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
21 September 2025 21	22 September 2025 22	23 September 2025 23	24 September 2025 24	25 September 2025 25 Click to view event details	26 September 2025 26	27 September 2025 27
28 September 2025 28	29 September 2025 29 Today	30 September 2025 30	1 October 2025 1 Next month	2 October 2025 2 Next month Click to view event details	3 October 2025 3 Next month Click to view event details	4 October 2025 4 Next month
5 October 2025 5 Next month	6 October 2025 6 Next month Click to view event details	7 October 2025 7 Next month	8 October 2025 8 Next month	9 October 2025 9 Next month Click to view event details	10 October 2025 10 Next month	11 October 2025 11 Next month

Course assignments are not weighted.

The University of New Orleans
 Fall 2025 (8/18/25-12/11/25)
 FA 3751 – Painting I, sec P001, 3 cr.
 T/Th, 3-5:30 p.m., FA 137

Assistant Professor Kathy Rodriguez
 Email: klrodri2@uno.edu
 Office: FA 104 or LIB 201
 Office hours are by appointment only

Below: Kathy Rodriguez (R), Artist Talk, Studio
 Waveland, MS, 2025
Glass Slippers (spiral), 2025, mixed media
 installation



“At the end of the day, we can endure much more than we think we can.”

Frida Kahlo, *Self Portrait in a Velvet Dress*, 1926

<https://www.fridakahlo.org/self-portrait-in-a-velvet-dress.jsp>



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 educations, 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 is 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.

COURSE DESCRIPTION ON WORKDAY	STUDENT LEARNING OBJECTIVES
Prerequisite: FA 2001. 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.	<p>By the end of the course, students will be able to</p> <ul style="list-style-type: none"> -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

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 will discuss studio health and safety, pertinent issues in contemporary art, the work of artists who use the variety of techniques we explore.

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.

Instructor Statement

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

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!

Classroom Environment

Open-mindedness and **transparency** are key elements in forming the atmosphere and energy of this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 this classroom is a place where I want you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect. Constructive feedback and questions are far more useful than destructive language. I facilitate and maintain a constructive, courteous environment in the classroom. 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. This class introduces thought-provoking material. Art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course. We treat each other with courtesy and respect.

Sometimes people are afraid of sounding a particular way or not understanding something well enough. I hope to alleviate this anxiety in the classroom. All our opinions and questions are valid, and thus open to the critical inquiry that arts education fosters. Ask questions. We will all do our best to provide answers.

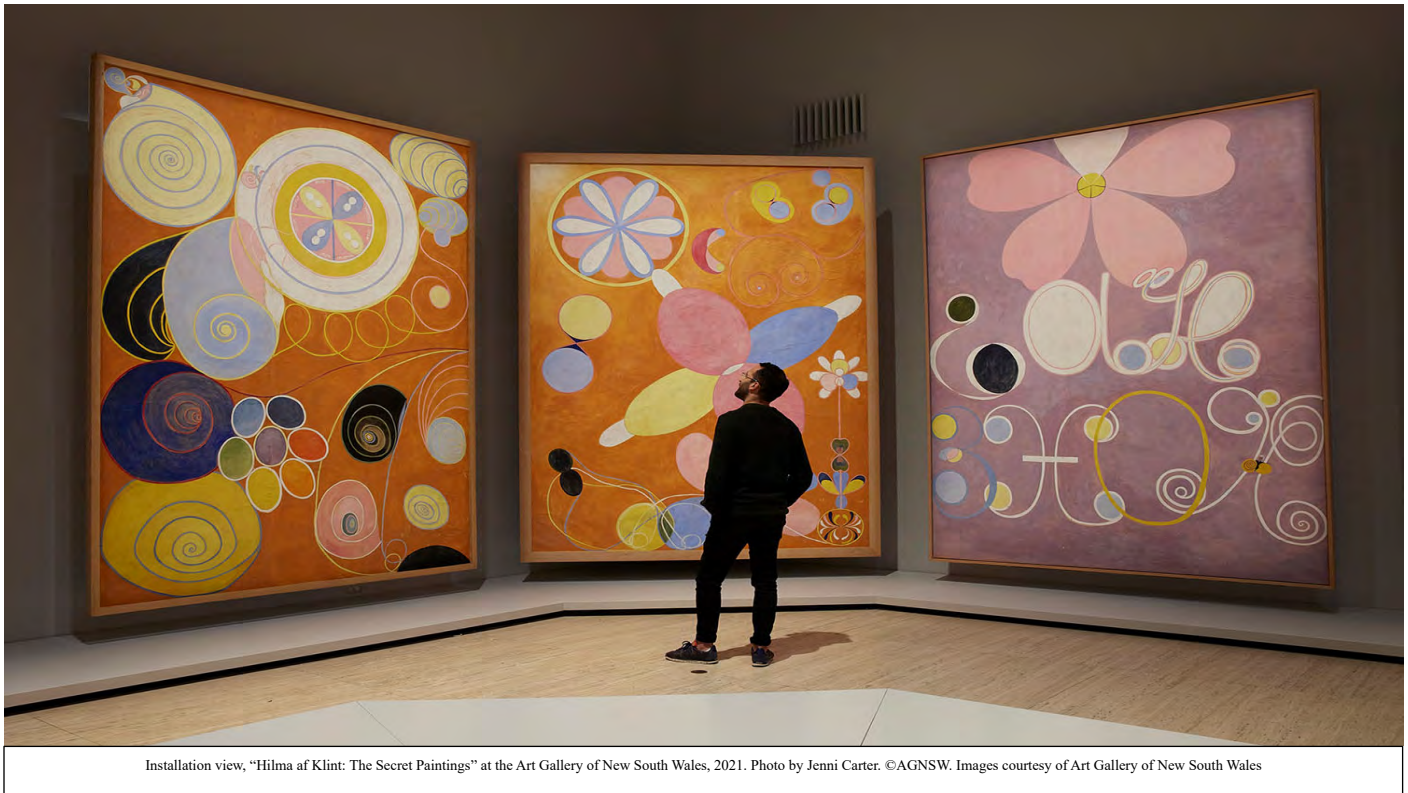
Empowering AI Literacy Microcredential and AI Policies

All students should have access to a course in Canvas called "Empowering AI Literacy." I strongly encourage all students to become fully credentialed in AI use, including its ethics, applications, and possibilities.

Since **transparency is a key element in this course**, assignments that are modified with AI must identify the AI software used to create or edit them. The ethical and illegal implications of using AI as your own work involve consequences

related to stealing and plagiarism in this course. Please review the Student Code of Conduct online regarding the processes related to documenting plagiarism on your student record.

To summarize- write in your own words. My experiments in AI with my classes have proven to me that your own words more accurately and comprehensively complete course assignments. AI can't measure up to you.



Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

Student Accommodations

The University of New Orleans Office of Disability Services is recognized as the University authority on accommodations for students with disabilities.

University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. However, it is the responsibility of students to seek available assistance at the University and to make their needs known. Ideally, this documentation occurs at the beginning of the semester, but I make accommodations for students whose accommodation needs arise throughout the time we work together.

The Office of Disability Services home page is available on the web at <https://www.uno.edu/disability-services>

Title IX for Students

Title IX is a federal law that protects people in the United States participating in any education program or activity that is funded by federal money. It specifically provides protection from any kind of discrimination based on sex in institutions that receive federal funding, such as UNO. The official UNO Policy on Prohibiting Power Based Violence and Sexual Misconduct, [AP-OP-28.4](#).

The law mandates the following:

- Equal access for students, regardless of sex, in all areas of student life.
- Protections from power-based violence and sexual harassment.
- Protections for students who are pregnant and/or parenting from discrimination.

- Students who are victims and survivors of sexual harassment, stalking, assault, and/or domestic violence may make official reports under Title IX.
- Students do not have to file a Title IX complaint/report to receive help.

More on Title IX can be found at [this link. https://www.uno.edu/titleix/students](https://www.uno.edu/titleix/students)

Learning Materials

Strongly Recommended Text

Hudson, Suzanne. *World of Art: Contemporary Painting*. London: Thames & Hudson, 2021. ISBN978-0-500-29563-5

Recommended Texts

I invite you to buy these texts, but they are not required purchases. I've found them to be helpful in my own practice and research.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, CA: Image Continuum Press, 2001. ISBN-13: 978-0961454739

Heather Darcy Bhandari and Jonathan Melber, *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career, Revised and Updated*, New York: Free Press, 2017, ISBN9781501146169

Buster, Kendall, and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN-13: 978-0205708116

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. ISBN-13: 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. ISBN-13: 978-1581152043

The above list is not exclusive, but these books are good guides and resources for information on painting, critique formats, and health and safety. I recommend looking them over. You do not need to purchase them, and I'll post any readings on Canvas. However, I highly recommend obtaining a copy of Rossol's health and safety guide for your own uses.

SUPER RECOMMENDED TEXTBOOK:

<https://www.amazon.com/Art-School-Complete-Painters-Course/dp/0600601463>

Hamlyn, *Art School: A Complete Painters Guide*, London: Hamlyn, 2000 ISBN 978-0600601463

All the good stuff in one place.

We will also look at the work of artists from both historical and contemporary contexts, to support and enhance understanding of the application of the techniques we learn. There's no one way to do something.

Health and Safety

The UNO Department of Fine Arts promotes the safe use of our spaces.

No creatures or children will be allowed in the classroom during class time. They create a liability issue for faculty and the department. **Please review the document regarding service and support animals available to you on Canvas.**

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. **Do not leave food trash in the classroom.**

Students should 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 you may find it helpful to bring your own soap and paper towels.

Two main areas of concern are brushes and the sinks. Please do not scrape paint into the sinks, as we are using oil-based methods and so the drains can be easily clogged. The building is 50+ years old and can only take so much! I will demonstrate how to clean your brushes and palette in a safe and sustainable way.

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. Though the binders in the paints we use are non-toxic, some pigments are poisonous if misused. I have MSDS (Material Safety Data Sheets) in the classroom for information and your review.


Please make every effort to secure your art supplies. We operate on a trust system in the classroom. Your supplies may be stored in your cart, but these carts are shared among different classes that use the room. There are lockers in the hallway by the student bathrooms available to you- please mark one with your name and the semester and provide your own lock. Lockers, carts, and any supplies you bring in the classroom must be cleaned out at the end of the semester or your supplies will be confiscated. The clean-out date is listed on the syllabus and will be announced in class and on Canvas.




Accreditation

The UNO Department of Fine Arts is accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials in art fields. Your UNO degree is awarded upon graduation with affirmation that we have met the requirements of national accreditation in the visual arts.

The NASAD Handbook states, "A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks." (NASAD Handbook 2022-2023, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class. No classes meet in this room on Fridays, and I will provide the room schedule for all students. Projects and homework are designed to effectively utilize nine hours of work per week.

Class Assignments and Items for Evaluation in a Fun Grid

ASSIGNMENTS	DESCRIPTION	POINTS	MATERIALS	WHY
Observation Exercise 	Observe one artwork IN PERSON for two hours and write down observations at the time they occur	100 points total	<ul style="list-style-type: none">• Timepiece• Paper, phone, or tablet• Pencil, phone, or tablet pencil• You may choose to record yourself in notes, but these must be transcribed• "The Power of Patience"• Project description• In class conversations	To practice the art of looking as part of the art of making; to investigate the making of something and the factors that inform interpretation

Self Reflections 	Written or recorded self-reflections on each student's progress at midterm and final	50 points each, 100 points total	Access to Canvas, written responses are not more than 500 words or five minutes recorded	To review information discussed throughout the semester and demonstrate understanding of visually literate language
Painting Projects 	Bodies of work that explore traditional painting techniques in the medium of solvent-free oil	600 points total	Painting supplies, all of them, each time we meet	To meet course objectives and apply painting techniques
Attendance/Participation 	Come to class! Please see the attendance policies below, and be there for every critique listed on the syllabus.	200 points	Yourself and your ability to interact and communicate. Everyone is different. No one is required to speak all the time. But we will have conversations, and I hope you feel welcome to contribute.	To facilitate understanding of your own and your peers' work and progress
TOTAL		1000 points		

Participation

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of classroom experience. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Grading participation is a nebulous and difficult task. Some students prefer to quietly listen; some students are very vocal during class discussions and in online forums. If you are doing the work for the class, I believe you are participating.

Participation includes attendance, timely submission of assignments, and communication with me about questions, needs, and concerns.

University Policy on Attendance

The University's policy on traditional attendance is stated on the UNO website and in the catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make-up of any missed work.

The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement

- issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a university-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

Kathy's Policy on Attendance

I understand that extreme circumstances may prevent attendance and timeliness.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class (e.g., the bus). Please note the class starting time and plan it into your schedule.

Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Workday will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class in terms of scheduling. Students who regularly arrive late may disrupt the learning, focus, and attention of their peers and their instructor. In other words, please get here on time. It's important.

If you are amid an emergency or you are sick, **PLEASE DO NOT COME TO CLASS**. Please do communicate with me via email. It's important to prioritize self-care.

Come to class on time each class period with all supplies ready to work. College is a process of learning material as well as professional development. Your preparedness for participation reflects on your work ethic and diligence as a student, a future employee, an applicant to a different program, and a person who might ask me for a letter of recommendation in the future.

Historically, in 20 consecutive years of teaching, I have witnessed that students who regularly come to class on time and work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues related to the work. Both your peers and I learn from you. None of us have had your experiences in your lifetime, and your ability to share knowledge is intrinsic to the development of this course.

Grading

Attendance, participation, quality of projects, timeliness of assignments, and being actively present all inform grading for the class.

Attendance: 100 points (Less than three absences = 100/100 points; 10 points deducted for each of 4+ absences except with written approval from the instructor) (10%)

Participation: 100 points (See Critique Rubric) (10%)

Projects: 600 points divided among projects throughout the semester (60%)

Observation Exercise: 100 points (10%)

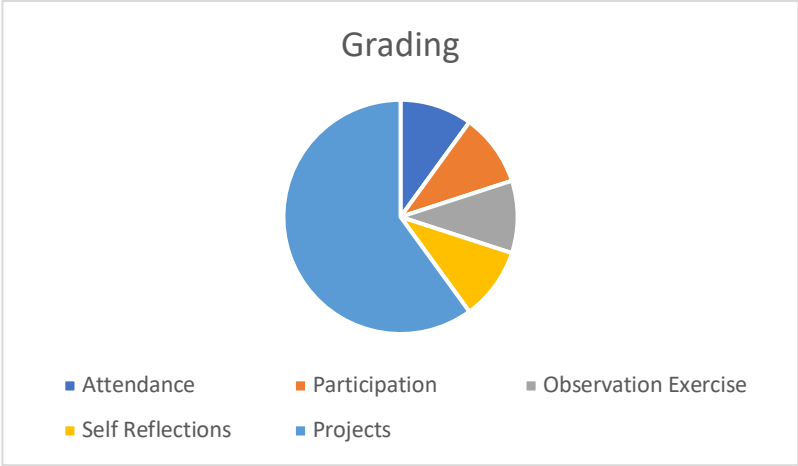
Self-Reflections: 100 points (10%)

Assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. Use of knowledge gained in class aids your understanding and ability to complete the assignment. An assignment is “on time” when it is turned by the time at which it is due, according to the syllabus. It is “complete” when it shows full consideration of evaluation criteria. Assignments that are not submitted “on time” are considered “late.”

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or by appointment within the week of the due date of the assignment in case of an emergency situation. **I.e., I only accept late work if the student has communicated with me within reasonable parameters.**

AI is not an acceptable form in which to submit your assignment. If you are using AI to help you frame your thoughts, then being transparent about using it is a must. Students who do not state their use of AI in submissions shall not receive credit for the assignment.

The general grading break down is as follows:



Final Grading is based on a 1000-point scale applied in full at the end of the semester. Students have access to point progress throughout the semester in their grade books on Canvas.

- A 895-1000 points (89.5-100%)
- B 795-894 points (79.5-89.4%)
- C 695-794points (69.5-79.4%)
- D 595-694 points –(59.5-69.4%)
- F 0-594 points (0-59.4%)

Rubrics

Criteria – Critique Grading	Full Credit	Partial Credit	No Credit
Attendance	Attends all critiques, on time, stays throughout critiques	Attends some critiques, leaves early or comes late to some critiques	Attends one or less critiques, is consistently late to critiques
Participation	Consistently provides artwork for discussion	Is not prepared with artwork for discussion	Never has artwork for discussion
Self-Critique	Visually literate presentation of the work from individual POV	Offers little information from first person about the work	Does not offer information about the artwork
Group Discussion	Offers constructive and meaningful feedback to peers during critiques	Offers feedback to peers	No feedback to peers

Criteria – Project Grading	Full Credit	Partial Credit	No Credit
Craftsmanship	Excellent, exquisite craftsmanship in project and presentation	Reasonable craftsmanship	Craftsmanship is ignored or presented unwell

Completion	Completely and clearly communicates project intentions, wholly and understandably rendered	Somewhat communicates project intentions, partially and questionably rendered	Does not communicate project intentions, incomplete
Technique	Proficient use of technique required for the project	Reasonable use of technique required for the project	Does not employ technique required for the project
Medium	Insightful and communicative use of the paint medium; surface, plasticity, color, content	Proficient use of the paint medium, lacking clarity in purpose of the paint	Does not show proficient use of paint medium

Criteria – Self Reflections	Full Credit	Partial Credit	No Credit
Grammar/Spelling	0 grammar and spelling errors, coherent language	1-3 G/S or incoherent language	More than three G/S or Incoherent language
Tone	Meets and exceeds expectations for classroom environment	Questionably appropriate for classroom environment	Inappropriate for class environment
Contextualization	Excellent use of visually literate language, explicit relations to form	Good use of visually literate language, some relation to form	No use of visually literate language
Thoroughness	Completely addresses discussion points of the reflection prompt	Partially addresses discussion points of the reflection prompt	Does not address discussion points of the reflection prompt

Criteria – Observation Exercise	Full Credit	Partial Credit	No Credit
Spelling/Grammar	0 grammar and spelling errors, coherent language	1-3 G/S or incoherent language	More than three G/S or Incoherent language
Format	Assignment is organized with notes from observation, indicated with specific times, and is followed by a concluding paragraph	Student partially followed format guidelines	Student did not follow format guidelines
Observations	Observations progress from superficial or simply descriptive information to more thoughtful and conceptual ruminations on formal analysis and content	Observations are consistent with artwork	Observations are inconsistent, minute, irrelevant to artwork
Conclusion	Student thoughtfully considers the assignment and his/her own experience in conclusion, about a paragraph in length	Conclusion is included but does not relate to exercise, is only a sentence or two in length	No conclusion

Other Policies

Netiquette

Please review guidelines for etiquette on the internet at <http://www.albion.com/netiquette/corerules.html>

Netiquette is important in any class with an online component. It basically means that we treat each other as we would face-to-face, with respect for each other's opinions and experiences. Any conversation, discussion, and interaction among students in the Canvas classroom, Zoom, or via email is governed by the Student Code of Conduct and the rules of Netiquette.

Email

I communicate with you via your UNO email address; any correspondence will go to that mailbox. Please ensure that you can access your UNO email inbox. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon – an envelope – at the top left of the page. Follow instructions on the following page.

Students should email their professors in a professional way. Emails are not a text message to your peers or your instructor. They are official records of communication and reflect on your professionalism. Please always include your name, the class you're taking, specific questions, and a closing. Please also proofread before you hit "Send."

Here's an example of a way to email me:

Hi Kathy,

This is Marla from our Art Appreciation class that meets on MW at 11 a.m. I am going to be absent on Monday, and I wanted to ask if you could meet with me to go over the Self Reflection midterm prompt. Could we please set up an appointment, or meet before or after class on Wednesday?

Thanks,

Marla

Canvas

All course learning materials can be accessed on Canvas.

Any messages sent through Canvas should additionally go to your UNO email inbox. Check this daily for "Recent Canvas Notifications."

Students can find links to multiple resources about Canvas and other apps by going to <https://www.uno.edu/dock>

Student Conduct and Academic Integrity

The direct link to the Student Handbook is <https://www.uno.edu/student-affairs/handbook>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the University is held accountable to this standard, which is reflected in this code."

The Student Code of Conduct includes information about Academic Integrity, which may be found by following this link: <https://www.uno.edu/media/17427>

Academic honesty is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty.

Academic integrity is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I facilitate this atmosphere of academic honesty and integrity in my classes. Your work is valuable to me as an

instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning.

Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

The University of New Orleans, Fall 2025 (8/18/25-12/11/25)

FA 3751 – Painting I, 3 cr.

T/Th 3-5:30 p.m., FA 137

Syllabus

Please note this syllabus is subject to change.

Week 1.

T 8/19 Intros, ice breaker, review course documents. Listen: <https://www.deepcolorpodcast.com/listen-1/2019/1/4/monona-rossol-episode-42>

Th 8/21 **Demo:** Studio Health and Safety

Important Dates:

M 8/18: First day of class, \$50 fee for schedule changes, late registration- \$150 fee

Th 8/21: Last day of schedule adjustment

F 8/22: Last day to drop with 75% refund

Week 2.

T 8/26 Observation Exercise assignment review. Discuss sites for observations, favorite artists, make a list

Th 8/28 Observation Exercise Work Day – no class

Important Dates:

F 8/29: Last day to drop with 50% refund

Week 3.

T 9/2 **Demo:** Chromatic Black mixing demo, brush cleaning, palette cleaning, grisaille talking; Look:

<https://studioincamminati.edu/student-gallery-grisaille/> ; <https://www.nationalgalleries.org/art-and-artists/glossary-terms/grisaille>

Th 9/4 Mapping the portrait – graphite transfer; **Check in – what are hopes/fears for this project?**

Observation Exercise Due via Canvas Assignment submission link, 11:59 p.m.

Important Dates:

M 9/1: Labor Day Holiday

F 9/5: 14th day enrollment due

Sat 9/6: Automatic “W” for dropping courses

Week 4.

T 9/9 Artist Look; Chromatic Grisaille portrait

Th 9/11 Chromatic Grisaille portrait

Week 5.

T 9/16 **Demo:** Glazing demonstration; in progress critique on grisaille

Th 9/18 **Check in – where are we a month in?** Illuminating with color; Indirect Painting

Week 6.

T 9/23 Artist Look; Glazing

Th 9/25 **In progress critique**

Week 7.

T 9/30 Artist Look; Glazing

Th 10/2 **In progress critique**

Important Dates:

W 10/1: Deadline to apply for Fall 2025 graduation

Week 8.

T 10/7 **Demo:** Direct Painting Study – The Figure (1/2)

Th 10/9 Direct painting Study – The Figure (2/2)

Week 9.

T 10/14 No Class – Fall Break 1

Th 10/16 Direct Painting Study – Landscape (1/1)

Important Dates:

M 10/13-T 10/14: Fall Break 1

W 10/15: Midterm grades due at 9 a.m.

Week 10.

T 10/21 Direct Painting Study – Still Life (Part 1)

Th 10/23 **Check in – what do you think documentation can help you see in the process of making a painting?**

Indirect Painting Study – Still Life (Part 2)

Week 11.

T 10/28 Artist Look; Painting Study – Still Life (Part 3)

Th 10/30 Still Life Phase 1- background

Week 12.

T 11/4 Still Life Phase 1 – background (document)

Th 11/6 Still Life Phase 2 – Middle Ground

Important Dates:

M 11/3: Registration opens for Spring 2026

Week 13.

T 11/11 Artist Look; Still Life Phase 2 – Middle Ground (document)

Th 11/13 **in progress critique**

Week 14.

T 11/18 Still Life Phase 3 – Foreground; 5 p.m. – Senior Project Exhibition Opening Reception

Th 11/20 Artist Look; Still Life Phase 3 – Foreground (document)

Week 15.

T 11/25 **Check in – What did documentation help you with in this process?**

Still Life Phase 4 – Finishing touches

Th 11/27 No Class – Fall Break 2

Important Dates:

W 11/26- F 11/28 – Fall Break 2

Week 16.

T 12/2 **Final Critique** (document)

Th 12/4 Emergency Closure make up day

Important Dates:

W 12/3: Last day of classes

F 12/5-Th 12/11: Final Exams

T 12/16: Final Grades Due, 12 noon

F 12/19: Official Conferral Day



Academic Calendar

For important dates, please use the [UNO academic calendar](#).

Withdrawal Policy

Students are responsible for initiating action to resign from the University (withdraw from all courses) or from a course on or before dates indicated in the current Important Dates calendar. Students who fail to resign by the published final date for such action will be retained on the class rolls even though they may be absent for the remainder of the semester and be graded as if they were in attendance. Failure to attend classes does not constitute a resignation. Check the dates and charges associated on the [Registrar's website](#).

Incomplete Policy

A grade of I is assigned when, due to extenuating circumstances beyond their control, students engaged in passing course work are unable to complete class assignments within the time frame of the course's session. Before agreeing to the use of an incomplete grade in any course, an Incomplete Grade Agreement Form must be completed. Details regarding deadlines for completing the I grade, when the incomplete converts to a grade of F, and a link to the form are on the [Academic Affairs](#) website.

Repeat Policy

When a student is permitted to repeat a course for credit, the last grade earned shall be the one which determines course acceptability for degree credit. A student who has earned a C or better in a course may not repeat that course unless, (1) the catalog description indicates that the course may be repeated for credit, or (2) the student's Dean gives prior approval for documented extenuating circumstances.

Academic Misconduct Policy

Information about academic conduct is in [UNO's Code of Conduct](#).

Graduate Policies

Graduate policies often vary from undergraduate policies. To view the applicable policies for graduate students, see the [Graduate Student Handbook](#).

Safety Awareness Facts and Education

Title IX makes it clear that violence and harassment based on sex and gender is a Civil Rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find [the appropriate Title IX resources here](#).

UNO Counseling Services and UNO Cares

UNO offers care and support for students in any type of distress. [Counseling Services](#) assist students in addressing mental health concerns through assessment, short-term counseling, and career testing and counseling. First-year students often have unique concerns, and UNO Cares is designed to address those students' needs. Contact [UNO Cares](#).

Emergency Procedures

Sign up for emergency notifications via text and/or email at [E2Campus Notification](#). All emergency and safety procedures are explained at the [Emergency Health and Safety Office](#).

Affirmative Action and Equal Opportunity

UNO is an equal opportunity employer. The Human Resource Management department has more information on UNO's compliance with federal and state regulations regarding EEOC in its [Policies and Resources website](#).

The University of New Orleans

Fall 2025 (8/18/25-12/11/25)

FA 4599 – Senior Project, sec P001, 3 cr.
T, 9:30-10:20 a.m., FA 119

Assistant Professor Kathy Rodriguez

Email: klrodri2@uno.edu

Office: FA 104 or LIB 201

Office hours are by appointment only

Below: Kathy Rodriguez (R), Artist Talk, Studio
Waveland, MS, 2025

Glass Slippers (spiral), 2025, mixed media
installation



“At the end of the day, we can endure much more than we think we can.”

Frida Kahlo, *Self Portrait in a Velvet Dress*, 1926

<https://www.fridakahlo.org/self-portrait-in-a-velvet-dress.jsp>



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 educations, 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 is 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.

COURSE DESCRIPTION ON WORKDAY	STUDENT LEARNING OBJECTIVES
<p>Prerequisite: Students must complete one of the following classes (4451, 4551, 4651, 4751 or 4851) before enrolling in Senior Project.</p> <p>Students must concurrently enroll in FA 4998 Art Research Capstone.</p> <p>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.</p>	<p>By the end of the course, students will be able to</p> <ul style="list-style-type: none">• 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.

Course Overview

This course constitutes a capstone, professional development experience for senior B.A. students in Studio Art. The course will culminate 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 will also present contemporary art criticism, assisting students in understanding their work in the broader context of contemporary art. During the semester students will 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 will 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

Instructor Statement

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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!

Classroom Environment

Open-mindedness and **transparency** are key elements in forming the atmosphere and energy of this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 this classroom is a place where I want you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect. Constructive feedback and questions are far more useful than destructive language. I facilitate and maintain a constructive, courteous environment in the classroom. 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. This class introduces thought-provoking material. Art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course. We treat each other with courtesy and respect.

Sometimes people are afraid of sounding a particular way or not understanding something well enough. I hope to alleviate this anxiety in the classroom. All our opinions and questions are valid, and thus open to the critical inquiry that arts education fosters. Ask questions. We will all do our best to provide answers.

Empowering AI Literacy Microcredential and AI Policies

All students should have access to a course in Canvas called “Empowering AI Literacy.” I strongly encourage all students to become fully credentialed in AI use, including its ethics, applications, and possibilities.

Since transparency is a key element in this course, assignments that are modified with AI must identify the AI software used to create or edit them. The ethical and illegal implications of using AI as your own work involve consequences related to stealing and plagiarism in this course. Please review the Student Code of Conduct online regarding the processes related to documenting plagiarism on your student record.

To summarize- write in your own words. My experiments in AI with my classes have proven to me that your own words more accurately and comprehensively complete course assignments. AI can’t measure up to you.



Installation view, “Hilma af Klint: The Secret Paintings” at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

Student Accommodations

The University of New Orleans Office of Disability Services is recognized as the University authority on accommodations for students with disabilities.

University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. However, it is the responsibility of students to seek available assistance at the University and to make their needs known. Ideally, this documentation occurs at the beginning of the semester, but I make accommodations for students whose accommodation needs arise throughout the time we work together.

The Office of Disability Services home page is available on the web at <https://www.uno.edu/disability-services>

Title IX for Students

The University of New Orleans, Fall 2025, Senior Project, Rodriguez

Title IX is a federal law that protects people in the United States participating in any education program or activity that is funded by federal money. It specifically provides protection from any kind of discrimination based on sex in institutions that receive federal funding, such as UNO. The official UNO Policy on Prohibiting Power Based Violence and Sexual Misconduct, [AP-OP-28.4](#).

The law mandates the following:

- Equal access for students, regardless of sex, in all areas of student life.
- Protections from power-based violence and sexual harassment.
- Protections for students who are pregnant and/or parenting from discrimination.
- Students who are victims and survivors of sexual harassment, stalking, assault, and/or domestic violence may make official reports under Title IX.
- **Students do not have to file a Title IX complaint/report to receive help.**

More on Title IX can be found at [this link. https://www.uno.edu/titleix/students](https://www.uno.edu/titleix/students)

Learning Materials

Heather Darcy Bhandari and Johnathan Melber. *ART/WORK*. New York: Free Press, 2009. 978-1-4165-7233-6

You are not required to buy this book. There are two editions of it available, though, and you may find it useful as you progress in your professional career.

We will also utilize a variety of other learning materials including, but not limited to, attendance, participation, discussion, listening, responding, computers, images, texts, and writing skills.

Health and Safety

The UNO Department of Fine Arts promotes the safe use of our spaces.

No creatures or children will be allowed in the classroom during class time. They create a liability issue for faculty and the department. **Please review the document regarding service and support animals available to you on Canvas.**

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. **Do not leave food trash in the classroom.**

Students should wash their hands with soap and water in the classroom before consuming any food products.

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.

Please make every effort to secure your stuff. We operate on a trust system in the classroom. Your supplies may be stored in your cart, but these carts are shared among different classes that use the room. There are lockers in the hallway by the student bathrooms available to you- please mark one with your name and the semester and provide your own lock.

Accreditation

The UNO Department of Fine Arts is accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials in art fields. If you are a studio or art history major, then your UNO degree is awarded upon graduation with affirmation that we have met the requirements of national accreditation in the visual arts.

Participation

The University of New Orleans, Fall 2025, Senior Project, Rodriguez

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of classroom experience. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Grading participation is a nebulous and difficult task. Some students prefer to quietly listen; some students are very vocal during class discussions and in online forums. If you are doing the work for the class, I believe you are participating.

Participation includes attendance, responses in discussion, timely submission of assignments, and communication with me about questions, needs, and concerns.

University Policy on Attendance

The University's policy on traditional attendance is stated on the UNO website and in the catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make-up of any missed work.

The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a university-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

Kathy's Policy on Attendance

I understand that extreme circumstances may prevent attendance and timeliness.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class (e.g., the bus). Please note the class starting time and plan it into your schedule.

Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Workday will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in

class in terms of scheduling. Students who regularly arrive late may disrupt the learning, focus, and attention of their peers and their instructor. In other words, please get here on time. It's important.

If you are amid an emergency or are sick, **PLEASE DO NOT COME TO CLASS**. Please do communicate with me via email. It's important to prioritize self-care.

Come to class on time each class period with all supplies ready to work. College is a process of learning material as well as professional development. Your preparedness for participation reflects on your work ethic and diligence as a student, a future employee, an applicant to a different program, and a person who might ask me for a letter of recommendation in the future.

Historically, in 20 consecutive years of teaching, I have witnessed that students who regularly come to class on time and work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues related to the work. Both your peers and I learn from you. None of us have had your experiences in your lifetime, and your ability to share knowledge is intrinsic to the development of this course.

Grading

Attendance, participation, quality of projects, timeliness of assignments, and being actively present all inform grading for the class.

Attendance – 40%, 40 points

Attend all class periods (14/14) (40%)

Schema –

Attend 13-14/14 classes A (40 points)

Attend 11-12/14 classes B (30 points)

Attend 9-10/14 classes C (20 points)

Attend 7-8/14 classes D (10 points)

Attend 0-6/14 classes F (0 points)

Any emergency or unforeseen situations and/or necessary accommodations regarding absences must be communicated with me via email.

Participation – 40%, 40 points

Collaboration in class with peers- 10 points

Active collaboration with members of committees-10 points

Participation in exhibition design-10 points

Participation in install- 10 points

Written Assignments – 20%, 20 points

Proposal- 10 points

Artist Statement- 10 points

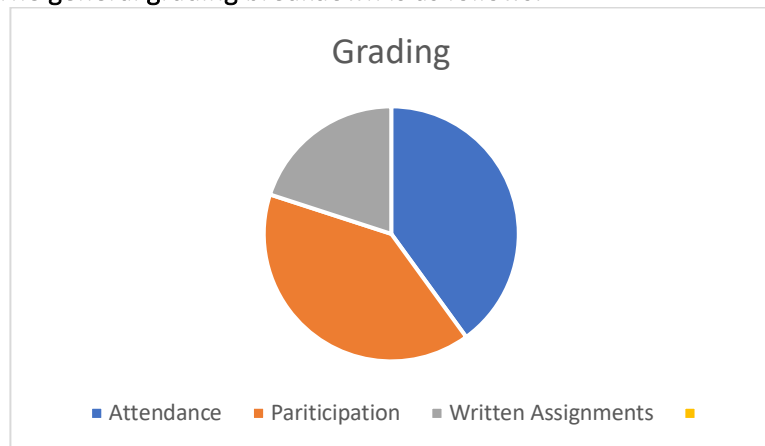
Assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. Use of knowledge gained in class aids your understanding and ability to complete the assignment. An assignment is “on time” when it is turned by the time at which it is due, according to the syllabus. It is “complete” when it shows full consideration of evaluation criteria. Assignments that are not submitted “on time” are considered “late.”

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or by appointment within the week of the due date of the assignment in

case of an emergency. I.e., I only accept late work if the student has communicated with me within reasonable parameters.

AI is not an acceptable form in which to submit your assignment. If you are using AI to help you frame your thoughts, then being transparent about using it is a must. Students who do not state their use of AI in submissions shall not receive credit for the assignment.

The general grading breakdown is as follows:



Final Grading is based on a 100-point scale applied in full at the end of the semester. Students have access to point progress throughout the semester in their grade books on Canvas.

- A 89.5-100 points (89.5-100%)
- B 79.5-89.4 points (79.5-89.4%)
- C 69.5-79.4points (69.5-79.4%)
- D 59.5-69.4 points – (59.5-69.4%)
- F 0-59.4 points (0-59.4%)

Rubrics

Criteria – Participation	Full Credit	Partial Credit	No Credit
Collaboration in Class	Collaborates in discussions in class, gives articulate and constructive feedback to peers on assignment	Gives some feedback to peers, feedback is unrelated to course assignments and/or unqualified	Does not collaborate with peers in class
Collaboration in Committees	Consistently collaborates/communicates with peers on committee work in and out of class time	Intermittently collaborates/communicates with peers on committee work in and out of class time	Does not collaborate/communicate with peers on committee work in and out of class time
Exhibition Design	Brings work for install on time, participates in overall exhibition design, participates in development of a statement and title for the show, offers insightful and constructive feedback	Some participation in exhibition design	Drops off work late, completely clocks out of design conversation
Exhibition Install	Demonstrates safe and intelligent use of power tools, hand tools, hanging devices, wall care	Demonstrates some knowledge of tools used for installation	No part in exhibition installation

Criteria – Attendance	Full Credit	Partial Credit	No Credit
Timeliness	Arrives on time for 13-14 of 14 classes	Arrives on time for 7-12 classes	Regularly arrives late
Communication	Provides written communication via email of any unforeseen/emergency absences	Provides some written communication of unforeseen/emergency absences	Does not communicate
Physical Presence	Present for 13-14 classes	Present for 7-12 classes	Present for 0-6 classes
Awake and Aware	Awake and aware for all classes	Awake and aware for most classes	Is not awake and aware

Criteria – Written Assignments	Full Credit	Partial Credit	No Credit
Spelling/Grammar	0 grammar and spelling errors, coherent language	1-3 G/S or incoherent language	More than three G/S or Incoherent language
Format	Student follows all format protocols	Student partially followed format guidelines	Student did not follow format guidelines
Content	Written assignment components clearly and explicitly relate to assignment objectives	Some relation to context of assignment	Irrelevant to context of assignment
Thoroughness	Student addresses all components of the assignment	Student addresses some of the assignment	Student addresses 0-25% of the assignment

Other Policies

Netiquette

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I communicate with you via your UNO email address; any correspondence will go to that mailbox. Please ensure that you can access your UNO email inbox. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon – an envelope – at the top left of the page. Follow instructions on the following page.

Students should email their professors in a professional way. Emails are not a text message to your peers or your instructor. They are official records of communication and reflect on your professionalism. Please always include your name, the class you're taking, specific questions, and a closing. Please also proofread before you hit "Send."

Here's an example of a way to email me:

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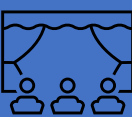
The Student Code of Conduct includes information about Academic Integrity, which may be found by following this link: <https://www.uno.edu/media/17427>



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Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

WEEK	GOALS	MATERIALS	WHY	RELATED ASSIGNMENTS	IMPORTANT ACADEMIC DATES
1 – 8/19 	Check In. Read course information document. Ice breaker. Discuss student questions	Your body and mind	To “take the temperature” of the class, discuss the course, learn about each other, discuss proposals	Ice Breaker Meet with Capstone Advisor (FA 4998). Obtain approval for projected body of work. Click on the “Syllabus” link on Canvas by 8/22 to verify attendance	M 8/18: First day of class, \$50 fee for schedule changes, late registration- \$150 fee Th 8/21: Last day of schedule adjustment F 8/22: Last day to drop with 75% refund
2 – 8/26 	Reports from Faculty and Students	Completed “proposal” form	Let’s get started early. Let’s get to work.	Review proposals	F 8/29: Last day to drop with 50% refund
3 – 9/2 	Define Professional Art Practices	Materials obtained from one professional art gallery	To begin a discussion of the theme of the exhibition and materials that are wanted to publicize it	Discussion of materials, creating a thematic exhibition; writing a statement for the exhibition	M 9/1: Labor Day Holiday F 9/5: 14 th day enrollment due Sat 9/6: Automatic “W” for dropping courses
4 – 9/9 	Committee Formation	-Social Media -Internal Communications -External Communications -Web design -Set up communication platform (Discord, etc.)	Discuss how to address different populations to promote the exhibition; come up with an image idea	Writing/drafting email communications, image for exhibition, typography, brainstorming	
5 – 9/16 	Artist Statement Workshop 1	Discuss components of the artist statement	WTF do I need an artist statement? Let’s talk about why and why not. Pros and cons	Draft template for AS	
6 – 9/23 	Artist Statement Workshop 2	Review ½ of class statements	Revision, edits	Revising AS	

7 – 9/30 	Artist Statement Workshop 3	Review 2 nd ½ of class statements	Revision, edits	Revising AS	W 10/1: Deadline to apply for Fall 2025 graduation
8 – 10/7 	Reflections – Show Statement Committees for the opening	Write exhibition statement Follow up on curation for exhibition	Reflect, revise, ruminate, create	Writing/ revising exhibition statement	
9 – 10/14] 	NO CLASS FALL BREAK 1	Remember all we have learned	Self-care	Rest	M 10/13-T 10/14: Fall Break 1 W 10/15: Midterm grades due at 9 a.m.
10 – 10/21 	Professional Presentation – hard copies	What are ways to show our work? practices for self-promotion, at different levels?	Discuss ways to create a singular, professional presence in a world with wildly, exponentially increasing numbers of makers	Flyer and postcard design Printing preferences	
11 – 10/28 	Finalizing Web presence	Web Design Social Media Committee	Make the show publicly visible with professional artistic presence	Launch web presence, connect to social media accounts	
12 – 11/4 	Finalizing Verbal communications Delegating responsibilities for the opening	Internal Communications External Communications Refreshment committee?	Write email invite for show, create calendar design	Send internal and external communications with calendar invite	M 11/3: Registration opens for Spring 2026
13 – 11/11 	Finalizing the show	-Vinyl Design -Schedule design and install -Distribute flyers/postcards	Get our ducks in a row	Get our shit together	
14 – 11/18 	Senior Project Exhibition opening	OPENING: 5-8 P.M., Tuesday, 11/8	Make it happen	Enjoy the results of your labor	T 11/18 – Opening, Senior Project, 508 p.m., Fine Arts Gallery, UNO Fine Arts Building

15 – 11/25 	Documenting the show	This class is the day before Fall Break 2.	I will take pics of the show during class time.	Meet me in the gallery if you want some documentation intel.	W 11/26- F 11/28 – Fall Break 2
16 – 12/2 	LAST DAY OF CLASS: REFLECTIONS	What are the pros and cons/realities and fantasies about working past your undergrad education?	Reflect, revise, ruminate, create		W 12/3: Last day of classes Th 12/4: Emergency Closure Make up Day F 12/5-Th 12/11: Final Exams T 12/16: Final Grades Due, 12 noon F 12/19: Official Conferral Day



Academic Calendar

For important dates, please use the [UNO academic calendar](#).

Withdrawal Policy

Students are responsible for initiating action to resign from the University (withdraw from all courses) or from a course on or before dates indicated in the current Important Dates calendar. Students who fail to resign by the published final date for such action will be retained on the class rolls even though they may be absent for the remainder of the semester and be graded as if they were in attendance. Failure to attend classes does not constitute a resignation. Check the dates and charges associated on the [Registrar's website](#).

Incomplete Policy

A grade of I is assigned when, due to extenuating circumstances beyond their control, students engaged in passing course work are unable to complete class assignments within the time frame of the course's session. Before agreeing to the use of an incomplete grade in any course, an Incomplete Grade Agreement Form must be completed. Details regarding deadlines for completing the I grade, when the incomplete converts to a grade of F, and a link to the form are on the [Academic Affairs](#) website.

Repeat Policy

When a student is permitted to repeat a course for credit, the last grade earned shall be the one which determines course acceptability for degree credit. A student who has earned a C or better in a course may not repeat that course unless, (1) the catalog description indicates that the course may be repeated for credit, or (2) the student's Dean gives prior approval for documented extenuating circumstances.

Academic Misconduct Policy

Information about academic conduct is in [UNO's Code of Conduct](#).

Graduate Policies

Graduate policies often vary from undergraduate policies. To view the applicable policies for graduate students, see the [Graduate Student Handbook](#).

Safety Awareness Facts and Education

Title IX makes it clear that violence and harassment based on sex and gender is a Civil Rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find [the appropriate Title IX resources here](#).

UNO Counseling Services and UNO Cares

UNO offers care and support for students in any type of distress. [Counseling Services](#) assist students in addressing mental health concerns through assessment, short-term counseling, and career testing and counseling. First-year students often have unique concerns, and UNO Cares is designed to address those students' needs. Contact [UNO Cares](#).

Emergency Procedures

Sign up for emergency notifications via text and/or email at [E2Campus Notification](#). All emergency and safety procedures are explained at the [Emergency Health and Safety Office](#).

Affirmative Action and Equal Opportunity

UNO is an equal opportunity employer. The Human Resource Management department has more information on UNO's compliance with federal and state regulations regarding EEOC in its [Policies and Resources website](#).

The University of New Orleans

Fall 2025 (8/18/25-12/11/25)

FA 4998 – Art Research Capstone, sec R002, 3 cr.
Independent Mentored Research

Assistant Professor Kathy Rodriguez

Email: klrodri2@uno.edu

Office: FA 104 or LIB 201

Office hours are by appointment only

Below: Kathy Rodriguez (R), Artist Talk, Studio
Waveland, MS, 2025

Glass Slippers (spiral), 2025, mixed media
installation



“At the end of the day, we can endure much more than we think we can.”

Frida Kahlo, *Self Portrait in a Velvet Dress*, 1926

<https://www.fridakahlo.org/self-portrait-in-a-velvet-dress.jsp>



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 educations, 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 is 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.

COURSE DESCRIPTION	STUDENT LEARNING OBJECTIVES
<p>Prerequisite: Students must complete one of the following classes (4451, 4551, 4651, 4751 or 4851) before enrolling in Capstone.</p> <p>Students must concurrently enroll in FA 4599 Senior Project</p> <p>Capstone is the culmination of fifteen hours in your studio area of concentration. At the end of the semester, you 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.</p>	<p>Upon completion of the course, the student will be able to:</p> <ul style="list-style-type: none">- 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

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 your studio area of concentration. At the end of the semester, you 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. The work should be well thought out and approved by your faculty advisor before you proceed. It is advisable to avoid attempting any process that you are not familiar with when you start your project but rather use the time to refine your 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 and may establish a meeting schedule together.

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

Instructor Statement

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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!

Classroom Environment

Open-mindedness and **transparency** are key elements in forming the atmosphere and energy of this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 this classroom is a place where I want you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect. Constructive feedback and questions are far more useful than destructive language. I facilitate and maintain a constructive, courteous environment in the classroom. 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. This class introduces thought-provoking material. Art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course. We treat each other with courtesy and respect.

Sometimes people are afraid of sounding a particular way or not understanding something well enough. I hope to alleviate this anxiety in the classroom. All our opinions and questions are valid, and thus open to the critical inquiry that arts education fosters. Ask questions. We will all do our best to provide answers.

Empowering AI Literacy Microcredential and AI Policies

All students should have access to a course in Canvas called “Empowering AI Literacy.” I strongly encourage all students to become fully credentialed in AI use, including its ethics, applications, and possibilities.

Since transparency is a key element in this course, assignments that are modified with AI must identify the AI software used to create or edit them. The ethical and illegal implications of using AI as your own work involve consequences related to stealing and plagiarism in this course. Please review the Student Code of Conduct online regarding the processes related to documenting plagiarism on your student record.

To summarize- write in your own words. My experiments in AI with my classes have proven to me that your own words more accurately and comprehensively complete course assignments. AI can’t measure up to you.



Installation view, “Hilma af Klint: The Secret Paintings” at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

Student Accommodations

The University of New Orleans Office of Disability Services is recognized as the University authority on accommodations for students with disabilities.

University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. However, it is the responsibility of students to seek available assistance at the University and to make their needs known. Ideally, this documentation occurs at the beginning of the semester, but I make accommodations for students whose accommodation needs arise throughout the time we work together.

The Office of Disability Services home page is available on the web at <https://www.uno.edu/disability-services>

Title IX for Students

Title IX is a federal law that protects people in the United States participating in any education program or activity that is funded by federal money. It specifically provides protection from any kind of discrimination based on sex in

institutions that receive federal funding, such as UNO. The official UNO Policy on Prohibiting Power Based Violence and Sexual Misconduct, [AP-OP-28.4](#).

The law mandates the following:

- Equal access for students, regardless of sex, in all areas of student life.
- Protections from power-based violence and sexual harassment.
- Protections for students who are pregnant and/or parenting from discrimination.
- Students who are victims and survivors of sexual harassment, stalking, assault, and/or domestic violence may make official reports under Title IX.
- **Students do not have to file a Title IX complaint/report to receive help.**

More on Title IX can be found at [this link. https://www.uno.edu/titleix/students](https://www.uno.edu/titleix/students)

Learning Materials

Heather Darcy Bhandari and Johnathan Melber. *ART/WORK*. New York: Free Press, 2009. 978-1-4165-7233-6

You are not required to buy this book. There are two editions of it available, though, and you may find it useful as you progress in your professional career.

We will also utilize a variety of other learning materials including, but not limited to, attendance, participation, discussion, listening, responding, computers, images, texts, and writing skills.

Health and Safety

The UNO Department of Fine Arts promotes the safe use of our spaces.

No creatures or children will be allowed in the classroom during class time. They create a liability issue for faculty and the department. **Please review the document regarding service and support animals available to you on Canvas.**

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. **Do not leave food trash in the classroom.**

Students should wash their hands with soap and water in the classroom before consuming any food products.

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.

Please make every effort to secure your stuff. We operate on a trust system in the classroom. Your supplies may be stored in your cart, but these carts are shared among different classes that use the room. There are lockers in the hallway by the student bathrooms available to you- please mark one with your name and the semester and provide your own lock.

Accreditation

The UNO Department of Fine Arts is accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials in art fields. If you are a studio or art history major, then your UNO degree is awarded upon graduation with affirmation that we have met the requirements of national accreditation in the visual arts.

Participation

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of classroom experience. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Grading participation is a nebulous and difficult task. Some students prefer to quietly listen; some students are very vocal during class discussions and in online forums. If you are doing the work for the class, I believe you are participating.

Participation includes attendance, responses in discussion, timely submission of assignments, and communication with me about questions, needs, and concerns.

University Policy on Attendance

The University's policy on traditional attendance is stated on the UNO website and in the catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make-up of any missed work.

The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a university-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

Kathy's Policy on Attendance

I understand that extreme circumstances may prevent attendance and timeliness.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class (e.g., the bus). Please note the class starting time and plan it into your schedule.

Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Workday will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in

class in terms of scheduling. Students who regularly arrive late may disrupt the learning, focus, and attention of their peers and their instructor. In other words, please get here on time. It's important.

If you are amid an emergency or are sick, **PLEASE DO NOT COME TO CLASS**. Please do communicate with me via email. It's important to prioritize self-care.

Come to class on time each class period with all supplies ready to work. College is a process of learning material as well as professional development. Your preparedness for participation reflects on your work ethic and diligence as a student, a future employee, an applicant to a different program, and a person who might ask me for a letter of recommendation in the future.

Historically, in 20 consecutive years of teaching, I have witnessed that students who regularly come to class on time and work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues related to the work. Both your peers and I learn from you. None of us have had your experiences in your lifetime, and your ability to share knowledge is intrinsic to the development of this course.

Grading

Attendance, participation, quality of projects, timeliness of assignments, and being actively present all inform grading for the class.

The grading for this course is based on a series of letter grades:

A: The student has been actively working to produce technically and conceptually superior work. There is active interaction with the instructor. Writing is grammatically correct and clear with correct spelling and strong identifiable references. The work shows a vested interest in individual research and process.

B: The student has been actively working to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with the instructor. Writing is strong, with strong identifiable references and correct spelling and grammar.

C: The student has been working and is producing an adequate amount of work. There is some effort to communicate with the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

D: The student does not complete enough work for the time given in the semester.

F: The student shows no effort or interest in the course.

Assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. Use of knowledge gained in class aids your understanding and ability to complete the assignment. An assignment is "on time" when it is turned by the time at which it is due, according to the syllabus. It is "complete" when it shows full consideration of evaluation criteria. Assignments that are not submitted "on time" are considered "late."

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or by appointment within the week of the due date of the assignment in case of an emergency. **I.e., I only accept late work if the student has communicated with me within reasonable parameters.**

AI is not an acceptable form in which to submit your assignment. If you are using AI to help you frame your thoughts, then being transparent about using it is a must. Students who do not state their use of AI in submissions shall not receive credit for the assignment.

Other Policies

Netiquette

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The University of New Orleans

FA 6204 sec I001 – Graduate Painting

Assistant Professor Kathy Rodriguez (klrodri2@uno.edu)

Class Meeting Times and Location: TBA

Office Hours: By Appointment

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Course Description

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 ultimate 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 Objectives

- Graduate students will develop painting 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.
- Another important aspect of this course is research. 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.

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 in regards to 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
- Explore social, political, generational, and mass cultural events and/or phenomena that influence their approach
- Explore issues of identity, biography, and personal narrative and how those ideas enter their work

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

Grading Breakdown

Grading:

Critique Participation: 20%

Discussion Participation: 20%

In-person studio visits: 20%

Studio Production: 40%

Grading: A 90-100

B 80-89

C 70-79

D 60-69

F 59-0

Grading is based on the following descriptions related to letter grades.

A: The student has been actively working to produce a technically and conceptually superior body of work. There is active interaction with the instructor. Writing is grammatically correct and clear with correct spelling and strong identifiable references. The work shows a vested interest in individual research and the process of using specific media.

B: The student has been actively working to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with the instructor. Writing is strong, with strong identifiable references and correct spelling and grammar.

C: The student has been working and is producing an adequate amount of work. There is some effort to communicate with the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

D: The student does not complete a sufficient amount of work for the time given in the semester.

F: The student shows no effort or interest in the course.

Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Dalí, Salvador. *50 Secrets of Magic Craftsmanship*. Dover Publications, 1992. **ISBN-13:** 978-0486271323

Della Monica, Lauren P. *Bodies of Work: Contemporary Figurative Painting*. Atglen, PA: Schiffer Publishing, 2016. **ISBN-13:** 978-0764349829

Elkins, James. *What Painting Is*. London: Routledge, 2000. **ISBN-13:** 978-0415926621

Hudson, Suzanne. *World of Art: Contemporary Painting*. London: Thames&Hudson, 2021. ISBN 978-0-500-29463-5
McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. **ISBN-13:** 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043

Seligman, Patricia. *Painting Murals: Images, Ideas, and Techniques*. Cincinnati: North Light Books, 1988. **ISBN-10:** 0891342656

Stiles, Kristine, and Peter Selz. *Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writings*, 2nd ed. Los Angeles: University of California Press, 2012. **ISBN-13:** 978-0-520-25374-2

Vitamin P3. New York: Phaidon, 2016. **ISBN-13:** 978-0714871455



Academic Calendar

For important dates, please use the [UNO academic calendar](#).

Withdrawal Policy

Students are responsible for initiating action to resign from the University (withdraw from all courses) or from a course on or before dates indicated in the current Important Dates calendar. Students who fail to resign by the published final date for such action will be retained on the class rolls even though they may be absent for the remainder of the semester and be graded as if they were in attendance. Failure to attend classes does not constitute a resignation. Check the dates and charges associated on the [Registrar's website](#).

Incomplete Policy

A grade of I is assigned when, due to extenuating circumstances beyond their control, students engaged in passing course work are unable to complete class assignments within the time frame of the course's session. Before agreeing to the use of an incomplete grade in any course, an Incomplete Grade Agreement Form must be completed. Details regarding deadlines for completing the I grade, when the incomplete converts to a grade of F, and a link to the form are on the [Academic Affairs](#) website.

Repeat Policy

When a student is permitted to repeat a course for credit, the last grade earned shall be the one which determines course acceptability for degree credit. A student who has earned a C or better in a course may not repeat that course unless, (1) the catalog description indicates that the course may be repeated for credit, or (2) the student's Dean gives prior approval for documented extenuating circumstances.

Academic Misconduct Policy

Information about academic conduct is in [UNO's Code of Conduct](#).

Graduate Policies

Graduate policies often vary from undergraduate policies. To view the applicable policies for graduate students, see the [Graduate Student Handbook](#).

Safety Awareness Facts and Education

Title IX makes it clear that violence and harassment based on sex and gender is a Civil Rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find [the appropriate Title IX resources here](#).

UNO Counseling Services and UNO Cares

UNO offers care and support for students in any type of distress. [Counseling Services](#) assist students in addressing mental health concerns through assessment, short-term counseling, and career testing and counseling. First-year students often have unique concerns, and UNO Cares is designed to address those students' needs. Contact [UNO Cares](#).

Emergency Procedures

Sign up for emergency notifications via text and/or email at [E2Campus Notification](#). All emergency and safety procedures are explained at the [Emergency Health and Safety Office](#).

Affirmative Action and Equal Opportunity

UNO is an equal opportunity employer. The Human Resource Management department has more information on UNO's compliance with federal and state regulations regarding EEOC in its [Policies and Resources website](#).

The University of New Orleans
 Fall 2025 (8/18/25-12/11/25)
 FA 6999 – Professional Development
 sec P001, 3 cr.
 F, 1-2:50 p.m., FA 115

Assistant Professor Kathy Rodriguez
 Email: klrodri2@uno.edu
 Office: FA 104 or LIB 201
 Office hours are by appointment only

Below: Kathy Rodriguez (R), Artist Talk, Studio
 Waveland, MS, 2025
Glass Slippers (spiral), 2025, mixed media
 installation



“At the end of the day, we can endure much more than we think we can.”

Frida Kahlo, *Self Portrait in a Velvet Dress*, 1926

<https://www.fridakahlo.org/self-portrait-in-a-velvet-dress.jsp>



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 educations, 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 is 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.

COURSE DESCRIPTION ON WORKDAY	STUDENT LEARNING OBJECTIVES
This seminar class will focus on research and writing concepts, as well as provide professional development opportunities for students in the area of 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.	By the end of this course, students will <ul style="list-style-type: none"> • 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

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. Offered Fall. 3 credits.

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.

Instructor Statement

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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!

Classroom Environment

Open-mindedness and **transparency** are key elements in forming the atmosphere and energy of this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 this classroom is a place where I want you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect. Constructive feedback and questions are far more useful than destructive language. I facilitate and maintain a constructive, courteous environment in the classroom. 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. This class introduces thought-provoking material. Art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course. We treat each other with courtesy and respect.

Sometimes people are afraid of sounding a particular way or not understanding something well enough. I hope to alleviate this anxiety in the classroom. All our opinions and questions are valid, and thus open to the critical inquiry that arts education fosters. Ask questions. We will all do our best to provide answers.

Empowering AI Literacy Microcredential and AI Policies

All students should have access to a course in Canvas called "Empowering AI Literacy." I strongly encourage all students to become fully credentialed in AI use, including its ethics, applications, and possibilities.

Since transparency is a key element in this course, assignments that are modified with AI must identify the AI software used to create or edit them. The ethical and illegal implications of using AI as your own work involve consequences related to stealing and plagiarism in this course. Please review the Student Code of Conduct online regarding the processes related to documenting plagiarism on your student record.

To summarize- write in your own words. My experiments in AI with my classes have proven to me that your own words more accurately and comprehensively complete course assignments. AI can't measure up to you.



Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

Student Accommodations

The University of New Orleans Office of Disability Services is recognized as the University authority on accommodations for students with disabilities.

University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. However, it is the responsibility of students to seek available assistance at the University and to make their needs known. Ideally, this documentation occurs at the beginning of the semester, but I make accommodations for students whose accommodation needs arise throughout the time we work together.

The Office of Disability Services home page is available on the web at <https://www.uno.edu/disability-services>

Title IX for Students

Title IX is a federal law that protects people in the United States participating in any education program or activity that is funded by federal money. It specifically provides protection from any kind of discrimination based on sex in institutions that receive federal funding, such as UNO. The official UNO Policy on Prohibiting Power Based Violence and Sexual Misconduct, [AP-OP-28.4](#).

The law mandates the following:

- Equal access for students, regardless of sex, in all areas of student life.
- Protections from power-based violence and sexual harassment.
- Protections for students who are pregnant and/or parenting from discrimination.
- Students who are victims and survivors of sexual harassment, stalking, assault, and/or domestic violence may make official reports under Title IX.
- **Students do not have to file a Title IX complaint/report to receive help.**

More on Title IX can be found at [this link. https://www.uno.edu/titleix/students](https://www.uno.edu/titleix/students)

Learning Materials

Our discussions in class are the major source of learning, empowerment, and experience. Please come to class to participate in the discussions each week.

These texts are not required for purchase but have been found to be helpful in this course.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, Image Continuum Press, 2001. ISBN-13: 978-0961454739

Buster, Kendall, and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN-13: 978-0205708116

Madoff, Steven Henry. *Art School (Propositions for the 21st Century)*, 1st ed. Cambridge: MIT Press, 2009. ISBN-13: 978-0262134934

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. ISBN-13: 978-1581152043

Rudd, Natalie. *Contemporary Art*. New York: Thames & Hudson, 2023. ISBN-13 : 978-0500296707

Ruiz, Don Miguel. *Los Cuatro Acuerdos (The Four Agreements)*. San Rafael, CA: Amber-Allen, 1997. ISBN 978-1-934408-01-8. <https://media.cmsmax.com/6j0m187z6e9h2yqesif6w/the-four-agreements-by-don-miguel-ruiz.pdf>

Health and Safety

The UNO Department of Fine Arts promotes the safe use of our spaces.

No creatures or children will be allowed in the classroom during class time. They create a liability issue for faculty and the department. **Please review the document regarding service and support animals available to you on Canvas.**

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. **Do not leave food trash in the classroom.**

Students should wash their hands with soap and water in the classroom before consuming any food products.

Accreditation

The UNO Department of Fine Arts is accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials in art fields. Your UNO degree is awarded upon graduation with affirmation that we have met the requirements of national accreditation in the visual arts.

Participation

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of classroom experience. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Grading participation is a nebulous and difficult task. Some students prefer to quietly listen; some students are very vocal during class discussions and in online forums. If you are doing the work for the class, I believe you are participating.

Participation includes attendance, timely submission of assignments, and communication with me about questions, needs, and concerns.

University Policy on Attendance

The University's policy on traditional attendance is stated on the UNO website and in the catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make-up of any missed work.

The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a university-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

Kathy's Policy on Attendance

I understand that extreme circumstances may prevent attendance and timeliness.

The University of New Orleans, Fall 2025, Professional Development, Rodriguez

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class (e.g., the bus). Please note the class starting time and plan it into your schedule.

Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Workday will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class in terms of scheduling. Students who regularly arrive late may disrupt the learning, focus, and attention of their peers and their instructor. In other words, please get here on time. It's important.

If you are amid an emergency or you are sick, **PLEASE DO NOT COME TO CLASS**. Please do communicate with me via email. It's important to prioritize self-care.

Come to class on time each class period with all materials and ready to work. College is a process of learning material as well as professional development. Your preparedness for participation reflects on your work ethic and diligence as a student, a future employee, an applicant to a different program, and a person who might ask me for a letter of recommendation in the future.

Historically, in 20 consecutive years of teaching, I have witnessed that students who regularly come to class on time and work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues related to the work. Both your peers and I learn from you. None of us have had your experiences in your lifetime, and your ability to share knowledge is intrinsic to the development of this course.

Grading

Attendance, participation, quality of projects, timeliness of assignments, and being actively present all inform grading for the class.

The grading for this course is based on a series of letter grades:

A: The student has been actively working to produce technically and conceptually superior work. There is active interaction with the instructor. Writing is grammatically correct and clear with correct spelling and strong identifiable references. The work shows a vested interest in individual research and process.

B: The student has been actively working to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with the instructor. Writing is strong, with strong identifiable references and correct spelling and grammar.

C: The student has been working and is producing an adequate amount of work. There is some effort to communicate with the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

D: The student does not complete enough work for the time given in the semester.

F: The student shows no effort or interest in the course.

Assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. Use of knowledge gained in class aids your understanding and ability to complete the assignment. An assignment is "on time" when it is turned by the time at which it is due, according to the syllabus. It is "complete" when it shows full consideration of evaluation criteria. Assignments that are not submitted "on time" are considered "late."

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or by appointment within the week of the due date of the assignment in case of an emergency situation. I.e., I only accept late work if the student has communicated with me within reasonable parameters.

AI is not an acceptable form in which to submit your assignment. If you are using AI to help you frame your thoughts, then being transparent about using it is a must. Students who do not state their use of AI in submissions shall not receive credit for the assignment.

The general grading breakdown is as follows:

Attendance 20%

1. Attends every class 10%
2. Communicates with instructor in case of absence or tardy 10%

Participation 20%

1. Prepared for course materials 10%
2. Participates in discussions 10%

Course Syllabus and Requirements 10%

Teaching Philosophy 10%

Cover Letter 10%

Presentation of Materials 10%

Self-Reflections (2 @10% each) 20%

Rubrics			
Criteria	Full Credit	Partial Credit	No Credit
Attendance	Attends all class periods	1-3 Absences without communication with instructor	More than three absences
Participation	Consistently provides materials for discussion	Is not prepared with materials for discussion	Never has materials for discussion
Self-Reflections	Exceptional and thorough address of the self reflection prompt at midterm and final	Response is brief, unclear, does not fully respond to the prompts	Does not respond to the prompts
Teaching Philosophy	Writing clearly communicates personal beliefs about the individual's teaching methods and ideas	Writing somewhat explains philosophy	Writing is unclear, uncommunicative
Course Syllabus	Syllabus contains times and dates for the course, is fully annotated with the academic calendar, is clear and direct	Syllabus contains some information relevant to the class	Does not turn in syllabus or syllabus is incomplete
Course Requirements	Course Requirements document contains all mandatory information, encouraged information, and explanations	Course Requirements document contains mandatory information and some explanation/encouraged information	Does not turn in course requirements or does not have complete mandatory information

Cover Letter	Cover Letter contains all required information and format	Cover letter includes some required information or needs format improvement	No cover letter
Presentation of Materials	Presentation is articulate, thorough, clearly explains the project	Presentation is brief, incoherent, or does not explain project	No presentation or does not explain the project

Other Policies

Netiquette

Please review guidelines for etiquette on the internet at <http://www.albion.com/netiquette/corerules.html>

Netiquette is important in any class with an online component. It basically means that we treat each other as we would face-to-face, with respect for each other's opinions and experiences. Any conversation, discussion, and interaction among students in the Canvas classroom, Zoom, or via email is governed by the Student Code of Conduct and the rules of Netiquette.

Email

I communicate with you via your UNO email address; any correspondence will go to that mailbox. Please ensure that you can access your UNO email inbox. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon – an envelope – at the top left of the page. Follow instructions on the following page.

Students should email their professors in a professional way. Emails are not a text message to your peers or your instructor. They are official records of communication and reflect on your professionalism. Please always include your name, the class you're taking, specific questions, and a closing. Please also proofread before you hit "Send."

Here's an example of a way to email me:

Hi Kathy,

This is Marla from our Art Appreciation class that meets on MW at 11 a.m. I am going to be absent on Monday, and I wanted to ask if you could meet with me to go over the Self Reflection midterm prompt. Could we please set up an appointment, or meet before or after class on Wednesday?

Thanks,

Marla

Canvas

All course learning materials can be accessed on Canvas.

Any messages sent through Canvas should additionally go to your UNO email inbox. Check this daily for "Recent Canvas Notifications."

Students can find links to multiple resources about Canvas and other apps by going to <https://www.uno.edu/dock>

Student Conduct and Academic Integrity

The direct link to the Student Handbook is <https://www.uno.edu/student-affairs/handbook>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the University is held accountable to this standard, which is reflected in this code."

The Student Code of Conduct includes information about Academic Integrity, which may be found by following this link: <https://www.uno.edu/media/17427>

Academic honesty is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty.

Academic integrity is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I facilitate this atmosphere of academic honesty and integrity in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning.

Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

The University of New Orleans, Fall 2025 (8/18/25-12/11/25)
FA 6999 – Professional Development/Teaching Practicum, 3 cr.
F 1-2:50 p.m., FA 115

Syllabus

Please note this syllabus is subject to change.

Week 1.

F 8/22 **Introduction**- Ice breaker, discuss course documents and goals. Hopes and Fears

Assignment: Read *Art & Fear* for next class meeting (if you already read it, read it again:

https://artistryinaction.wordpress.com/wp-content/uploads/2016/03/david_bayles_ted_orland_art_and_fear.pdf)

Important Dates:

M 8/18: First day of class, \$50 fee for schedule changes, late registration- \$150 fee

Th 8/21: Last day of schedule adjustment

F 8/22: Last day to drop with 75% refund

Week 2.

F 8/29 **Document review** – Discuss *Art & Fear*. Bring syllabi for current courses you are teaching or are assisting within.

Important Dates:

F 8/29: Last day to drop with 50% refund

Week 3.

F 9/5 Check in: first weeks of class

Course Requirements Part I: University Level - Learning to find syllabus requirements and templates, learning materials

Important Dates:

M 9/1: Labor Day Holiday

F 9/5: 14th day enrollment due

Sat 9/6: Automatic “W” for dropping courses

Week 4.

F 9/12 **Course Requirements Part II: Attendance and Participation**- Discuss ways of creating/including attendance policies, participation policies

Week 5.

F 9/19 Check in: Almost Midterm

Course Requirements Part III: First Person POV- Discuss ways of creating/including statements about classroom environment, course overview and expectations, health and safety

Week 6.

F 9/26 **Teaching Philosophy**- Discuss how teaching philosophies give you and the students goals and ideas for the learning environment

DUE 9/30: Assignment: Submit cohesive and collated Course Requirements Documents (including Teaching Philosophy) in Canvas – provide a linked Word .docx and share for editing/commenting in the discussion forum

Week 7.

F 10/3 **Projects and Evaluation; Entering Grades on Canvas and Workday** – discuss projects from your own undergrad, courses you are teaching, courses in which you are assisting, and purposes. How do projects manifest – field trips, applied learning, service learning...?

Assignment: Read *The Four Agreements* (if you already did, read it again:

<https://media.cmsmax.com/6j0m187z6e9h2yqesif6w/the-four-agreements-by-don-miguel-ruiz.pdf>)

Important Dates:

W 10/1: Deadline to apply for Fall 2025 graduation

Week 8.

F 10/10 **Self Reflections 1** – Discuss *The Four Agreements*; discussion of progress and of Course Requirements docs from the class discussion forum (these were due on 9/30 for class review)

Week 9.

F 10/17 Midterm Critiques

Important Dates:

M 10/13-T 10/14: Fall Break 1

W 10/15: Midterm grades due at 9 a.m.

Week 10.

F 10/24 Check in: Halloween Plans

Critiques- What are different ways you have experienced critiques? What are effective/not effective? How do these play into grading?

DUE 10/28: Assignment: Submit written self-reflection via assignment link on Canvas (only to Kathy)

Week 11.

F 10/31 **Demonstrations** – what materials, time, space, energy do you need to create demonstrations for the class you will be teaching/are teaching? What is important for students to know how to do at the end of the demonstration?

Important Dates: Halloween

Week 12.

F 11/7 Check In: The Drive

The Syllabus – scheduling projects, University holidays and guidelines, meeting accreditation standards, workload for you and for students

Important Dates:

M 11/3: Registration opens for Spring 2026

Week 13.

F 11/14 **Presentations** – Demonstrate a project with a PowerPoint or an online tutorial (flipped classroom intent)

DUE 11/17: Assignment: Submit video or PowerPoint on Canvas in discussion forum for review

Week 14.

F 11/21 Check in: Holiday Hopes and Fears

Writing a Cover Letter – selling yourself in (not out)

Week 15.

F 11/28 – No Class

Important Dates:

W 11/26- F 11/28 – Fall Break 2

Week 16.

F 12/5 – Final Class Period – optional meeting

M 12/8 – Final Critiques

ASSIGNMENTS:

DUE 12/10: Complete Package: Integrated Cover Letter, Teaching Philosophy, Course Requirements, Syllabus, and Presentation on a Project

DUE 12/11: Self-Reflection 2 – via Canvas assignment submission link (only to Kathy)

Important Dates:

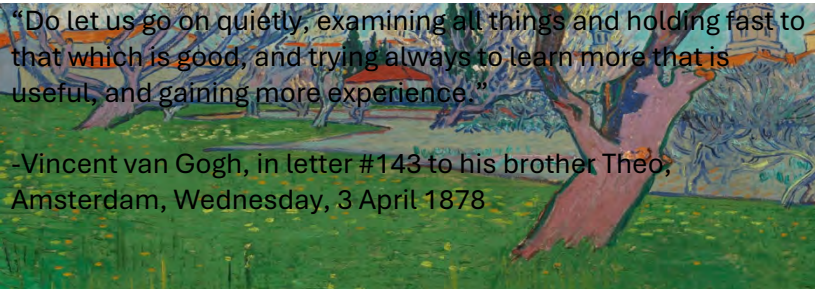

W 12/3: Last day of classes

Th 12/4: Emergency Closure Make up Day

F 12/5-Th 12/11: Final Exams

T 12/16: Final Grades Due, 12 noon

F 12/19: Official Conferral Day

<p>The University of New Orleans Summer 2025 Mini Session A (6/2/25-6/26/25) FA 1010 O001 - Art Appreciation Online Asynchronous, 3 cr.</p>	 <p>“Do let us go on quietly, examining all things and holding fast to that which is good, and trying always to learn more that is useful, and gaining more experience.”</p> <p>-Vincent van Gogh, in letter #143 to his brother Theo, Amsterdam, Wednesday, 3 April 1878</p>
Instructor Information	Teaching Philosophy
 <p>Assistant Professor Kathy Rodriguez Klrodri2@uno.edu Office Hours by appointment, FA 104 or Lib 201</p> <p>Available via email, by appointment, and in class</p>	<p>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 educations, not dictate their progress. I see my role as a facilitator of knowledge and a participant in students’ evolutions as practicing artists.</p> <p>I also view the educational experience is 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.</p> <p>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.</p>
Course Description	Learning Objectives
<p>From Workday: Enrollment Information: CART 1023 Introduction to Visual Arts / Arts Gen Ed Course</p> <p>“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.”</p>	<p>By the end of the course, students will be able to</p> <ul style="list-style-type: none"> • Learn and apply a visually literate vocabulary to art-viewing projects and practices • Describe artworks viewed in class and in person • Identify and analyze formal elements and principles of design and other formal qualities in visual artworks • Demonstrate understanding of interpretation of artworks • 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

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 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(?) image making to the present.

The course materials are delivered in pre-recorded video presentations, readings, and assignments available exclusively in our Canvas course.

Expectations

This online, asynchronous section of Art Appreciation delivers information for the course exclusively with 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

Participation

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of classroom experience. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Evaluating participation is a nebulous and difficult task. Some students prefer to quietly listen; some students are very vocal. If you are doing the work for the class and turning it in no later than the due date, I believe you are participating.

Participation includes attendance, responses in discussion, timely submission of assignments, and communication with me about questions, needs, and concerns.

Instructor Statement

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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 I am often awed by the journey even if I see the result in a different way than what I expected. I want us to share in these experiences with each other through our open conversation and dialogue.

Class Environment

Open-mindedness and **transparency** are key elements in forming the atmosphere and energy of this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 this classroom is a place where I want you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect. Constructive feedback and questions are far more useful than destructive language. I facilitate a constructive, courteous environment in the classroom. Disagreements of opinion and ideas are part of being human and do not necessitate antagonistic confrontation.

Art often tackles controversial or difficult ideas. This class introduces thought-provoking material. Art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course. We treat each other with courtesy and respect.

Sometimes people are afraid of sounding a particular way or not understanding something well enough. I hope to alleviate this anxiety in the classroom. All our opinions are valid, and thus open to the critical inquiry that arts education fosters. Ask questions. We will all do our best to provide answers.

Empowering AI Literacy Microcredential

All students should have access to a course in Canvas called "Empowering AI Literacy." I strongly encourage all students to become fully credentialed in AI use, including its ethics, applications, and possibilities.

Since transparency is a key element in this course, assignments that are modified with AI must identify the AI software used to create or edit them. The ethical and illegal implications of using AI as your own work involve consequences related to stealing and plagiarism in this course. Please review the Student Code of Conduct online regarding the processes related to documenting plagiarism on your student record.

To summarize- write in your own words. My experiments in AI with my classes have proven to me that your own words more accurately and comprehensively complete course assignments. AI can't measure up to you.

Student Accommodations

The University of New Orleans Office of Accessibility Services is recognized as the University authority on accommodations for students with disabilities.

University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. However, it is the responsibility of students to seek available assistance at the University and to make their needs known. Ideally, this documentation occurs at the beginning of the semester, but I make accommodations for students whose needs arise throughout the time we work together.

The Office of Accessibility Services home page is available on the web at <https://www.uno.edu/disability-services>

Textbook/Reading Materials

Required Reading – These articles will be available on Canvas:

Ragans, Rosalind. "Art Criticism and Aesthetic Judgment." *Glencoe Arttalk*, 3rd ed. New York: Glencoe/McGraw Hill, 2000. pp 26-33. ISBN-13 : 978-0078305993

Roberts, Jennifer L. "The Power of Patience: Teaching students the value of deceleration and immersive attention." *Harvard Magazine*, Nov-Dec 2013. <https://www.harvardmagazine.com/2013/10/the-power-of-patience>

Text:

DeWitte, Debra J., Larmann, Ralph M., and Shields, M. Kathryn. *Gateways to Art: Understanding the Visual Arts*, 4th ed. London: Thames & Hudson, 2023. ISBN 978-0-500-84506-6

This is a newish textbook for this class. I have reviewed it for about the past two years and implemented it in this course. I appreciate its diverse approach to the visual arts in the contemporary realm. We'll still discuss historical objects themselves in class, and I will add images that are not in the textbook to the presentations I give to help explicate the evolution of ideas. However, we will follow the book's emphasis on the forms, media, and content of the visual arts, and

emphasize these areas rather than chronological history. The book should be available to you on Canvas, and I will publish chapters on our Canvas page throughout the semester as they relate to corresponding course topics – barring any technical difficulties. You will be able to access all information to complete the assignments in the readings and presentations that I post for you.

Books you may like to get:

Barrett, Terry. *Why Is That Art? Aesthetics and Criticism of Contemporary Art*, 3rd ed. New York: Oxford UP, 2017. ISBN 97801902268848




Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, Image Continuum Press, 2001. ISBN-13: 978-0961454739

These texts are helpful in understanding art and the process of making it.

Accreditation

The UNO Department of Fine Arts is accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials in art fields. If you are a studio or art history major, then your UNO degree is awarded upon graduation with affirmation that we have met the requirements of national accreditation in the area of the visual arts.

Class Assignments in a Fun Grid

ASSIGNMENTS	WHAT	HOW MUCH	WHAT FOR	WHY
APPLIED LEARNING RESPONSES 	Four assignments that purposefully apply concepts learned in class to your everyday life. Your submission may be written or recorded, and you are required to upload a photo for each one.	4@ 25 pts ea. 100 PTS TOTAL	Responses to a weekly prompt for points	Apply information from presentations to a real-life critical viewing experience
FINAL SUMMARY RESPONSE 	A final written or recorded statement intended to review information discussed throughout the semester and demonstrate understanding of visually literate language	100 PTS	Response to a series of prompts about the course for points	Reflect on material learned throughout the semester and how you might use it
PARTICIPATION 	Active, timely participation in class, including turning in assignments by the due date	100 pts	Turn in assignments by the due date each week, and respond to at least two posts that are not your own during the semester	Overall assessment of your participation over the semester

GRADING

All assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. Use of knowledge gained in class aids your understanding and ability to complete the assignment. An assignment is “on time” when it is turned by the time at which it is due, according to the syllabus. It is “complete” when it shows full consideration of evaluation criteria. Assignments that are not submitted “on time” are considered “late.”

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or by appointment within the week of the due date of the assignment in case of an emergency situation. I.e., I only accept late work if the student has communicated with me within reasonable parameters.

AI is not an acceptable form in which to submit your assignment. If you are using AI to help you frame your thoughts, then being transparent about using it is a must. Students who do not state their use of AI in submissions shall not receive credit for the assignment.

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., 269/300 points = 89.6% = A).

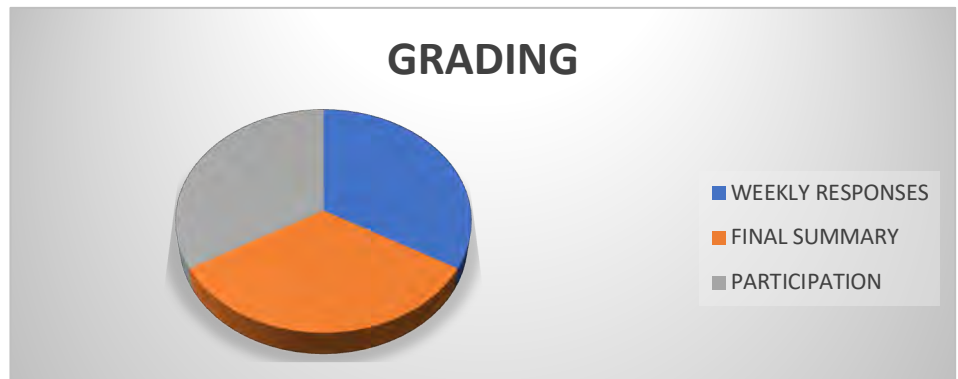
89.5-100% (269-300 pts) A

79.5-89.4% (239-268 pts) B

69.5-79.4% (208-238 pts) C

59.5-69.4% (179-207 pts) D

Below 59.5% (0-178 pts) F

**Evaluation Criteria for Weekly Written or Oral Responses, 25 pts. Each x 4**

Criterion	0 pts	2.5 pts	5 pts
Grammar/Spelling	More than three G/S or Incoherent language	1-3 G/S or incoherent language	0 G/S or incoherent language
Tone	Inappropriate for class environment	Questionably appropriate for classroom environment	Meets and exceeds expectations for classroom environment
Contextualization	0 use of listed vocabulary for the assignment	Incomplete use of vocabulary listed for the assignment	Full use of vocabulary required for the assignment
Thoroughness	Does not answer the prompt	Partially addresses the prompt	Fully addresses the prompt
Reply	No reply to another student		Replies to another student
Total			/25

Evaluation Criteria for Final Summary Response, 100 points total

Criterion	0 points	12.5 points	25 points
Grammar/Spelling	More than three G/S or Incoherent language	1-3 G/S or incoherent language	0 G/S or incoherent language

Tone	Inappropriate for class environment	Questionably appropriate for classroom environment	Meets and exceeds expectations for classroom environment
Contextualization	0 use of listed vocabulary for the assignment	Incomplete use of vocabulary listed for the assignment	Full use of vocabulary required for the assignment
Thoroughness	Does not answer the prompt	Partially addresses the prompt	Fully addresses the prompt
Total			/100

Bonus opportunities

Do not rely on bonus opportunities. These may or may not be available throughout the semester. I will notify you when they are available for the class. They are not available on an individualized basis.

University Policy on Attendance for Online Classes

The university's policy on online attendance is stated in the fall 2024 course catalog as follows:

Students are required to log in to each online course by the second day of the week in which the course officially begins or the day of enrollment during the late registration period to complete the initial postings required in the course.

Students must review the attendance requirements of the course in which they are enrolled. Students are strongly advised to check e-mail daily in addition to logging in to the course on a regular basis.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

The overall attendance policies, including leave for religious, military, jury duty, athletics, etc. can be found [here](#). I grade attendance based on participation in this course.

Other Policies

Netiquette

Please review guidelines for etiquette on the internet at <http://www.albion.com/netiquette/corerules.html>

Netiquette is important in any class with an online component. It basically means that we treat each other as we would face-to-face, with respect for each other's opinions and experiences. Any conversation, discussion, and interaction among students in the Canvas classroom, Zoom, or via email is governed by the Student Code of Conduct and the rules of Netiquette.

Email

I communicate with you via your UNO email address; any correspondence will go to that mailbox. Please ensure that you can access your UNO email inbox. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon – an envelope – at the top left of the page. Follow instructions on the following page.

Students should email their professors in a professional way. Emails are not a text message to your peers or your instructor. They are official records of communication and reflect on your professionalism. Please always include your name, the class you're taking, specific questions, and a closing. Please also proofread before you hit "Send."

Here's an example of a way to email me:

Hi Kathy,

This is Marla from our Art Appreciation class that meets on MW at 11 a.m. I am going to be absent on Monday, and I wanted to ask if you could meet with me to go over the Self Reflection midterm prompt. Could we please set up an appointment, or meet before or after class on Wednesday?

Thanks,

Marla

Canvas

All course learning materials can be accessed on Canvas.

Any messages sent through Canvas should additionally go to your UNO email inbox. Check this daily for "Recent Canvas Notifications."

Students can find links to multiple resources about Canvas and other apps by going to <https://www.uno.edu/dock>

Student Conduct and Academic Integrity

The direct link to the Student Handbook is <https://www.uno.edu/student-affairs/handbook>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the University is held accountable to this standard, which is reflected in this code."

The Student Code of Conduct includes information about Academic Integrity, which may be found by following this link: <https://www.uno.edu/media/17427>

Academic honesty is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty.

Academic integrity is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I facilitate this atmosphere of academic honesty and integrity in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning.

Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

Title IX

Title IX is a federal law that protects people in the United States participating in any education program or activity that is funded by federal money. It specifically provides protection from any kind of discrimination based on sex in institutions that receive federal funding, such as UNO. More information about Title IX and reporting can be found [here](#).

Syllabus.

Please note the syllabus is subject to change. Please check Canvas daily for updates and announcements.

Week 1. 6/2-6/8: Visual Art Basics

- Introduction, Start Here
- What is Art?
 - Sight as a creative act
 - Art Criticism
 - The Creative Impulse
- Art Jargon
 - Forms, Content, Context
 - Themes in Art
 - Roles of the Artist
- Art and Controversy
 - “Sensation,” 1999-2000
 - Michelangelo’s *David*
 - Emmett Till: Whittington and Schutz

Due Dates:

Wednesday, 6/4 - ALR1 Due

Saturday, 6/7 – ALR2 due for bonus points, 11:59 p.m.

Sunday, 6/8 – Final deadline for ALR2, 11:59 p.m.

Important Dates

June 1 – Last Day of schedule adjustment

June 2- First day of classes

June 5 – Last day to drop classes for 50% refund

Week 2. 6/9-6/15: Elements and Principles of Design

- Line and Shape
- Value and Volume
- Color, Texture, Pattern
- Unity, Variety, Gestalt
- Balance, Emphasis, Focal Point
- Scale and Proportion
- Rhythm and Repetition

Due Dates:

Saturday, 6/14 – ALR3 due for bonus points, 11:59 p.m.

Sunday, 6/15 – Final deadline for ALR3, 11:59 p.m.

Important Dates

June 9 – Last day to drop or resign

June 10 - Automatic “W” on transcript for dropped courses

Week 3. 6/16-6/22: Fine Arts Media

- Drawing and Painting
- Sculpture and Installation
- Printmaking – Sarah Marshall
- Photography
- Ceramics, Metals, Glass
- Architecture

Due Dates:

Saturday, 6/21 - ALR4 due for bonus points, 11:59 p.m.

Sunday, 6/22 – Final deadline for ALR4, 11:59 p.m.

Important Dates

6/19: University Holiday – Juneteenth

Week 4. 6/23-6/26: Final Summary Response

- Wrap up

Due Dates:

Thursday, 6/26 – Final Summary Due, 11:59 p.m.

Important Dates

June 24 – Last day of Class

June 25-26 – Exam Period

June 29 – Final Grades Due (noon)

The University of New Orleans
 Spring 2025 (1/13/25-5/8/25)
 FA 1010 – Art Appreciation, sec P001, 3 cr.
 T/Th, 11 a.m.-12:15 p.m., Liberal Arts, 140

Instructor Information

Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Hours by appointment, FA 104 or Lib 201

Available via email, by appointment, and in class

Below: Kathy with *Portrait of Buddy Cat at night*, 2023, Second Story Gallery, NOLA



“At the end of the day,
 we can endure much
 more than we think we
 can.”

— Frida Kahlo

<https://www.museofridakahlo.org.mx/frida/?lang=en>

Frida Kahlo, *Self-Portrait in a Velvet Dress*, 1926

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 educations, 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 is 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.

COURSE DESCRIPTION ON WORKDAY	STUDENT LEARNING OBJECTIVES
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.	<ul style="list-style-type: none"> -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

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(?) image making to the present.

Expectations

This in person 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
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This course will take work. 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 myself in projects, whether in teaching or otherwise, I am often awed by the journey even if I seem the result in a different way. I want us to share in these experiences with each other through our open conversation and dialogue.

Statement on Inclusivity

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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!

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Tell us – what kind of classroom norms do you expect?

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

This class introduces what some may consider controversial and hopefully thought- and discussion-provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me. We can search for the answers together.



Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

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Learning Materials

Required Reading – These articles will be available on Canvas:

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Roberts, Jennifer L. "The Power of Patience: Teaching students the value of deceleration and immersive attention." *Harvard Magazine*, Nov-Dec 2013. <https://www.harvardmagazine.com/2013/10/the-power-of-patience>

Optional Text:

DeWitte, Debra J., Larmann, Ralph M., and Shields, M. Kathryn. *Gateways to Art: Understanding the Visual Arts*, 4th ed. London: Thames & Hudson, 2023. ISBN 978-0-500-84506-6

This is a newish textbook for this class. I have reviewed it for about the past two years and implemented it in this course. I appreciate its diverse approach to the visual arts in the contemporary realm. We'll still discuss historical objects themselves in class, and I will add images that are not in the textbook to the presentations I give to help explicate the evolution of ideas. However, we will follow the book's emphasis on the forms, media, and content of the visual arts, and emphasize these areas rather than chronological history. The book should be available to you on Canvas, and I will publish chapters on our Canvas page throughout the semester as they relate to corresponding course topics.

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Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, Image Continuum Press, 2001. ISBN-13: 978-0961454739

These texts are helpful in understanding art and the process of making it.

Health and Safety

The UNO Department of Fine Arts promotes the safe use of our spaces. We will use some art supplies in this class. Students are expected to participate in clean up after art making.


No creatures or children will be allowed in the classroom during class time. They create a liability issue for faculty and the department. **Please review the document regarding service and support animals available to you on Canvas.**




No **food** or **open beverage** containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. Do not leave food trash in the classroom.

Accreditation

The UNO Department of Fine Arts is accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials in art fields. If you are a studio or art history major, then your UNO degree is awarded upon graduation with affirmation that we have met the requirements of national accreditation in the area of the visual arts.

Class Assignments and Items for Evaluation in a Fun Grid

ASSIGNMENTS	DESCRIPTION	POINTS	MATERIALS	WHY
Observation Exercise 	Observe one artwork IN PERSON for two hours and write down observations at the time they occur	100 points total	<ul style="list-style-type: none"> • Timepiece • Paper, phone, or tablet • Pencil, phone, or tablet pencil • You may choose to record yourself in notes, but these must be transcribed • "The Power of Patience" • Project description • In class conversations 	To practice the art of looking as part of the art of making; to investigate the making of something and the factors that inform interpretation

Self Reflections 	Written or recorded self-reflections on each student's progress at midterm and final	100 points each, 200 points total	Access to Canvas, written responses are not more than 500 words or five minutes recorded; may be a visual artwork	To review information discussed throughout the semester and demonstrate understanding of visually literate language
Applied Learning Responses 	Ten assignments that purposefully apply concepts learned in class to every day life. These may be written, recorded, or visual.	10 points each, 100 points total	Responses to various assignments throughout the semester, usually about a paragraph in length or 3-5 minutes recorded; may be (not necessarily required to be) bulleted, a poem, a song, an image...	To incorporate course materials in to the lived experience
Attendance/Participation 	Come to class! Please see the attendance policies below	100 points	Yourself and your ability to interact and communicate. Everyone is different. No one is required to speak all the time. But we will have conversations and I hope you feel welcome to contribute.	To facilitate understanding of your own and your peers' work and progress
TOTAL		500 points		

Participation

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of classroom experience. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

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I understand that extreme circumstances may prevent attendance and timeliness.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class (e.g., the bus). Please note the class starting time and plan it into your schedule.

Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Workday will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class in terms of scheduling. Students who regularly arrive late may disrupt the learning, focus, and attention of their peers and their instructor. In other words, please get here on time. It's important.

If you are amid an emergency or you are sick, PLEASE DO NOT COME TO CLASS. Please do communicate with me via email. It's also important for you to make self-care a priority.

Come to class on time each class period with all supplies ready to work. College is a process of learning material as well as professional development. Your preparedness for participation reflects on your work ethic and diligence as a student, a future employee, an applicant to a different program, and a person who might ask me for a letter of recommendation in the future.

Historically, in 19 consecutive years of teaching, I have witnessed that students who regularly come to class on time and work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues related to the work. Both your peers and I learn from you. None of us have had your experiences in your lifetime, and your ability to share knowledge is intrinsic to the development of this course.

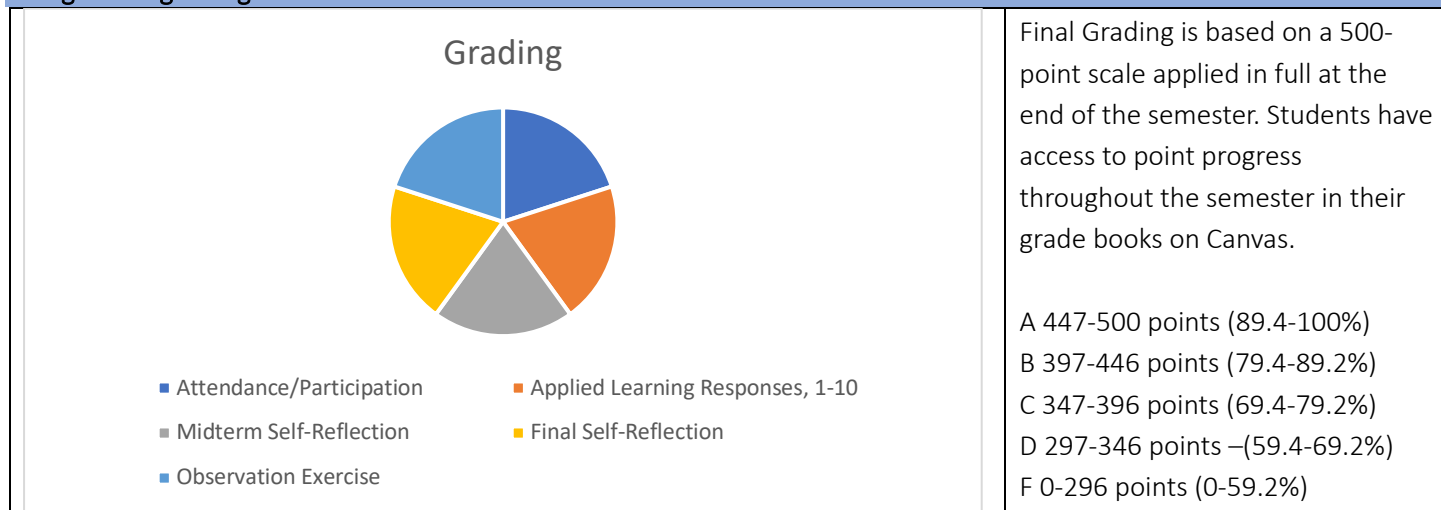
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All assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. Use of knowledge gained in class aids your understanding and ability to complete the assignment. An assignment is "on time" when it is turned by the time at which it is due, according to the syllabus. It is "complete" when it shows full consideration of evaluation criteria. Assignments that are not submitted "on time" are considered "late."

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Students must communicate with me via email or by appointment within the week of the due date of the assignment in case of an emergency situation.

The general grading for the semester breaks down as follows:



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Email

I communicate with you via your UNO email address; any correspondence will go to that mailbox. Please ensure that you can access your UNO email inbox. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon – an envelope – at the top left of the page. Follow instructions on the following page.

Students should email their professors in a professional way. Emails are not a text message to your peers or your instructor. They are official records of communication and reflect on your professionalism. Please always include your name, the class you're taking, specific questions, and a closing. Please also proofread before you hit "Send."

Here's an example of a way to email me:

Hi Kathy,

This is Marla from our Art Appreciation class that meets on MW at 11 a.m. I am going to be absent on Monday, and I wanted to ask if you could meet with me to go over the Self Reflection midterm prompt. Could we please set up an appointment, or meet before or after class on Wednesday?

Thanks,
Marla

Canvas

All course learning materials can be accessed on Canvas.

Any messages sent through Canvas should additionally go to your UNO email inbox. Check this daily for “Recent Canvas Notifications.”

Students can find links to multiple resources about Canvas and other apps by going to <https://www.uno.edu/dock>

Student Conduct and Academic Integrity

The direct link to the Student Handbook is <https://www.uno.edu/student-affairs/handbook>

“The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the University is held accountable to this standard, which is reflected in this code.”

The Student Code of Conduct includes information about Academic Integrity, which may be found by following this link: <https://www.uno.edu/media/17427>

Academic honesty is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty.

Academic integrity is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I facilitate this atmosphere of academic honesty and integrity in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning.

Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

m. FA 1010 – P001
Spring 2025 (1/13/2025-5/8/2025)
T/Th 11 a.m. - 12:15 p.m.
LA 140

Important Student Info:

Remember that you can call 211 or text your zip code to 898-211 at any time, 24/7, to speak with someone who can provide support. <https://www.louisiana211.org/>

Title IX reporting: <https://www.uno.edu/titleix>

Please note: This syllabus is mutable and subject to change. Please be on alert for any revisions.

REVISED 1/22/25

SECOND REVISION – 3/3/25*

Week 1.

T 1/14 First Day of class. Icebreaker, review Course Information. Read “Art Criticism: Learning from a Work of Art” on Canvas

Th 1/16 Assumptions Game. **ALR 1** due Friday, 1/17 for bonus point; Sunday 1/19 for credit w/o bonus.

Important Dates

Sun 1/12: Last day of schedule adjustment with \$0 fee; last day to drop with 100% refund

M 1/13: First day of classes; schedule adjustment with \$50 fee begins; late registration with \$150 fee begins

F 1/17 Final drop day with 75% refund

Week 2.

T 1/21 SNOW DAY

Th 1/23 Remote Work on ALR2

Important Dates

M 1/20 – Dr. Martin Luther King Jr. Day – University closed

F 1/24 – Final day to withdraw with 50% refund

Week 3.

T 1/28 What is Art? A Discussion; *Gateways*: Intro. Homework: Read “The Power of Patience” on Canvas

Th 1/30 Observation Exercise Discussion; **ALR 2** due Friday, 1/31 for bonus point; Sunday 2/2 for credit w/o bonus.

Important Dates

F 1/31 – 14th class day – make sure you have logged into Canvas and opened our syllabus; last day to drop or resign and not have courses recorded

Sat 2/1 – “W” on transcript for all dropped courses

Week 4.

T 2/4 Guest Presentation: Jennifer Torres, Study Abroad

Th 2/6 Art Jargon; *Gateways* Intro; **ALR 3** due Friday, 2/7 for bonus point; Sunday 2/9 for credit w/o bonus.

Week 5.

T 2/11 Elements of Design: Line and Shape, *Gateways*: 1.1

Th 2/13 Elements of Design: Value and Space; Volume vs. Mass, Implied Depth vs. Actual; Gateways 1.2-1.3; **ALR 4** due Friday, 2/14 for bonus point; Sunday 2/16 for credit w/o bonus.

Week 6.

T 2/18 Elements of Design: Color, Texture, Pattern; Gateways 1.4 and 1.

Th 2/20 9 Elements of Design: Time/Motion; Gateways 1.5; **OBSERVATION EXERCISE DUE FRIDAY, 2/21; DUE SUNDAY, 2/23 FOR CREDIT**

Week 7.

T 2/25 Principles of Design: Rhythm and Repetition, Pattern; Gateways 1.9

Th 2/27 **WRITING AND REFLECTION DAY – MIDTERM**

MIDTERM SELF REFLECTION IS DUE FOR 5 BONUS POINTS FRIDAY, 2/28; FOR CREDIT W/O BONUS BY SUNDAY, 3/2

Important Dates

Sat 3/1: Last day to apply for Spring 2025 graduation

Week 8. – SPRING BREAK / MARDI GRAS HOLIDAY

T 3 / 4 NO CLASS

Th 3/6 NO CLASS

Important Dates

SPRING BREAK 3/3-3/8

***Revisions 3/3/25 begin here**

Week 9.

T 3/11 Elements of Design: Texture, Pattern, Time/Motion; Gateways 1.4 and 1.5

Th 3/13 Principles of Design: Rhythm and Repetition, Pattern; Gateways 1.9

Week 10.

T 3/18 Principles of Design: Unity, Variety, Gestalt, and Balance (1), Gateways, 1.6

Th 3/20 Principles of Design: Balance (2), Emphasis and Focal Point, Scale and Proportion, Gateways, 1.7-1.8; **ALR 5** due Friday, 3/21 for bonus point; Sunday 3/23 for credit w/o bonus.

Week 11.

T 3/25 Media and Processes: Drawing, Painting; Gateways 2.2; **Drawing exercises**

Gateways 2.1

Th 3/27 **Drawing and Painting Experiments and Therapies**; **ALR 6** due Friday, 3/28 for bonus point; Sunday 3/30 for credit w/o bonus.

Week 12.

T 4/1 Media and Processes: Printmaking, VIEW THE PHOTO/PRINT CLUB SHOW @ FA GALLERY, Gateways 2.3, 2.

Th 4/3 7Media and Processes: Sculpture – **Sculpture Walk**, Gateways 2.4; **ALR 7** due Friday, 4/4 for bonus point; Sunday 4/6 for credit w/o bonus.

Week 13.

T 4/8 Media and Processes: Photo, *Gateways* 2.8-2.9

Th 4/10 **Photo Journey**; **ALR 8** due Friday, 4/11 for bonus point; Sunday 4/13 for credit w/o bonus.

Important Dates

M 4/7 – Registration for Summer – Fall 2025 opens

Week 14.

T 4/15 Media and Processes: Architecture, *Gateways* 2.5

Th 4/17 **Architecture Walk**; **ALR 9** due Friday, 4/18 for bonus point; Sunday 4/20 for credit w/o bonus.

Week 15.

T 4/22 Media and Processes: The Tradition of Craft, **bring objects to class** *Gateways* 2.6

Th 4/24 A Brief and Interactive Timeline of Art History; **ALR 10** due Friday, 4/25 for bonus point; Sunday 4/27 for credit w/o bonus. **SENIOR PROJECT EXHIBITION OPENING AT THE FINE ARTS GALLERY ON**

CAMPUS: 5-8 p.m.

Week 16.

T 4/29 Wrap up – *Gateways*, 1.10 – **Describe/Draw Exercise**

Th 5/1- Last Day of Classes; FINAL SELF REFLECTION READING AND REFLECTION DAY

FINAL SELF REFLECTION IS DUE FOR 5 BONUS POINTS ON FRIDAY, 5/2; BY SUNDAY, 5/4 W/O BONUS FOR CREDIT

Important Dates

Th 5/1 – Last day to drop

May 2-8 – Final Exams

F 5/9 – Commencement

T 5/13 – Final Grades Due in Workday

The University of New Orleans
 Fall 2024 (8/19/24-12/12/24)
 FA 1010 – Art Appreciation, sec P003, 3 cr.
 MW, 11 a.m.-12:15 p.m., Liberal Arts, 104

Instructor Information

Assistant Professor Kathy Rodriguez
Klrodri2@uno.edu

Office Hours by appointment, FA 104 or Lib
 201

Available via email, by appointment, and in
 class

Below: Kathy with *Portrait of Buddy Cat at night*,
 2023, Second Story Gallery, NOLA



“At the end of the day,
 we can endure much
 more than we think we
 can.”

— Frida Kahlo

<https://www.museofridakahlo.org.mx/frida/?lang=en>

Frida Kahlo, *Self-Portrait in a Velvet Dress*, 1926



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 educations, 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 is 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.

COURSE DESCRIPTION ON WORKDAY	STUDENT LEARNING OBJECTIVES
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.	<ul style="list-style-type: none"> -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

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 stimulate 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 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.

Expectations

This in person 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

Instructor Statement

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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 myself in projects, whether in teaching or otherwise, I am often awed by the journey even if I seem the result in a different way. I want us to share in these experiences with each other through our open conversation and dialogue.

Statement on Inclusivity

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect. Constructive feedback and questions are far more useful than destructive language. I facilitate a constructive, courteous environment in the classroom.

Tell us – what kind of classroom norms do you expect?

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

This class introduces what some may consider controversial and hopefully thought- and discussion-provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope

you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me. We can search for the answers together.



Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

Student Accommodations

The University of New Orleans Office of Disability Services is recognized as the University authority on accommodations for students with disabilities.

University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. However, it is the responsibility of students to seek available assistance at the University and to make their needs known. Ideally, this documentation occurs at the beginning of the semester, but I make accommodations for students whose accommodation needs arise throughout the time we work together.

The Office of Disability Services home page is available on the web at <https://www.uno.edu/disability-services>

Learning Materials

Required Reading – These articles will be available on Canvas:

Ragans, Rosalind. "Art Criticism and Aesthetic Judgment." *Glencoe Arttalk*, 3rd ed. New York: Glencoe/McGraw Hill, 2000. pp 26-33. ISBN-13 : 978-0078305993

Roberts, Jennifer L. "The Power of Patience: Teaching students the value of deceleration and immersive attention." *Harvard Magazine*, Nov-Dec 2013. <https://www.harvardmagazine.com/2013/10/the-power-of-patience>

Optional Text:

DeWitte, Debra J., Larmann, Ralph M., and Shields, M. Kathryn. *Gateways to Art: Understanding the Visual Arts*, 4th ed. London: Thames & Hudson, 2023. ISBN 978-0-500-84506-6

This is a new textbook for this class. I have reviewed it for about the past year and I appreciate its diverse approach to the visual arts in the contemporary realm. We'll still discuss historical objects in class, and I will add images that are not in the

textbook to the presentations I give to help explicate the evolution of ideas. However, we will follow the book's emphasis on the forms, media, and content of the visual arts, and emphasize these areas rather than chronological history.

Books you may like to get:

Barrett, Terry. *Why Is That Art? Aesthetics and Criticism of Contemporary Art*, 3rd ed. New York: Oxford UP, 2017. ISBN 97801902268848

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, Image Continuum Press, 2001. ISBN-13: 978-0961454739

These texts are helpful in understanding art and the process of making it.

Health and Safety

The UNO Department of Fine Arts promotes the safe use of our spaces. We will use some art supplies in this class. Students are expected to participate in clean up after art making.



No creatures or children will be allowed in the classroom during class time. They create a liability issue for faculty and the department. **Please review the document regarding service and support animals available to you on Canvas.**



No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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.

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Self Reflections 	Written or recorded self-reflections on each student's progress at midterm and final	100 points each, 200 points total	Access to Canvas	To review information discussed throughout the semester and demonstrate understanding of visually literate language

Applied Learning Responses 	Ten verbal statements using visually literate language to self-evaluate progress in the course throughout the semester, each to a given prompt	10 points each, 100 points total	Respond to discussion prompt in the forum on Canvas	To use visually literate language to verbally communicate about visual messages, and to self-assess
Attendance/Participation 	Come to class! Please see the attendance policies below	100 points	Yourself and your ability to interact and communicate. Everyone is different. No one is required to speak all the time. But we will have conversations and I hope you feel welcome to contribute.	To facilitate understanding of your own and your peers' work and progress
TOTAL		500 points		

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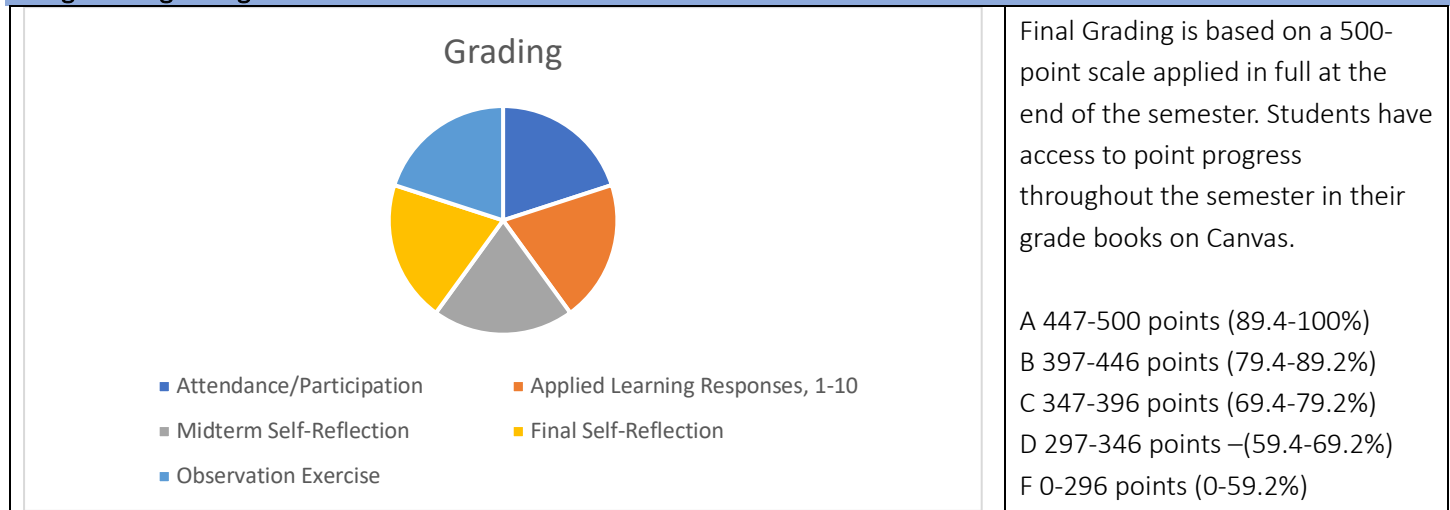
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Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or by appointment within the week of the due date of the assignment in case of an emergency situation.

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., 269/300 points = 89.6% = A).

The general grading for the semester breaks down as follows:



Other Policies

Netiquette

Please review guidelines for etiquette on the internet at <http://www.albion.com/netiquette/corerules.html>

Netiquette is important in any class with an online component. It basically means that we treat each other as we would face-to-face, with respect for each other's opinions and experiences. Any conversation, discussion, and interaction among students in the Canvas classroom, Zoom, or via email is governed by the Student Code of Conduct and the rules of Netiquette.

Email

I communicate with you via your UNO email address; any correspondence will go to that mailbox. Please ensure that you can access your UNO email inbox. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon – an envelope – at the top left of the page. Follow instructions on the following page.

Students should email their professors in a professional way. Emails are not a text message to your peers or your instructor. They are official records of communication and reflect on your professionalism. Please always include your name, the class you're taking, specific questions, and a closing. Please also proofread before you hit "Send."

Here's an example of a way to email me:

Hi Kathy,

This is Marla from our Art Appreciation class that meets on MW at 11 a.m. I am going to be absent on Monday, and I wanted to ask if you could meet with me to go over the Self Reflection midterm prompt. Could we please set up an appointment, or meet before or after class on Wednesday?

Thanks,

Marla

Canvas

All course learning materials can be accessed on Canvas.

Any messages sent through Canvas should additionally go to your UNO email inbox. Check this daily for "Recent Canvas Notifications."

Students can find links to multiple resources about Canvas and other apps by going to <https://www.uno.edu/dock>

The University of New Orleans, Fall 2024, Art Appreciation, Rodriguez

Student Conduct and Academic Integrity

The direct link to the Student Handbook is <https://www.uno.edu/student-affairs/handbook>

“The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the University is held accountable to this standard, which is reflected in this code.”

The Student Code of Conduct includes information about Academic Integrity, which may be found by following this link: <https://www.uno.edu/media/17427>

Academic honesty is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty.

Academic integrity is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I facilitate this atmosphere of academic honesty and integrity in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning.

Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

FA 1010-P003 – Art Appreciation (8/19/2024-12/12/2024)
M/W 11 a.m. – 12:15 p.m.
LA 104

PLEASE NOTE: THIS SYLLABUS IS SUBJECT TO CHANGE. PLEASE CHECK CANVAS FOR UPDATES AS ANNOUNCED IN CLASS.

There is no required textbook for this class but I will refer to the Gateways text listed in the Course Requirements throughout the semester.

Week 1.

M 8/19 Introductions, read syllabus, ice breaker; read “Art Criticism: Learning from a Work of Art” on Canvas for next class

W 8/21 Assumptions Game, ALR1 due Friday 8/23

Important Dates:

Friday 8/23: Last Day for Schedule Adjustment

Saturday 8/24: Last Day to drop for 100% refund

Week 2.

M 8/26 Gateways, Intro: The Visual World, What is Art?, Who is the Artist

W 8/28 Is It Art Group Work

Important Dates:

Wednesday 8/28: Last Day to drop for 75% refund

Week 3.

M 9/2 No Class – Labor Day Holiday

W 9/4 Art Jargon ALR2 due Friday 9/6

Important Dates:

Monday, 9/2: Labor Day Holiday

Tuesday, 9/3: Last day to drop for 50% refund

Friday, 9/6: 14th day; last day to drop without having courses recorded

Saturday, 9/7: Automatic “W” recorded for all dropped classes

Week 4.

M 9/9 Art and Controversy

W 9/11 Elements of Design: Line and Shape; ALR3 due Friday 9/13

Week 5.

M 9/16 Elements of Design: Volume vs. Mass, Implied Depth vs. Actual Space

W 9/18 Elements of Design: Color; Read “The Art of Patience” on Canvas;
ALR4 due Friday, 9/20

Week 6.

M 9/23 Elements of Design: Time/Motion; Review Observation Exercise assignment

W 9/25 No Class – Observation Exercise; ALR5 due Friday, 9/27

Week 7.

M 9/30 Principles of Design: Unity and Variety

W 10/2 Principles of Design: Balance and Emphasis; Observation Exercise due Friday, 10/4

Important Dates:

Tuesday 10/1: last day to apply for Fall 2024 graduation

Week 8.

M 10/7 Principles of Design: Scale and Proportion

W 10/9 WRITING AND REFLECTION DAY; Midterm Self Reflection due Friday, 10/11

Week 9.

M 10/14 No Class – Fall Break 1

W 10/16 Principles of Design: Pattern and Repetition

Important Dates:

Monday-Tuesday 10/14-15: Fall Break

Wednesday, 10/16: Midterm Grades due, 9 a.m.

Week 10.

M 10/21 Formal Language Summary

W 10/23 ALR6 due Friday, 10/25

Week 11.

M 10/28 Media: What It Is

W 10/30 Media: Drawing; ALR7 due Friday, 11/1

Important Dates:

Thursday 10/31: Halloween/Samhain

Week 12.

M 11/4 Drawing Exercise

W 11/6 Media: Painting; ALR8 due Friday, 11/8

Important Dates:

Monday 11/4: Registration for Spring 2024 opens

Week 13.

M 11/11 Painting Exercise

W 11/13 Media: Sculpture; ALR9 due Friday, 11/15

Week 14.

M 11/18 Sculpture Exercise

W 11/20 Media: Photo; ALR10 due Friday, 11/22

Week 15.

M 11/25 Media: Architecture, "CRAFT"

W 11/27 No Class – Fall Break 2

Important Dates:

Wednesday – Friday, 11/27-29: Fall Break 2

Week 16.

M 12/2 Media: Alternatives

W 12/4 WRITING DAY FOR FINAL SELF REFLECTION; Last Day of Classes/Final Self Reflection due Friday, 12/6

Important Dates:

Wednesday, 12/4: Last day of classes

Thursday, 12/5: Emergency Closure Make Up day

Friday 12/6-Thursday 12/12: Final Exams

Tuesday 12/17: Final Grades Due, 12 noon

FA 1010-P003 – Art Appreciation (8/19/2024-12/12/2024)
M/W 11 a.m. – 12:15 p.m.
LA 104

PLEASE NOTE: THIS SYLLABUS IS SUBJECT TO CHANGE. PLEASE CHECK CANVAS FOR UPDATES AS ANNOUNCED IN CLASS.

There is no required textbook for this class but I will refer to the Gateways text listed in the Course Requirements throughout the semester.

Week 1.

M 8/19 Introductions, read syllabus, ice breaker; read “Art Criticism: Learning from a Work of Art” on Canvas for next class

W 8/21 Assumptions Game, ALR1 due Friday 8/23

Important Dates:

Friday 8/23: Last Day for Schedule Adjustment

Saturday 8/24: Last Day to drop for 100% refund

Week 2.

M 8/26 Gateways, Intro: The Visual World, What is Art?, Who is the Artist

W 8/28 Is It Art Group Work

Important Dates:

Wednesday 8/28: Last Day to drop for 75% refund

Week 3.

M 9/2 No Class – Labor Day Holiday

W 9/4 Art Jargon; ALR2 due Friday 9/6

Important Dates:

Monday, 9/2: Labor Day Holiday

Tuesday, 9/3: Last day to drop for 50% refund

Friday, 9/6: 14th day; last day to drop without having courses recorded

Saturday, 9/7: Automatic “W” recorded for all dropped classes

Week 4.

M 9/9 Liz Sigler and Undergrad Research Presentation; Art and Controversy

W 9/11 FRANCINE

Week 5.

M 9/16 Elements of Design: Line and Shape

W 9/18 Elements of Design: Value and Space; Volume vs. Mass, Implied Depth vs. Actual Space; Read “The Power of Patience” on Canvas; ALR3 due Friday, 9/20

Week 6.

M 9/23 Discuss Observation Exercise.

W 9/25 No Class – Observation Exercise; ALR4 due Friday, 9/27

Week 7.

M 9/30 Elements of Design: Color, Texture, Pattern

W 10/2 Elements of Design: Time/Motion; Observation Exercise due Friday, 10/4

Important Dates:

Tuesday 10/1: last day to apply for Fall 2024 graduation

Week 8.

M 10/7 Principles of Design: Rhythm and Repetition, Pattern

W 10/9 WRITING AND REFLECTION DAY; Midterm Self Reflection due Friday, 10/11

Week 9.

M 10/14 No Class – Fall Break 1

W 10/16 SICK DAY; ALR5 due Friday, 10/18

Important Dates:

Monday-Tuesday 10/14-15: Fall Break

Wednesday, 10/16: Midterm Grades due, 9 a.m.

Week 10.

M 10/21 Principles of Design: Unity, Variety, Gestalt, and Balance (1)

W 10/23 Principles of Design: Balance (2), Emphasis and Focal Point; ALR 6 due Friday, 10/25

Week 11.

M 10/28 Media and Processes: Drawing

W 10/30 Media and Processes: Painting; ALR7 due Friday, 11/1

Important Dates:

Thursday 10/31: Halloween/Samhain

Week 12.

M 11/4 Drawing and Painting Mindfulness Exercises

W 11/6 Media and Processes: Printmaking; ALR8 due Friday, 11/8

Important Dates:

Monday 11/4: Registration for Spring 2024 opens

Week 13.

M 11/11 Media and Processes: Sculpture

W 11/13 Sculptural Mindfulness; ALR9 due Friday, 11/15

Week 14.

M 11/18 Media: Photo

W 11/20 Photo Journey; ALR10 due Friday, 11/22

Week 15.

M 11/25 Media: Architecture, "CRAFT"

W 11/27 No Class – Fall Break 2

Important Dates:

Wednesday – Friday, 11/27-29: Fall Break 2

Week 16.

M 12/2 Media: Alternatives

W 12/4 WRITING DAY FOR FINAL SELF REFLECTION; Last Day of Classes/Final Self Reflection due Friday, 12/6

Important Dates:

Wednesday, 12/4: Last day of classes

Thursday, 12/5: Emergency Closure Make Up day

Friday 12/6-Thursday 12/12: Final Exams

Tuesday 12/17: Final Grades Due, 12 noon

The University of New Orleans
 Spring 2024 (1/8/24 - 5/8/24)
 CRN 21931: Independent Research in
 Art History, sec I001, 3 cr.
 Friday meetings as needed

Instructor Information

Assistant Professor Kathy Rodriguez
Klrodri2@uno.edu

Office Hours by appointment, FA 104
 Available via email, by appointment, and in
 class

Below: Kathy with Portrait of Buddy Cat at
 night, 2023, Second Story Gallery, NOLA



"At the end of the day,
 we can endure much
 more than we think we
 can."

— Frida Kahlo

<https://www.museofridakahlo.org.mx/frida/?lang=en>

Frida Kahlo, Self-
 Portrait in a Velvet
 Dress, 1926

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 educations, 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 is 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.

COURSE DESCRIPTION ON WEBSTAR	STUDENT LEARNING OBJECTIVES
Prerequisite: Consent of the department	By the end of this course, students will be able to <ul style="list-style-type: none"> Independently research a topic in art history Exhibit/publish this research

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 week. 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.

Instructor Statement

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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!

Statement on Inclusivity

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect. Constructive feedback and questions are far more useful than destructive language. I facilitate a constructive, courteous environment in the classroom.

Tell us – what kind of classroom norms do you expect?

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

This class introduces what some may consider controversial and hopefully thought- and discussion-provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me. We can search for the answers together.

Student Accommodations

The University of New Orleans Office of Disability Services is recognized as the University authority on accommodations for students with disabilities.

University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. However, it is the responsibility of students to seek available assistance at the University and to make their needs known. Ideally, this documentation occurs at the beginning of the semester, but I make accommodations for students whose accommodation needs arise throughout the time we work together.

The Office of Disability Services home page is available on the web at <https://www.uno.edu/disability-services>



Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

Accreditation

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2022-2023 NASAD Handbook states, "A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks." (NASAD Handbook 2022-2023, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class time (good days for studio use outside of class time when graduate critiques are not in progress are listed on the chalkboard). Projects and homework are designed to effectively utilize nine hours of work per week.

GRADING

Grading is based on the following descriptions related to letter grades.

To achieve the following letter grades for both midterm and final, please refer to the related description.

A: The student has been actively working to produce a technically and conceptually superior body of work. There is active interaction with the instructor. Writing is grammatically correct and clear with correct spelling and strong identifiable references. The work shows a vested interest in individual research and the process of using specific media.

B: The student has been actively working to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with the instructor. Writing is strong, with strong identifiable references and correct spelling and grammar.

C: The student has been working and is producing an adequate amount of work. There is some effort to communicate with the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

D: The student does not complete a sufficient amount of work for the time given in the semester.

F: The student shows no effort or interest in the course.

University Policy on Attendance

The University's policy on traditional attendance is stated on the UNO website and in the catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make-up of any missed work.

The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

Other Policies

Netiquette

Please review guidelines for etiquette on the internet at <http://www.albion.com/netiquette/corerules.html>. Netiquette is important in any class with an online component. It basically means that we treat each other as we would face-to-face, with respect for each other's opinions and experiences. Any conversation, discussion, and interaction among students in the Canvas classroom, Zoom, or via email is governed by the Student Code of Conduct and the rules of Netiquette.

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Here's an example of a way to email me:

Hi Kathy,

This is Marla from our Painting I class that meets on MW at 2 p.m. I am going to be absent on Monday, and I wanted to ask if you could meet with me to go over the prep assignment I missed for the Contemporary Icon painting. Could we please set up an appointment, or meet before or after class on Wednesday?

Thanks,

Marla

Canvas

All course learning materials can be accessed on Canvas and in hard copy in the classroom.

Any messages sent through Canvas should additionally go to your UNO email inbox. Check this daily for "Recent Canvas Notifications."

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Academic integrity is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I facilitate this atmosphere of academic honesty and integrity in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning.

Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

The University of New Orleans, Spring 2024
CRN 121548 – FA 6799 – I002 Independent Studio Practice, 3
cr. 1/8/24-5/8/24
TBD

Course Description from Webstar: This class provides an emphasis on self-directed research and opens up 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 Objectives

- Graduate students will develop painting 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.
- Another important aspect of this course is research. 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.

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 in regards to 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
- Explore social, political, generational, and mass cultural events and/or phenomena that influence their approach
- Explore issues of identity, biography, and personal narrative and how those ideas enter their work

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

Grading Breakdown

Grading:

Critique Participation: 20%

Discussion Participation: 20%

In-person studio visits: 20%

Studio Production: 40%

Grading: A 90-100

B 80-89

C 70-79

D 60-69

F 59-0

Grading is based on the following descriptions related to letter grades.

To achieve the following letter grades for both midterm and final, please refer to the related description.

A: The student has been actively working to produce a technically and conceptually superior body of work. There is active interaction with the instructor. Writing is grammatically correct and clear with correct spelling and strong identifiable references. The work shows a vested interest in individual research and the process of using specific media.

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C: The student has been working and is producing an adequate amount of work. There is some effort to communicate with the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

D: The student does not complete enough work for the time given in the semester.

F: The student shows no effort or interest in the course.

Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Dalí, Salvador. *50 Secrets of Magic Craftsmanship*. Dover Publications, 1992. **ISBN-13:** 978-0486271323

Della Monica, Lauren P. *Bodies of Work: Contemporary Figurative Painting*. Atglen, PA: Schiffer Publishing, 2016. **ISBN-13:** 978-0764349829

Elkins, James. *What Painting Is*. London: Routledge, 2000. **ISBN-13:** 978-0415926621

Hudson, Suzanne. *World of Art: Contemporary Painting*. London: Thames&Hudson, 2021. **ISBN** 978-0-500-29463-5

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. **ISBN-13:**
978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043

Seligman, Patricia. *Painting Murals: Images, Ideas, and Techniques*. Cincinnati: North Light Books, 1988. **ISBN-10:**
0891342656

Stiles, Kristine, and Peter Selz. *Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writings*, 2nd ed. Los Angeles: University of California Press, 2012. **ISBN-13:** 978-0-520-25374-2

Vitamin P-. Series, New York: Phaidon.

**The University of New Orleans
Internship in Art History, sec R001, 3 cr.
Meetings TBA**

Instructor Information

Assistant Professor Kathy Rodriguez
Klrodri2@uno.edu

Office Hours by appointment, FA 104
Available via email, by appointment, and in class

Below: Kathy with Portrait of Buddy Cat at night, 2023, Second Story Gallery, NOLA



“At the end of the day,
we can endure much
more than we think we
can.”

— Frida Kahlo

<https://www.museofridakahlo.org.mx/frida/?lang=en>

Frida Kahlo, Self-Portrait in a Velvet Dress, 1926



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 educations, 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 is 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.

COURSE DESCRIPTION ON WEBSTAR	STUDENT LEARNING OBJECTIVES
Prerequisite: consent of the 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. All	By the end of the course, students <ul style="list-style-type: none"> • Gain experience and knowledge of an art historical topic • Have professional experience in the art world • Engage in art historical discourse

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

Instructor Statement

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This course will take work. 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!

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The safe space of this classroom is a place where I want you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect. Constructive feedback and questions are far more useful than destructive language. I facilitate a constructive, courteous environment in the classroom.

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The University of New Orleans, Art History Internship, Rodriguez

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Kathy's Policy on Attendance

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Email

I communicate with you via your UNO email address; any correspondence will go to that mailbox. Please ensure that you can access your UNO email inbox. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon – an envelope – at the top left of the page. Follow instructions on the following page.

Students should email their professors in a professional way. Emails are not a text message to your peers or your instructor. They are official records of communication and reflect on your professionalism. Please always include your name, the class you're taking, specific questions, and a closing. Please also proofread before you hit "Send."

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The University of New Orleans, Art History Internship, Rodriguez

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The University of New Orleans, Fall 2023

CRN 10482 – FA 7000 – R001 Thesis Research, 3 cr.

8/14/23-12/7/23

Location and hours TBD

Assistant Professor Kathy Rodriguez (Klrodri2@uno.edu)

Office Location and Hours: FA 104, by appointment

Available via email, during office hours, and by appointment (please email to confirm appointment time 24 hours in advance)

Prerequisite

In order to begin the Thesis Stage the student must:

1. **Be in the 3rd or final year of the MFA program**
2. **Have regular status and maintain a 3.00 GPA**
3. **Pass the Candidacy Review**
4. **Select and obtain signatures of a Thesis Committee directly after passing Candidacy**
5. **Submit through email the Committee Member Approval Form to the Graduate Coordinator directly after passing Candidacy**

Course Description from Webstar: 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

Objectives

From the UNO MFA Fine Arts Handbook, 2021: 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 particular 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.

Description of Thesis Requirements, from the UNO MFA Fine Arts Handbook:

The written analysis is a document that coherently discusses the content of the thesis project while framing the studio practice within theoretical, historical and contemporary contexts, including a concise analysis and understanding of the studio work. It is the responsibility of the candidate to submit drafts of the written analysis to the Thesis Committee at least two weeks prior to any formal or informal meeting to discuss it. All drafts of the analysis must be proofed and edited prior to their submission to faculty. Without exception, the following parameters will be followed:

1. 2,000 to 2,500 word analysis plus 150 word abstract
2. 1" margins
3. 12 pt. font
4. double space
5. end notes
6. images are to be included within the body of text and are not to be counted in the word count limit. This document will make up the catalog for the thesis exhibition.
7. Captions for each image, with title, execution date, medium/s, dimensions
8. Bibliography/Works Cited - minimum of TEN sources: listed in standard Chicago Manual Of Style academic format.
9. Attach at the end of thesis document an updated artist statement (revised from Candidacy) as well as an artist CV

****Thesis title must match on Scholarworks and thesis approval form****
(Students initiates thesis approval form)

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 and understanding of citation in Chicago/Turabian style
- Prepare for the oral thesis defense

RECOMMENDED TEXTS

Helene Cixous, *Three Steps on the Ladder of Writing*, New York: Columbus UP, 1994.

ISBN 9780231076593

Umberto Eco, *How to Write a Thesis*, Cambridge: MIT Press, 2015.

ISBN 9780262527132

Kristine Stiles and Peter Selz. *Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writings*, 2nd ed. Los Angeles: University of California Press, 2012.

ISBN-13: 978-0-520-25374-2

Jan Svenungsson, *An Artist's Text Book*, Helsinki: Finnish Academy of Fine Arts, 2007. ISBN 9515330092

PDF Online:

https://taju.uniarts.fi/bitstream/handle/10024/7135/An_Artist_s_Text_Book_.pdf?sequence=1&isAllowed=y

Amy Tucker, *Visual Literacy: Writing about Art*, New York: McGraw Hill, 2002.

ISBN 0072302224

Gilda Williams, *How to Write about Contemporary Art*, London: Thames&Hudson, 2014. ISBN-13: 9780500291573

(continued next page)

Joseph M. Williams, *Style – The Basics of Clarity and Grace*, 5th ed. Hoboken, NJ: Pearson, 2014. ISBN 978-0321953308

Grading Breakdown

Grading is on a Satisfactory/Unsatisfactory basis. The following descriptions are copied from the UNO Course Catalog, University Regulations, Grades (<http://catalog.uno.edu/content.php?catoid=8&navoid=431#grades>) :

S Satisfactory. Assigned for satisfactory work taken by advanced standing examination, for satisfactory completion of certain noncredit courses, and for satisfactory completion of courses taken on a pass-fail basis. This grade does not carry quality points and is not used in computing the official grade average of a student.

U Unsatisfactory. Assigned for unsatisfactory completion of courses taken on a pass-fail basis. Credit hours for which a grade of U is recorded are not used in calculating the student's average.

XU is treated the same as a U. The grade indicates failure as well as poor attendance.

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Student Accommodations

The University has a continuing commitment to providing reasonable accommodations for students with documented disabilities. Like so many things this fall, the need for accommodations and the process for arranging them may be altered by the COVID-19 changes we are experiencing and the safety protocols currently in place. Students with disabilities who may need some accommodation in order to fully participate in this class are urged to contact the Disability Services Office, as soon as possible, to explore what accommodations need to be made to provide access.

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2023)

Student Conduct

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color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code.” (*UNO Student Handbook*, 22).

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you’ll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

Academic Integrity and Honesty

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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 educations, 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 is 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.

SYLLABUS

The success of a thesis depends largely on the student meeting regularly with their committee to insure the project is advancing as expected and will meet appropriate levels of achievement.

1. **Monday - First week in September** of your third year SUBMIT Proposal for Thesis Form to Graduate Coordinator
2. **Monday - First week in November - First draft due** to your sponsor
3. **Monday - First week in February - Second draft due** to your committee. At this point you should fully review recommendations from committee members and discuss with advisor
4. **Monday - First week in March - Third draft due** to your committee
5. No later than **two weeks** prior to the oral defense the student must provide a copy of the final written thesis to each member of the committee.
6. **Monday - First of April - Final Thesis text and Oral Thesis Defense DUE**

The University of New Orleans
 Spring 2024 (1/8/24 - 5/8/24)
 CRN 21852: Internship in Art History,
 sec R001, 3 cr.
 Meetings TBA

Instructor Information

Assistant Professor Kathy Rodriguez
Klrodri2@uno.edu

Office Hours by appointment, FA 104
 Available via email, by appointment, and in class

Below: Kathy with Portrait of Buddy Cat at night, 2023, Second Story Gallery, NOLA



“At the end of the day,
 we can endure much
 more than we think we
 can.”

— Frida Kahlo

<https://www.museofridakahlo.org.mx/frida/?lang=en>

Frida Kahlo, Self-Portrait in a Velvet Dress, 1926

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COURSE DESCRIPTION ON WEBSTAR	STUDENT LEARNING OBJECTIVES
Prerequisite: consent of the 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. All Art History internships involve the completion of 120	By the end of the course, students <ul style="list-style-type: none"> • Gain experience and knowledge of an art historical topic • Have professional experience in the art world • Engage in art historical discourse

hours of work, averaging 8 hours per week, and are supervised and evaluated by an Art History Faculty.	
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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, you need a GPA of 2.5 or above. 3 credits of Internship requires 120 hours of work for completion. Students will be evaluated at midterm and final.

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Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

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The University of New Orleans
Spring 2024 (1/8/24 - 5/8/24)
CRN 21931: Independent Research in
Art History, sec I001, 3 cr.
Friday meetings as needed

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<https://www.museofridakahlo.org.mx/frida/?lang=en>

Frida Kahlo, Self-
Portrait in a Velvet
Dress, 1926

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 educations, 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 is 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.

COURSE DESCRIPTION ON WEBSTAR	STUDENT LEARNING OBJECTIVES
Prerequisite: Consent of the department	By the end of this course, students will be able to <ul style="list-style-type: none"> Independently research a topic in art history Exhibit/publish this research

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 week. 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.

Instructor Statement

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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!

Statement on Inclusivity

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect. Constructive feedback and questions are far more useful than destructive language. I facilitate a constructive, courteous environment in the classroom.

Tell us – what kind of classroom norms do you expect?

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This class introduces what some may consider controversial and hopefully thought- and discussion-provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me. We can search for the answers together.

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GRADING

Grading is based on the following descriptions related to letter grades.

To achieve the following letter grades for both midterm and final, please refer to the related description.

A: The student has been actively working to produce a technically and conceptually superior body of work. There is active interaction with the instructor. Writing is grammatically correct and clear with correct spelling and strong identifiable references. The work shows a vested interest in individual research and the process of using specific media.

B: The student has been actively working to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with the instructor. Writing is strong, with strong identifiable references and correct spelling and grammar.

C: The student has been working and is producing an adequate amount of work. There is some effort to communicate with the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

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Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

Other Policies

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Please review guidelines for etiquette on the internet at <http://www.albion.com/netiquette/corerules.html>. Netiquette is important in any class with an online component. It basically means that we treat each other as we would face-to-face, with respect for each other's opinions and experiences. Any conversation, discussion, and interaction among students in the Canvas classroom, Zoom, or via email is governed by the Student Code of Conduct and the rules of Netiquette.

Email

I communicate with you via your UNO email address; any correspondence will go to that mailbox. Please ensure that you can access your UNO email inbox. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon – an envelope – at the top left of the page. Follow instructions on the following page.

Students should email their professors in a professional way. Emails are not a text message to your peers or your instructor. They are official records of communication and reflect on your professionalism. Please always include your name, the class you're taking, specific questions, and a closing. Please also proofread before you hit "Send."

Here's an example of a way to email me:

Hi Kathy,

This is Marla from our Painting I class that meets on MW at 2 p.m. I am going to be absent on Monday, and I wanted to ask if you could meet with me to go over the prep assignment I missed for the Contemporary Icon painting. Could we please set up an appointment, or meet before or after class on Wednesday?

Thanks,

Marla

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“The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the University is held accountable to this standard, which is reflected in this code.”

The Student Code of Conduct includes information about Academic Integrity, which may be found by following this link: <https://www.uno.edu/media/17427>

Academic honesty is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty.

Academic integrity is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I facilitate this atmosphere of academic honesty and integrity in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning.

Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

The University of New Orleans
 Spring 2024 (1/8/24 - 5/8/24)
 CRN 20978: Art Research Capstone,
 sec R002, 3 cr.
 T/Th, 2-4:40 p.m., FA 137/Independent
 Study

Instructor Information

Assistant Professor Kathy Rodriguez
Klrodri2@uno.edu

Office Hours by appointment, FA 104
 Available via email, by appointment, and in
 class

Below: Kathy with Portrait of Buddy Cat at
 night, 2023, Second Story Gallery, NOLA



“At the end of the day,
 we can endure much
 more than we think we
 can.”

— Frida Kahlo

<https://www.museofridakahlo.org.mx/frida/?lang=en>

Frida Kahlo, Self-Portrait in a Velvet Dress, 1926

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COURSE DESCRIPTION ON WEBSTAR	STUDENT LEARNING OBJECTIVES
Prerequisite: consent of the department. This course provides an emphasis on self-directed research. Students will work closely with a faculty mentor and are encouraged to expand on their chosen research area and develop a unique body of work or project that will serve as part of the studio thesis exhibition. The work will reflect an individual voice that the student has developed during their time in the Department of Fine Arts.	By the end of this course, students will be able to <ul style="list-style-type: none"> Independently research a chosen topic Contextualize their project in contemporary and historical frameworks Publish research in an exhibition

Course Overview

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Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

Learning Materials

You do not need to purchase these texts. Readings will be available for you 24/7 on Canvas. However you may want to have copies of these books for your own reference, especially as you familiarize yourself with them throughout the semester.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, Image Continuum Press, 2001. ISBN-13: 978-0961454739

Buster, Kendall, and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN-13: 978-0205708116

Hudson, Suzanne. *World of Art: Contemporary Painting*. London: Thames & Hudson, 2021. ISBN978-0-500-29563-5

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. ISBN-13: 978-1581152043

SUPER RECOMMENDED TEXTBOOK:

<https://www.amazon.com/Art-School-Complete-Painters-Course/dp/0600601463>

Hamlyn, Art School: *A Complete Painters Guide*,
London: Hamlyn, 2000 ISBN 978-0600601463

All the good stuff in one place.

Health and Safety

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. 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 you may find it helpful to bring your own soap and paper towels.

No creatures or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department. **Please review the document regarding service and support animals available to you on Canvas.**

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. Students should wash their hands with soap and water in the classroom before consuming any food products.

Two main areas of concern are brushes and the sinks. Do not bring your palette near the sinks in the classroom. Please do not scrape, wipe, or pour paint or oils into the sinks, as we are using oil-based methods and so the drains can be easily clogged. The building is 50 years old and can only take so much! I will demonstrate how to clean your brushes and palette in a safe and sustainable way.

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.

Though the binders in the paints we use are non-toxic, some pigments are poisonous if misused. I have MSDS (Material Safety Data Sheets) available in the classroom for information and your review.

Please take every precaution to protect your supplies by securing them in a cart in the classroom or the hallway near the dark room (you must provide your own lock) labeled with your name, the semester, and the year. The department is not liable for stolen materials. In addition, please note the final deadline for work submission and pick-up for the semester listed on the syllabus.

Any work and supplies left in the classroom after the pick-up date and time listed for the class may be confiscated or discarded. Please make sure to note this departmental policy.

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Kathy's Policy on Attendance

I understand that extreme circumstances may prevent attendance and timeliness.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class (e.g., the bus). Please note the class starting time and plan it into your schedule.

Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class in terms of scheduling. Students who regularly arrive late may disrupt the learning, focus, and attention of their peers and their instructor. In other words, please get here on time. It's important.

If you are in the midst of an emergency or you are sick, PLEASE DO NOT COME TO CLASS. Please do communicate with me via email. It's also important for you to make self-care a priority.

Come to class on time each class period with all supplies ready to work. College is a process of learning material as well as professional development. Your preparedness for participation reflects on your work ethic and diligence as a student, a future employee, an applicant to a different program, and a person who might ask me for a letter of recommendation in the future.

Historically, in 17 consecutive years of teaching, I have witnessed that students who regularly come to class on time with supplies and work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues related to the work. Both your peers and I learn from you. None of us have had your experiences in your lifetime, and your ability to share knowledge is intrinsic to the development of this course.

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**The University of New Orleans, Spring
2024**

FA 6204 sec I002 – Graduate Painting
Assistant Professor Kathy Rodriguez (klrodri2@uno.edu)
Class Meeting Times and Location: TBA
Office Hours: By Appointment

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Course Description

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 ultimate 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 Objectives

- Graduate students will develop painting 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.
- Another important aspect of this course is research. 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.

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 in regards to 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
- Explore social, political, generational, and mass cultural events and/or phenomena that influence their approach
- Explore issues of identity, biography, and personal narrative and how those ideas enter their work

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

Grading Breakdown

Grading:

Critique Participation: 20%

Discussion Participation: 20%

In-person studio visits: 20%

Studio Production: 40%

Grading: A 90-100

B 80-89

C 70-79

D 60-69

F 59-0

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Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Dalí, Salvador. *50 Secrets of Magic Craftsmanship*. Dover Publications, 1992. **ISBN-13:** 978-0486271323

Della Monica, Lauren P. *Bodies of Work: Contemporary Figurative Painting*. Atglen, PA: Schiffer Publishing, 2016. **ISBN-13:** 978-0764349829

Elkins, James. *What Painting Is*. London: Routledge, 2000. **ISBN-13:** 978-0415926621

Hudson, Suzanne. *World of Art: Contemporary Painting*. London: Thames&Hudson, 2021. ISBN 978-0-500-29463-5

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. **ISBN-13:** 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043

Seligman, Patricia. *Painting Murals: Images, Ideas, and Techniques*. Cincinnati: North Light Books, 1988. **ISBN-10:** 0891342656

Stiles, Kristine, and Peter Selz. *Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writings*, 2nd ed. Los Angeles: University of California Press, 2012. **ISBN-13:** 978-0-520-25374-2

Vitamin P3. New York: Phaidon, 2016. **ISBN-13:** 978-0714871455

The University of New Orleans
Spring 2024 (1/8/24 - 5/8/24)
CRN 20873: Painting I sec P001, 3 cr.
T/Th, 2-4:40 p.m., FA 137

Instructor Information

Assistant Professor Kathy Rodriguez
Klrodri2@uno.edu

Office Hours by appointment, FA 104
Available via email, by appointment, and in class

Below: Kathy with Portrait of Buddy Cat at night, 2023, Second Story Gallery, NOLA



“At the end of the day,
we can endure much
more than we think we
can.”

— Frida Kahlo

<https://www.museofridakahlo.org.mx/frida/?lang=en>

Frida Kahlo, Self-Portrait in a Velvet Dress, 1926

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 educations, 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 is 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.

COURSE DESCRIPTION ON WEBSTAR	STUDENT LEARNING OBJECTIVES
Prerequisite: FA 2001. 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.	By the end of the course, students <ul style="list-style-type: none"> • Have learned about a variety of historical painting techniques through a contemporary lens • Have explored historical and contemporary subjects in painting • Have reviewed and applied formal language in writing and critiques, describing the development of their projects

Course Overview

This class focuses on traditional painting techniques in the medium of solvent-free oil. Painting without solvents means that we limit our exposure to harmful chemicals in the classroom and have compliant methods of disposal of materials. We cover health and safety, classroom maintenance, and courteous observation of space in this room. 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. The laws or “commandments” of the classroom are available in digital form on Canvas and in hard copy in the classroom.



Instructor Statement

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students’ ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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!

Statement on Inclusivity

Inclusivity and transparency are key elements in this class. I welcome your input and hope you’re willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect. Constructive feedback and questions are far more useful than destructive language. I facilitate a constructive, courteous environment in the classroom.

Tell us – what kind of classroom norms do you expect?

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

This class introduces what some may consider controversial and hopefully thought- and discussion-provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me. We can search for the answers together.

Student Accommodations

The University of New Orleans Office of Disability Services is recognized as the University authority on accommodations for students with disabilities.

University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. However, it is the responsibility of students to seek available assistance at the University and to make their needs known. Ideally, this documentation occurs at the beginning of the semester, but I make accommodations for students whose accommodation needs arise throughout the time we work together.

The Office of Disability Services home page is available on the web at <https://www.uno.edu/disability-services>



Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

Learning Materials

You do not need to purchase these texts. Readings will be available for you 24/7 on Canvas. However you may want to have copies of these books for your own reference, especially as you familiarize yourself with them throughout the semester.

- Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, Image Continuum Press, 2001. ISBN-13: 978-0961454739
- Buster, Kendall, and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN-13: 978-0205708116
- Dalí, Salvador, trans. Haakon M Chevalier. *50 Secrets of Magic Craftsmanship*. New York: The Dial Press, 1948. ISBN-13: 978-1774641378
- Dunning, William. *Changing Images of Pictorial Space: A History of Spatial Illusion in Painting*. New York: Syracuse UP, 1991. ISBN: 0-8156-25056-7
- Gardner, Spencer C.P. "Still-Life Drawing." *Gateways to Drawing*. London: Thames & Hudson, 2018. ISBN 13: 978-0500294482
- Hudson, Suzanne. *World of Art: Contemporary Painting*. London: Thames & Hudson, 2021. ISBN978-0-500-29563-5
- Ness, Solrunn. *The Mystical Language of Icons*. Grand Rapids, MI: Eerdmans, 2009.
- Ragans, Rosalind. "Art Criticism and Aesthetic Judgment." *Glencoe Arttalk*, 3rd ed. New York: Glencoe/McGraw Hill, 2000. pp 26-33. ISBN-13 : 978-0078305993
- Roberts, Jennifer L. "The Power of Patience: Teaching students the value of deceleration and immersive attention." *Harvard Magazine*, Nov-Dec 2013. <https://www.harvardmagazine.com/2013/10/the-power-of-patience>
- Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. ISBN-13: 978-1581152043

SUPER RECOMMENDED TEXTBOOK:

<https://www.amazon.com/Art-School-Complete-Painters-Course/dp/0600601463>

Hamlyn, Art School: *A Complete Painters Guide*,
London: Hamlyn, 2000 ISBN 978-0600601463
All the good stuff in one place.

Health and Safety

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. 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 you may find it helpful to bring your own soap and paper towels.

No creatures or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department. **Please review the document regarding service and support animals available to you on Canvas.**

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. Students should wash their hands with soap and water in the classroom before consuming any food products.

Two main areas of concern are brushes and the sinks. Do not bring your palette near the sinks in the classroom. Please do not scrape, wipe, or pour paint or oils into the sinks, as we are using oil-based methods and so the drains can be easily clogged. The building is 50 years old and can only take so much! I will demonstrate how to clean your brushes and palette in a safe and sustainable way.

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.

Though the binders in the paints we use are non-toxic, some pigments are poisonous if misused. I have MSDS (Material Safety Data Sheets) available in the classroom for information and your review.


Please take every precaution to protect your supplies by securing them in a cart in the classroom or the hallway near the dark room (you must provide your own lock) labeled with your name, the semester, and the year. The department is not liable for stolen materials. In addition, please note the final deadline for work submission and pick-up for the semester listed on the syllabus.





Any work and supplies left in the classroom after the pick-up date and time listed for the class may be confiscated or discarded. Please make sure to note this departmental policy.

Accreditation

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2022-2023 NASAD Handbook states, "A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks." (NASAD Handbook 2022-2023, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class time (good days for studio use outside of class time when graduate critiques are not in progress are listed on the chalkboard). Projects and homework are designed to effectively utilize nine hours of work per week.

Class Assignments and Items for Evaluation in a Fun Grid

ASSIGNMENTS	DESCRIPTION	POINTS	MATERIALS	WHY
Project Preparations 	Individual assignments correlated to individual projects. PROJECT 1: GRIDDED COLLAGE PROJECT 2: COLOR WHEEL, VIEWFINDER, AND 3 THUMBNAI LS PROJECT 3: GRAPHITE	50 points each, 150 points total	<ul style="list-style-type: none"> Reading from <i>50 Secrets of Magic Craftsmanship</i> Reading from William Dunning, <i>Changing Images of Pictorial Space</i> Reading from <i>The Mystical Language of Icons</i> Sketchbook, swatches, and other supplies given in 	To supplement understanding of projects, and to prepare for completing finished paintings

	TRANSFER		class	
Observation Exercise 	Observe one painting IN PERSON for two hours and write down observations at the time they occur	100 points total	<ul style="list-style-type: none"> • Timepiece • Paper or tablet • Pencil or tablet pencil • You may choose to record yourself in notes, but these must be transcribed 	To practice the art of looking as part of the art of making; to investigate the making of a painting and the factors that inform interpretation
Projects 	Three paintings that take traditional historical techniques and subject matter as themes	100 points each, 300 points total	<ul style="list-style-type: none"> • Project 1 and 2: prestretched canvas • Project 3: Built panel, gold leafing materials • Paint, palette knife, palette, medium, rags, etc. 	To meet course objectives and student learning outcomes
Self-Reflections 	A verbal statement using visually literate language to self-evaluate painting throughout the semester and the class as a whole	50 points each, 150 points total	Three one-paragraph self-reflections submitted through Canvas: <ul style="list-style-type: none"> • 1: first week of semester • 2: midterm • 3: final evaluation 	To use visually literate language to verbally communicate about visual messages, and to self-assess
Attendance/participation 	Come to class! Please see the attendance policies below	100 points each critique SPECIFIC	<ul style="list-style-type: none"> • Yourself and your voice! • Your completed projects – please see the critique rubric below 	To facilitate understanding of your own and your peers' work and progress, and to if you're not going to come?)
TOTAL		1000 pts		

Grading

All assignments must be presented on time for critiques at the beginning of the critique to be considered for full credit for the critique. All critiques are “in-progress,” meaning that work does not have to be complete at the time of critique. However, all work must be completed by the final due date at the end of the semester for full credit consideration.

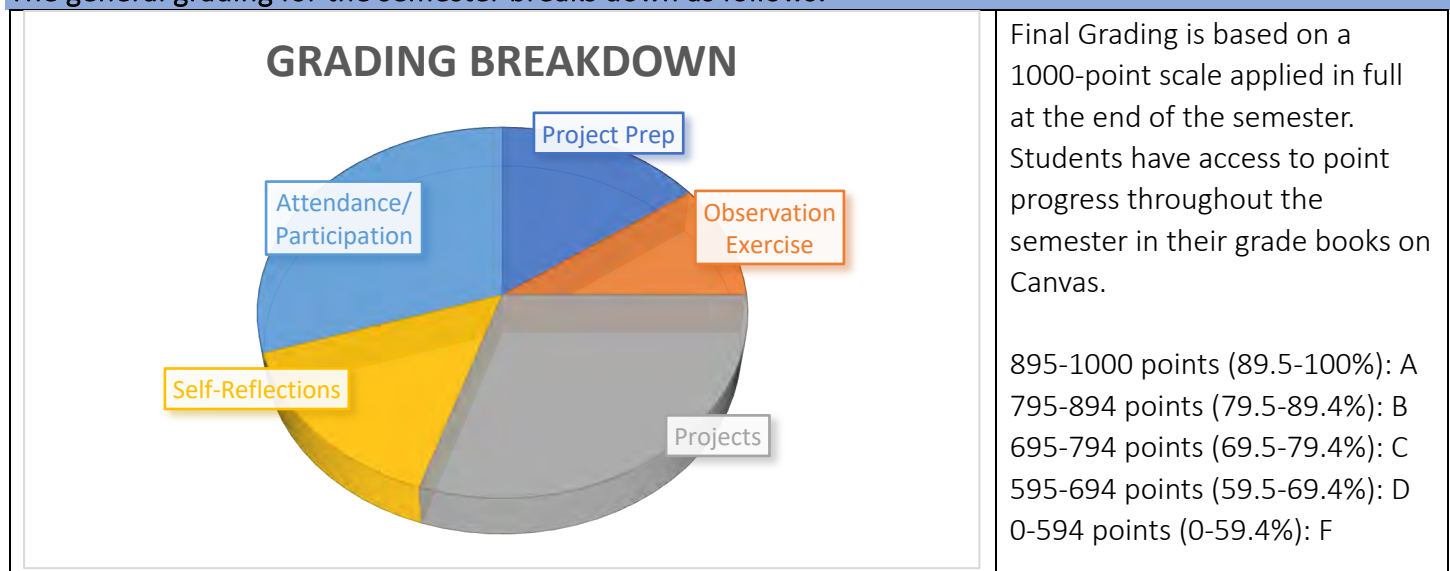
In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. These are discussed in class and through rubrics. Use of knowledge gained in class aids your understanding and ability to complete the assignment. An assignment is “on time” when it is turned by the time at which it is due. It is “complete” when it shows full consideration of evaluation criteria. Assignments that are not submitted “on time” are considered “late.”

Unless the student made arrangements with me or is in the midst of an emergency (see attendance policy below for university-defined “emergencies,” I do not accept late work for credit.

Each project will have its own evaluation criteria listed in the project description sheet, which will be available to students on Canvas and will be discussed in class. Each student is evaluated for in-progress critiques based on the following criteria:

CRITERION	25	12.5	0	TOTAL
Attendance	Be on time, attend, and stay throughout the entire critique.	Late for critique, leaves early without communication with the instructor	Late for critique and does not show work	
Participation	Hang your project(s) on the wall for discussion.	Projects show little progress	Does not hang up project(s)	
Personal Reflection	Ability to talk about the work (your personal view—how does your work address project criteria)	Somewhat articulate about work and project process, confusing language	Does not talk about work	
Group Discussion	Reception to and participation in discussion about your work, and the work of other students.	Not receptive to discussion or critique, does not use visually literate language to respond to discussion	Does not participate in discussion	
Total				/100

The general grading for the semester breaks down as follows:



University Policy on Attendance

The University's policy on traditional attendance is stated on the UNO website and in the catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make-up of any missed work.

The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

Kathy's Policy on Attendance

I understand that extreme circumstances may prevent attendance and timeliness.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class (e.g., the bus). Please note the class starting time and plan it into your schedule.

Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class in terms of scheduling. Students who regularly arrive late may disrupt the learning, focus, and attention of their peers and their instructor. In other words, please get here on time. It's important.

If you are in the midst of an emergency or you are sick, PLEASE DO NOT COME TO CLASS. Please do communicate with me via email. It's also important for you to make self-care a priority.

Come to class on time each class period with all supplies ready to work. College is a process of learning material as well as professional development. Your preparedness for participation reflects on your work ethic and diligence as a student, a future employee, an applicant to a different program, and a person who might ask me for a letter of recommendation in the future.

Historically, in 17 consecutive years of teaching, I have witnessed that students who regularly come to class on time with supplies and work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues related to the work. Both your peers and I learn from you. None of us have had your experiences in your lifetime, and your ability to share knowledge is intrinsic to the development of this course.

Other Policies

Netiquette

Please review guidelines for etiquette on the internet at <http://www.albion.com/netiquette/corerules.html>. Netiquette is important in any class with an online component. It basically means that we treat each other as we would face-to-face, with respect for each other's opinions and experiences. Any conversation, discussion, and interaction among students in the Canvas classroom, Zoom, or via email is governed by the Student Code of Conduct and the rules of Netiquette.

Email

I communicate with you via your UNO email address; any correspondence will go to that mailbox. Please ensure that you can access your UNO email inbox. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon – an envelope – at the top left of the page. Follow instructions on the following page.

Students should email their professors in a professional way. Emails are not a text message to your peers or your instructor. They are official records of communication and reflect on your professionalism. Please always include your name, the class you're taking, specific questions, and a closing. Please also proofread before you hit "Send."

Here's an example of a way to email me:

Hi Kathy,

This is Marla from our Painting I class that meets on MW at 2 p.m. I am going to be absent on Monday, and I wanted to ask if you could meet with me to go over the prep assignment I missed for the Contemporary Icon painting. Could we please set up an appointment, or meet before or after class on Wednesday?

Thanks,

Marla

Canvas

All course learning materials can be accessed on Canvas and in hard copy in the classroom.

Any messages sent through Canvas should additionally go to your UNO email inbox. Check this daily for "Recent Canvas Notifications."

Students can find links to multiple resources about Canvas and other apps by going to <https://www.uno.edu/dock>

Student Conduct and Academic Integrity

The direct link to the Student Handbook is <https://www.uno.edu/student-affairs/handbook>

“The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the University is held accountable to this standard, which is reflected in this code.”

The Student Code of Conduct includes information about Academic Integrity, which may be found by following this link: <https://www.uno.edu/media/17427>

Academic honesty is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty.

Academic integrity is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I facilitate this atmosphere of academic honesty and integrity in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning.

Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

This class introduces what some may consider controversial and hopefully thought- and discussion-provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

The University of New Orleans, Spring 2024

FA 3751 – Painting I

T/Th 2-4:40 p.m., FA 137

Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Syllabus

Please note: This syllabus is subject to change. Please be in class and check Canvas for updates.

Thursday, January 4: Courses visible in Moodle

Sunday, January 7: Last day of schedule adjustment with 100% refund

Week 1: 1/8-14

T 1/9 Introductions. Read Course Documents. Ice Breaker.

Th 1/11 Classroom Setup. Health and Safety presentation. 1st Self Reflection due on Canvas. Read excerpt from Ragans, “Art Criticism: Learning from a Work of Art” on Canvas

Monday, January 8: First day of classes

Thursday, January 11: Last day of schedule adjustment with \$50 fee penalty

Friday, January 12: Last day to drop for 75% refund

Week 2: 1/15-1/21

T 1/16 Discuss Observation Exercise. Read excerpt from *50 Secrets* available on Canvas.

Th 1/18 Discuss *50 Secrets* reading. Presentation on Oil Painting Basics. Read excerpt from Dunning on Canvas.

Monday, January 15: Dr. Martin Luther King, Jr., Holiday – University closed

Friday, January 19: Final day to drop with 50% refund

Week 3: 1/22-1/28

T 1/23 Discuss Project 1 and Dunning Reading. Begin Project Prep for Project 1.

Th 1/25 Project Prep: Gridded Collage. Read excerpt from *Art & Fear* on Canvas

Friday, January 26th: 14th class day; last day to drop and not have courses recorded

Week 4: 1/29-2/4

T 1/30 Chromatic Black Mixing Demonstration. Project 1: Chromatic Black Painting

Th 2/1 Project 1

Friday, 2/2: Groundhog Day

Week 5: 2/5-2/11

T 2/6 Project 1

Th 2/8 Project 1

Saturday, 2/10: Lunar New Year

Week 6: Spring Break – 2/12-2/18 – NO CLASS

Monday-Friday, February 12-16: Mardi Gras/Spring Break

Week 7: 2/19-2/25

T 2/20 In Progress Critique 1. Read "Still Life" from *Gateways to Drawing* on Canvas.

Th 2/22 Discuss Project 2: Still Life. Make viewfinders. Set up substrate for color wheel. Begin initial still life construction. **Observation Exercise due by 11:59 p.m. on Canvas**

Week 8: 2/26-3/3

T 2/27 Color Wheel

Th 2/29 Color Wheel – Happy Birthday Leap Year Babies!

Friday, March 1: Last day to apply for Spring 2024 graduation

Week 9: 3/4 – 3/10

T 3/5 Viewfinder: Project Prep. Self-reflection 2 due via Canvas.

Th 3/7 Project 2: Phase 1

Sunday, 3/10: Daylight Savings Time

Week 10: 3/11-3/17

T 3/12 Project 2: Phase 1

Th 3/14 Project 2: Phase 2

Monday, 3/11: First night of Ramadan

Week 11: 3/18-3/24

T 3/19 Project 2: Phase 2

Th 3/21 Project 2: Phase 3

Tuesday, March 19: Spring Equinox

Week 12: 3/25-3/31 - Spring Holiday

T 3/26 In-progress Critique 2

Th 3/28 – NO CLASS

Wednesday-Saturday, March 27-30: Spring Holiday (Ostara) (Good Friday)

Week 13: 4/1-4/7

T 4/2 Discuss Project 3: Contemporary Icon. Collect materials to build panels.

Th 4/4 Build Day

Monday, April 1: Poisson d'Avril; Registration for Summer/Fall 2024 opens

Week 14: 4/8-4/14

T 4/9 Project Prep: Graphite Transfer

Th 4/11 Project Prep: Gold Leaf

Week 15: 4/15-4/21

T 4/16 Project 3

Th 4/18 Project 3

Monday, 4/15: Tax Day

Week 16: 4/22-4/28

T 4/23 Project 3

Th 4/25 Project 3

Monday, 4/22: Passover; Earth Day

Week 17: 4/29-4/30

Tuesday, April 30: Last day of classes; last day to withdraw

T 4/30 Multiple Project Day

Th 5/2 – FINAL EXAM – FINAL IN-PROGRESS CRITIQUE

Week 18-19: Final Exams

Wednesday-Wednesday, May 1-8: Final Exams

THREE COMPLETED PAINTINGS DUE WEDNESDAY, MAY 8TH, BY 2 P.M.

PICK UP ALL WORK AND SUPPLIES FROM THE CLASSROOM BY TUESDAY, MAY 16TH, 12 NOON

CLASSROOM CLEANUP BEGINS THE AFTERNOON OF MAY 16TH. WORK AND SUPPLIES MUST BE REMOVED FROM THE CLASSROOM BY THIS DATE. OTHERWISE WORK AND SUPPLIES MAY BE CONFISCATED OR DISCARDED.

Thursday, May 9: Commencement

Tuesday, May 14: Final Grades due 12 noon

The University of New Orleans
Spring 2024 (1/8/24 - 5/8/24)
CRN 20975: Painting II sec P001, 3 cr.
T/Th, 2-4:40 p.m., FA 137

Instructor Information

Assistant Professor Kathy Rodriguez
Klrodri2@uno.edu

Office Hours by appointment, FA 104
Available via email, by appointment, and in class

Below: Kathy with Portrait of Buddy Cat at night, 2023, Second Story Gallery, NOLA



“At the end of the day,
we can endure much
more than we think we
can.”

— Frida Kahlo

<https://www.museofridakahlo.org.mx/frida/?lang=en>

Frida Kahlo, Self-Portrait in a Velvet Dress, 1926

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 educations, 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 is 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.

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COURSE DESCRIPTION ON WEBSTAR	STUDENT LEARNING OBJECTIVES
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.	By the end of the course, students will be able to <ul style="list-style-type: none"> • 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

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. 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. The laws or "commandments" of the classroom are available in digital form on Canvas and in hard copy in the classroom.



Instructor Statement

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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!

Statement on Inclusivity

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect. Constructive feedback and questions are far more useful than destructive language. I facilitate a constructive, courteous environment in the classroom.

Tell us – what kind of classroom norms do you expect?

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

This class introduces what some may consider controversial and hopefully thought- and discussion-provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me. We can search for the answers together.

Student Accommodations

The University of New Orleans Office of Disability Services is recognized as the University authority on accommodations for students with disabilities.

University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. However, it is the responsibility of students to seek available assistance at the University and to make their needs known. Ideally, this documentation occurs at the beginning of the semester, but I make accommodations for students whose accommodation needs arise throughout the time we work together.

The Office of Disability Services home page is available on the web at <https://www.uno.edu/disability-services>



Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

Learning Materials

Readings will be available for you 24/7 on Canvas. However you may want to have copies of these books for your own reference, especially as you familiarize yourself with them throughout the semester.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, Image Continuum Press, 2001. ISBN-13: 978-0961454739

Elkins, James. *What Painting Is*, 2nd ed. New York: Routledge, 2019

The University of New Orleans, Spring 2024, Painting II, Rodriguez

Hudson, Suzanne. *World of Art: Contemporary Painting*. London: Thames & Hudson, 2021. ISBN978-0-500-29563-5

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. ISBN-13: 978-1581152043

SUPER RECOMMENDED TEXTBOOK:

<https://www.amazon.com/Art-School-Complete-Painters-Course/dp/0600601463>

Hamlyn, Art School: *A Complete Painters Guide*,
London: Hamlyn, 2000 ISBN 978-0600601463
All the good stuff in one place.

Health and Safety

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. 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 you may find it helpful to bring your own soap and paper towels.

No creatures or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department. **Please review the document regarding service and support animals available to you on Canvas.**

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. Students should wash their hands with soap and water in the classroom before consuming any food products.

Two main areas of concern are brushes and the sinks. Do not bring your palette near the sinks in the classroom. Please do not scrape, wipe, or pour paint or oils into the sinks, as we are using oil-based methods and so the drains can be easily clogged. The building is 50 years old and can only take so much! I will demonstrate how to clean your brushes and palette in a safe and sustainable way.

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.

Though the binders in the paints we use are non-toxic, some pigments are poisonous if misused. I have MSDS (Material Safety Data Sheets) available in the classroom for information and your review.





Please take every precaution to protect your supplies by securing them in a cart in the classroom or the hallway near the dark room (you must provide your own lock) labeled with your name, the semester, and the year. The department is not liable for stolen materials. In addition, please note the final deadline for work submission and pick-up for the semester listed on the syllabus.

Any work and supplies left in the classroom after the pick-up date and time listed for the class may be confiscated or discarded. Please make sure to note this departmental policy.

Accreditation

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2022-2023 NASAD Handbook states, "A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks." (NASAD Handbook 2022-2023, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class time (good days for studio use outside of class time when graduate critiques are not in progress are listed on the chalkboard). Projects and homework are designed to effectively utilize nine hours of work per week.

Class Assignments and Items for Evaluation in a Fun Grid

ASSIGNMENTS	DESCRIPTION	POINTS	MATERIALS	WHY
Readings 	Read and discuss various excerpts and texts throughout the semester. Write a personal annotation describing what you learned from the words.	A-F	<ul style="list-style-type: none"> Reading from <i>What Painting Is</i> Reading from <i>Art & Fear</i> Canvas access Chapters from <i>Contemporary Painting</i> 	To supplement understanding of projects, and to prepare for completing finished paintings
Projects 	Three paintings that take traditional historical techniques and subject matter as themes	A-F	<ul style="list-style-type: none"> Project 1 and 2: prestretched canvas Project 3: Built panel, gold leafing materials Paint, palette knife, palette, medium, rags, etc. 	To meet course objectives and student learning outcomes
Self-Reflections 	A verbal statement using visually literate language to self-evaluate painting throughout the semester and the class as a whole	A-F	Three one-paragraph self-reflections submitted through Canvas. Due dates are listed on the syllabus.	To use visually literate language to verbally communicate about visual messages, and to self-assess
Attendance/participation 	Come to class! Please see the attendance policies below	100 points each critique SPECIFIC	<ul style="list-style-type: none"> Yourself and your voice! Your completed projects – please see the critique rubric below 	To facilitate understanding of your own and your peers' work and progress, and to (if you're not going to come?)
TOTAL		A-F pts		

Grading

All assignments must be presented on time for critiques at the beginning of the critique to be considered for full credit for the critique. All critiques are "in-progress," meaning that work does not have to be complete at the

time of critique. However, all work must be completed by the final due date at the end of the semester for full credit consideration.

In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. These are discussed in class and through rubrics. Use of knowledge gained in class aids your understanding and ability to complete the assignment. An assignment is “on time” when it is turned by the time at which it is due. It is “complete” when it shows full consideration of evaluation criteria. Assignments that are not submitted “on time” are considered “late.”

Unless the student made arrangements with me or is in the midst of an emergency (see attendance policy below for university-defined “emergencies,” I do not accept late work for credit.

Each project will have its own evaluation criteria listed in the project description sheet, which will be available to students on Canvas and will be discussed in class. Each student is evaluated for in-progress critiques based on the following criteria:

CRITERION	A	C	F	TOTAL
Attendance	Be on time, attend, and stay throughout the entire critique.	Late for critique, leaves early without communication with the instructor	Late for critique and does not show work	
Participation	Hang your project(s) on the wall for discussion.	Projects show little progress	Does not hang up project(s)	
Personal Reflection	Ability to talk about the work (your personal view—how does your work address project criteria)	Somewhat articulate about work and project process, confusing language	Does not talk about work	
Group Discussion	Reception to and participation in discussion about your work, and the work of other students.	Not receptive to discussion or critique, does not use visually literate language to respond to discussion	Does not participate in discussion	
Total				

The general grading for the semester breaks down as follows:

To achieve the following letter grades for both midterm and final, please refer to the related description.

A: The student has been actively working in and out class to produce a technically and conceptually superior body of work. There is active interaction with peers and the instructor. Sketching and painting are both included. Writing is grammatically correct and clear with correct spelling and strong identifiable references. All projects

are completed on time for critiques. The work shows a vested interest in a variety of aspects of the painting process.

B: The student has been actively working in class to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with peers and the instructor. Sketches accompany finished work. Writing is strong, with strong identifiable references and correct spelling and grammar.

C: The student has been working in class and is producing an adequate amount of work. There is some effort to communicate with peers and the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

D: The student does not complete a sufficient amount of work for the time given in the semester.

F: The student shows no effort or interest in the course.

University Policy on Attendance

The University's policy on traditional attendance is stated on the UNO website and in the catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make-up of any missed work.

The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

Kathy's Policy on Attendance

I understand that extreme circumstances may prevent attendance and timeliness.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class (e.g., the bus). Please note the class starting time and plan it into your schedule.

Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class in terms of scheduling. Students who regularly arrive late may disrupt the learning, focus, and attention of their peers and their instructor. In other words, please get here on time. It's important.

If you are in the midst of an emergency or you are sick, PLEASE DO NOT COME TO CLASS. Please do communicate with me via email. It's also important for you to make self-care a priority.

Come to class on time each class period with all supplies ready to work. College is a process of learning material as well as professional development. Your preparedness for participation reflects on your work ethic and diligence as a student, a future employee, an applicant to a different program, and a person who might ask me for a letter of recommendation in the future.

Historically, in 17 consecutive years of teaching, I have witnessed that students who regularly come to class on time with supplies and work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues related to the work. Both your peers and I learn from you. None of us have had your experiences in your lifetime, and your ability to share knowledge is intrinsic to the development of this course.

Other Policies

Netiquette

Please review guidelines for etiquette on the internet at <http://www.albion.com/netiquette/corerules.html>

Netiquette is important in any class with an online component. It basically means that we treat each other as we would face-to-face, with respect for each other's opinions and experiences. Any conversation, discussion, and interaction among students in the Canvas classroom, Zoom, or via email is governed by the Student Code of Conduct and the rules of Netiquette.

Email

I communicate with you via your UNO email address; any correspondence will go to that mailbox. Please ensure that you can access your UNO email inbox. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon – an envelope – at the top left of the page. Follow instructions on the following page.

Students should email their professors in a professional way. Emails are not a text message to your peers or your instructor. They are official records of communication and reflect on your professionalism. Please always include your name, the class you're taking, specific questions, and a closing. Please also proofread before you hit "Send."

Here's an example of a way to email me:

Hi Kathy,

The University of New Orleans, Spring 2024, Painting II, Rodriguez

This is Marla from our Painting I class that meets on MW at 2 p.m. I am going to be absent on Monday, and I wanted to ask if you could meet with me to go over the prep assignment I missed for the Contemporary Icon painting. Could we please set up an appointment, or meet before or after class on Wednesday?

Thanks,
Marla

Canvas

All course learning materials can be accessed on Canvas and in hard copy in the classroom.

Any messages sent through Canvas should additionally go to your UNO email inbox. Check this daily for “Recent Canvas Notifications.”

Students can find links to multiple resources about Canvas and other apps by going to <https://www.uno.edu/dock>

Student Conduct and Academic Integrity

The direct link to the Student Handbook is <https://www.uno.edu/student-affairs/handbook>

“The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the University is held accountable to this standard, which is reflected in this code.”

The Student Code of Conduct includes information about Academic Integrity, which may be found by following this link: <https://www.uno.edu/media/17427>

Academic honesty is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty.

Academic integrity is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I facilitate this atmosphere of academic honesty and integrity in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning.

Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

This class introduces what some may consider controversial and hopefully thought- and discussion-provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you’ll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

The University of New Orleans, Spring 2024, Painting II, Rodriguez

The University of New Orleans, Spring 2024

FA 4749 – Painting II

M/W 2-4:40 p.m., FA 137

Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Syllabus

Please note: This syllabus is subject to change. Please be in class and check Canvas for updates.

Thursday, January 4: Courses visible in Moodle

Sunday, January 7: Last day of schedule adjustment with 100% refund

Week 1: 1/8-14

M 1/8 Introductions. Read Course Documents. Ice Breaker.

W 1/10 Classroom Setup. Health and Safety presentation.

Monday, January 8: First day of classes

Thursday, January 11: Last day of schedule adjustment with \$50 fee penalty

Friday, January 12: Last day to drop for 75% refund

Week 2: 1/15-1/21

M 1/15 University Holiday – NO CLASS – University Closed

W 1/17 Discuss Melos Mural. Field trip to on-campus mural site. Read *Art&Fear* excerpt

Monday, January 15: Dr. Martin Luther King, Jr., Holiday – University closed

Friday, January 19: Final day to drop with 50% refund

Week 3: 1/22-1/28

M 1/22 Melos Mural

W 1/24 Melos Mural

Thursday, 1/25: Enrique Alférez NOLA sculpture bus tour, 12-3:30 - contact Roberto Barrios at rebarrio@uno.edu for meeting site

Friday, January 26th: 14th class day; last day to drop and not have courses recorded

Week 4: 1/29-2/4

M 1/29 Melos Mural

W 1/31 Melos Mural

Tuesday 1/30 and Thursday 2/1: Beading Workshop, 9:30-10:45, International Center

Friday, 2/2: Groundhog Day

Week 5: 2/5-2/11

M 2/5 Melos Mural

W 2/7 Melos Mural. Read excerpt from *What Painting Is*

Saturday, 2/10: Lunar New Year

Week 6: Spring Break – 2/12-2/18 – NO CLASS

Monday-Friday, February 12-16: Mardi Gras/Spring Break

M 2/12 – NO CLASS

W 2/14 – HAPPY VALENTINE/NO CLASS

Week 7: 2/19-2/25

M 2/19 Final Mural Celebration

W 2/21 Discuss reading. Palette choices. Gesture/figure painting on paper. Self-Reflection due by 11:59 p.m.

Week 8: 2/26-3/3

M 2/26 Costume figure

W 2/28 Costume figure – read “Beyond Painting” from *Contemporary Painting*

Friday, March 1: Last day to apply for Spring 2024 graduation

Week 9: 3/4 – 3/10

M 3/4 Costume Figure

W 3/6 In progress Critique - read "Beyond Painting" from "Contemporary Painting" on Canvas

Sunday, 3/10: Daylight Savings Time

Week 10: 3/11-3/17

M 3/11 Discuss “non-traditional” / “Beyond Painting.” Brainstorming. (Nevelson, Mildred Thompson. Douglas Brewster)Non-traditional painting

W 3/13 Non-traditional painting

Monday, 3/11: First night of Ramadan

Week 11: 3/18-3/24

M 3/18 Non-traditional painting

W 3/20 Non-traditional painting

Tuesday, March 19: Spring Equinox

Week 12: 3/25-3/31 - Spring Holiday

M 3/25 In-progress critique. Self-Reflection due by 11:59 p.m.

W 3/27 – NO CLASS – OSTARA

Wednesday-Saturday, March 27-30: Spring Holiday (Good Friday)

Week 13: 4/1-4/7

M 4/1 Discuss shaped painting

W 4/3 Shaped Panels

Monday, April 1: Poisson d’Avril; Registration for Summer/Fall 2024 opens

Week 14: 4/8-4/14

M 4/8 Shaped Panels

W 4/10 Shaped Panels

Week 15: 4/15-4/21

M 4/15 Shaped Panels

W 4/17 Shaped Panels

Monday, 4/15: Tax Day

Week 16: 4/22-4/28

M 4/22 Shaped Panels

W 4/24 Shaped Panels

Monday, 4/22: Passover; Earth Day

Week 17: 4/29-4/30

Tuesday, April 30: Last day of classes; last day to withdraw

M 4/29 Shaped Panels

W 5/1 – FINAL EXAM – FINAL IN-PROGRESS CRITIQUE. Self-reflection due by 11:59 p.m.

Week 18-19: Final Exams

Wednesday-Wednesday, May 1-8: Final Exams

ALL PAINTINGS DUE WEDNESDAY, MAY 8TH, BY 2 P.M.

PICK UP ALL WORK AND SUPPLIES FROM THE CLASSROOM BY TUESDAY, MAY 16TH, 12 NOON

CLASSROOM CLEANUP BEGINS THE AFTERNOON OF MAY 16TH. WORK AND SUPPLIES MUST BE REMOVED FROM THE CLASSROOM BY THIS DATE. OTHERWISE WORK AND SUPPLIES MAY BE CONFISCATED OR DISCARDED.

Thursday, May 9: Commencement

Tuesday, May 14: Final Grades due 12 noon

The University of New Orleans, Spring 2024

FA 4749 – Painting II

M/W 2-4:40 p.m., FA 137

Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

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Please note: This syllabus is subject to change. Please be in class and check Canvas for updates.

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Week 1: 1/8-14

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W 1/10 Classroom Setup. Health and Safety presentation.

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W 1/17 Discuss Melos Mural. Field trip to on-campus mural site. Read *Art&Fear* excerpt

Monday, January 15: Dr. Martin Luther King, Jr., Holiday – University closed

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Week 3: 1/22-1/28

M 1/22 Melos Mural

W 1/24 Melos Mural

Friday, January 26th: 14th class day; last day to drop and not have courses recorded

Week 4: 1/29-2/4

M 1/29 Melos Mural

W 1/31 Melos Mural

Friday, 2/2: Groundhog Day

Week 5: 2/5-2/11

M 2/5 Melos Mural

W 2/7 Melos Mural. Read excerpt from *What Painting Is*

Saturday, 2/10: Lunar New Year

Week 6: Spring Break – 2/12-2/18 – NO CLASS

Monday-Friday, February 12-16: Mardi Gras/Spring Break

M 2/12 – NO CLASS

W 2/14 – HAPPY VALENTINE/NO CLASS

Week 7: 2/19-2/25

M 2/19 Discuss reading. Palette choices. Gesture/figure painting on paper.

W 2/21 Costume figure

Week 8: 2/26-3/3

M 2/26 Costume figure

W 2/28 Costume figure – In progress Critique read “Beyond Painting” from *Contemporary Painting*

Friday, March 1: Last day to apply for Spring 2024 graduation

Week 9: 3/4 – 3/10

M 3/4 Discuss “non-traditional” / “Beyond Painting.” Brainstorming. (Nevelson, Mildred Thompson. Douglas Brewster)

W 3/6 Collect supplies.

Sunday, 3/10: Daylight Savings Time

Week 10: 3/11-3/17

M 3/11 Discuss large-scale painting – Blow up swatch

W 3/13

Monday, 3/11: First night of Ramadan

Week 11: 3/18-3/24

M 3/18

W 3/20

Tuesday, March 19: Spring Equinox

Week 12: 3/25-3/31 - Spring Holiday

M 3/25

W 3/27 – NO CLASS – OSTARA

Wednesday-Saturday, March 27-30: Spring Holiday (Good Friday)

Week 13: 4/1-4/7

M 4/1

W 4/3

Monday, April 1: Poisson d’Avril; Registration for Summer/Fall 2024 opens

Week 14: 4/8-4/14

M 4/8

W 4/10

Week 15: 4/15-4/21

M 4/15

W 4/17

Monday, 4/15: Tax Day

Week 16: 4/22-4/28

M 4/22

W 4/24

Monday, 4/22: Passover; Earth Day

Week 17: 4/29-4/30

Tuesday, April 30: Last day of classes; last day to withdraw

M 4/29

W 5/1 – FINAL EXAM – FINAL IN-PROGRESS CRITIQUE

Week 18-19: Final Exams

Wednesday-Wednesday, May 1-8: Final Exams

THREE COMPLETED PAINTINGS DUE WEDNESDAY, MAY 8TH, BY 2 P.M.

PICK UP ALL WORK AND SUPPLIES FROM THE CLASSROOM BY TUESDAY, MAY 16TH, 12 NOON

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Thursday, May 9: Commencement

Tuesday, May 14: Final Grades due 12 noon

The University of New Orleans
Spring 2023 (1/23-5/18/23)
CRN 21110: FA 3751: Painting I, sec P001
T/Th 2-4:45 p.m., FA 137, 3 cr.

"Do let us go on quietly, examining all things and holding fast to that which is good, and trying always to learn more that is useful, and gaining more experience."

-Vincent van Gogh, in letter #143 to his brother Theo. Amsterdam, Wednesday, 3 April 1878

INSTRUCTOR INFORMATION

Kathy and
Buddy Cat



Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Location and Hours:

FA 104 by appointment

Available via email, during class, and by appointment (please email to confirm appointment time 24 hours in advance)

COURSE DESCRIPTION FROM WEBSTAR

Prerequisite: FA 2001. 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 LEARNING OBJECTIVES

By the end of the course,

- Students will learn about and apply a variety of subjects and techniques historically encompassed by painting.
- Students will learn about and apply contemporary art practices in the medium of painting.
- Students will review and apply formal language to verbally describing the development of their projects.



INSTRUCTOR STATEMENT

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

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 end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

STATEMENT ON INCLUSIVITY

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want for you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect.

Tell us – what kind of classroom norms do you expect?

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

Please feel welcome to ask questions, difficult ones, ones that I may not be able to answer. With our class environment in mind, we can search for the answers together.



Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

LEARNING MATERIALS

Recommended Texts

I invite you to buy these texts, but they are not required purchases. I've found them to be helpful in my own practice and research.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, CA:

Image Continuum Press, 2001. ISBN-13: 978-0961454739

Heather Darcy Bhandari and Jonathan Melber, *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career, Revised and Updated*, New York: Free Press, 2017, ISBN9781501146169

Buster, Kendall, and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper

Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN-13: 978-0205708116

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. ISBN-13: 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. ISBN-13: 978-1581152043

Vitamin P2: New Perspectives in Painting. New York: Phaidon, 2011. ISBN: 9780714861609

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UNO, SPRING 2023, FA 3751 SEC P001, PAINTING I, RODRIGUEZ

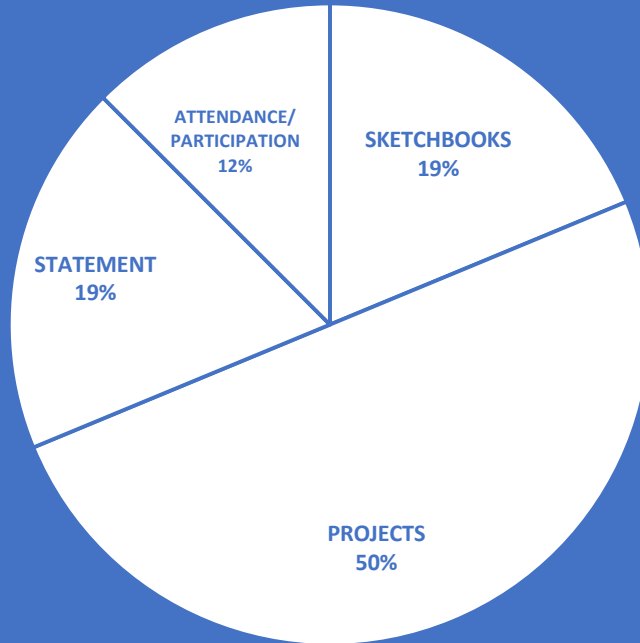
for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class (Fridays are good days for studio use outside of class time). Projects and homework are designed to effectively utilize nine hours of work per week.

ASSIGNMENTS	DESCRIPTION	POINTS	MATERIALS	WHY
SKETCHBOOKS 	Individual assignments correlated to individual projects. Project 1: Swatches Project 2: Stretcher Building (no SB) Project 3: Color Wheel Project 4: Graphite Portrait	50 points each	<ul style="list-style-type: none"> Graphite, paint, medium, etc. Reading from <i>50 Secrets of Magic Craftsmanship</i> 	To supplement understanding of projects, and to prepare for completing finished paintings
PROJECTS 	Four individual projects that take traditional historical techniques and subject matter as themes	100 points each	<ul style="list-style-type: none"> Project 1: buy stretched canvas Project 2: build canvas stretcher Project 3: Built stretched and primed canvas Project 4: Built panel or found fabric and stretcher 	To meet course objectives and student learning outcomes
STATEMENT 	A verbal statement using visually literate language to self-evaluate painting throughout the semester	50 points each	Three drafts of statement <ul style="list-style-type: none"> Peer Review Instructor Review Final Statement 	To use visually literate language to verbally communicate about visual messages, and to self-assess
ATTENDANCE/PARTICIPATION 	Come to class! Please see the attendance policies below Three critiques throughout the semester to critically address individual projects. Please see the critique rubric below	100 points each critique SPECIFIC CRITIQUE DATES WILL BE NOTED IN CLASS	<ul style="list-style-type: none"> Yourself and your voice! Your completed projects – please see the critique rubric below 	To facilitate understanding of your own and your peers' work and progress, and to share questions, triumphs, trials, etc. (Why'd you spend the money if you're not going to come?)
TOTAL		1000 pts		



GRADING

GRADING



All assignments must be presented on time for critiques at the beginning of the critique to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. These are discussed in class and through rubrics. Use of knowledge gained in class aids your understanding and ability to complete the assignment. An assignment is "on time" when it is turned by the time at which it is due. It is "complete" when it shows full consideration of evaluation criteria. Assignments that are not submitted "on time" are considered "late."

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or during office hours within the week of the due date of the assignment in case of an emergency situation.

A -> 895-1000 pts
 B -> 795-894 pts
 C -> 695-794 pts
 D -> 595 - 694 pts
 F -> 0-594 pts

Critique Participation Rubric

CRITERIA	25	12.5	0	TOTAL
Attendance	Be on time, attend, and stay throughout the entire critique.	Late for critique, leaves early without communication with the instructor	Late for critique and does not show work	
Participation	Hang your project(s) on the wall for discussion.	Projects are incomplete, presentation is lacking	Does not hang up project(s)	
Personal Reflection	Ability to talk about the work (your personal view—how does your work complete project criteria)	Somewhat articulate about work and project process, confusing language	Does not talk about work	
Group Discussion	Reception to and participation in discussion about your work, and the work of other students.	Not receptive to discussion or critique, does not use visually literate language to respond to discussion	Does not participate in discussion	
Total				/100

UNIVERSITY STATEMENT ON COVID-19 OR OTHER HEALTH-RELATED CLASS ABSENCES

Students should evaluate their health status regularly, refrain from coming to campus if they are ill, and seek appropriate medical attention for treatment of illness. Students should notify (email) their instructors about their absence as soon as possible, so that accommodations can be made. In the event of COVID-19 illness, students should also complete the Campus Reporting Form <https://uno.guardianconduct.com/incident-reporting>. Please note that medical excuse may be required at the discretion of the department chair and/or college dean.

UNIVERSITY POLICY ON ATTENDANCE

The University's policy on traditional attendance is stated on the UNO website and in the catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make-up of any missed work.

The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

Kathy's Policy:

I understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

Generally, three absences during the semester, or a week and a half of class, should not affect a student's ability to succeed in the course. More than three absences can jeopardize a student's chances of satisfactorily completing the course. Students who miss six or more classes may fail the course.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Please note the class starting time and plan it into your schedule.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class at 2:00 p.m. In other words, please get here on time. It's important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. If you are sick, please do not come to class – please take care of yourself (and others) by meeting the needs of your health.

Please come to class with supplies and readings ready for participation.

A perfect attendance record for the semester, meaning no absences and no late arrivals, can potentially raise a student's final grade to the next highest letter.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues. Your attendance and participation are vital to the overall development of the course — I learn from you, as well! — and the enrichment of your peers' education!

UNIVERSITY POLICIES

NETIQUETTE



Please review guidelines for etiquette on the internet via this link:

<http://www.albion.com/netiquette/corerules.html>

Netiquette is important in any class with an online component. It basically means that we treat each other online as we would face-to-face, with respect for each others' opinions and experiences. Any conversation, discussion, and interaction among students in the Moodle classroom, Zoom, or via email is governed by the Student Conduct Code and rules of Netiquette.

We can regard Moodle as the primary online source for group discussions in the course.

EMAIL AND MOODLE



I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon — an envelope — at the top left of the page. Follow instructions on the following page.

All course materials may be accessed via Moodle, which is connected to UNO email.

Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

Students should email their professors in a professional way. (Consider Netiquette) Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. Thank You! Here is an example:

Hi Kathy,

This is Caitlin from your Painting I class on T/Th. I have a question about the artist statement we're doing. Could I make an appointment with you, or meet before or after class?

Thanks,
Caitlin

STUDENT ACCOMMODATIONS



The University of New Orleans Office of Disability Services (ODS) is recognized as the University authority on accommodations for students with disabilities.

University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. However, it is the responsibility of students to seek available assistance at the University and to make their needs known.

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2020)

Also please check info for current students via this link: <https://www.uno.edu/disability-services/current-students>

ACADEMIC INTEGRITY AND HONESTY



Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information: <https://www.uno.edu/media/17427>

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

STUDENT CONDUCT



The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <https://www.uno.edu/student-affairs/handbook> or <https://www.uno.edu/media/18311>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code."

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions — questions that I may not be able to answer. Please ask them of the class and me.

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 educations, 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.

Please note: This syllabus is subject to change. Please be in class and check Moodle for updates.

Dates	Assignments	Sketchbook	Materials	In-Progress Critique	Important Dates
Week 1 – 2 T 1/24 – Th 2/2	<ul style="list-style-type: none"> • Introductions • Health and Safety • Oil painting materials and tools • Mixing Chromatic Black, Color Temperature and Bias 	Note-taking from demonstrations. All presentations will be available on Moodle in PDF format.	<ul style="list-style-type: none"> • Excerpt from <i>50 Secrets of Magic Craftsmanship</i> • Notebook 	N/A Demos given by Th 2/2	1/26: Last day of schedule adjustment 1/27: Last day to drop for 75% refund
Week 3–4 T 2/7 – 2/16	Project 1: Chromatic Black Painting – two chromatic blacks, warm and cool; one with six primaries and one “fast track,” plus white to create value ranges	12, Black and white, 3” x 4” swatches	<ul style="list-style-type: none"> • Prestretched, preprimed 18” x 24” canvas • Six primaries and white • Burnt Sienna, Viridian, Dioxazine Purple • Brushes • Palette and palette knife • Apron, gloves, rags • Soap • Walnut Oil and Alkyd Medium • Jars • Sharpie 	Th, 2/16, 2 p.m.	2/3: Last day to drop for 50% refund 2/9: 14 th class day attendance reporting
Week 5 2/20–2/24	Mardi Gras/Spring Break	-	-	-	-
Week 6–7 2/28 – 3/9	Stretcher Building and Canvas Stretching Peer Review: Artist Statement (draft 1) by 3/9 – hard copy in class or emailed (copying Kathy)	N/A	<ul style="list-style-type: none"> • 1x 8’ 2x2” pine or whitewood • 1x 8’ quarter round • Wire brads • Wood glue • Hammer • Staple gun • Gesso • Safety glasses 	N/A	3/1: Last day to apply for spring graduation

			<ul style="list-style-type: none"> Review woodshop rules 1st draft of artist statement 		
Week 8–10 3/14–3/30	Project 2: Spring Still Life: personal objects arranged in a compelling and conceptual composition, painted from life and photographs with direct lighting, addressing the theme of spring and rebirth	Color Wheel	<ul style="list-style-type: none"> All painting supplies 3–5 personal objects Photograph PowerPoint/PDF with still life examples (also available on Moodle) 	Th, 3/30, 2 p.m.	Midterm grades due? — 9 a.m. 3/20
Week 11–12 4/4–4/13	Build panel for Project 3 Instructor Review: Artist Statement (draft 2) by 4/13 — submitted via Moodle		<ul style="list-style-type: none"> Panels provided in class, shaped to students' specifications Readings on icon painting PowerPoint/PDF with icon examples (also available on Moodle) 2nd draft artist statement 	N/A	4/3: Registration for summer and fall 2023 opens 4/7–8: Good Friday holiday
Week 13–16 4/18 – 5/11	Project 3: Contemporary Icon Final Draft: Artist Statement (draft 3) by 5/11 — hard copies in class	Graphite transfer from photo or collage	<ul style="list-style-type: none"> Shaped and framed panel All painting supplies Photograph or collage for reference Gold leaf provided for class Final draft of artist statement 	Th, 5/11, 2 p.m. Please bring 16 copies of your artist statement to the final critique.	4/23: Course evaluations open on Webstar 5/11: Last day of classes
Final Exams					5/12–5/18
Work due for final evaluation	Please bring completed paintings (3) to the classroom	Write your name and a title for the work on the BACK of each of the paintings			5/18 by 2 p.m. 5/19: Commencement
Work available for pick up					5/23 Final grades are due by 12 noon

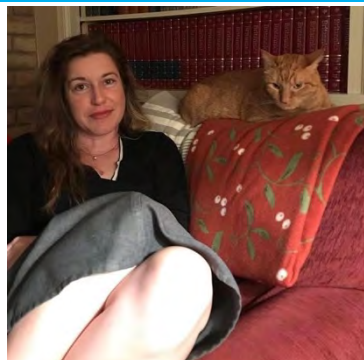
The University of New Orleans
Spring 2023 (1/23–5/18/23)
CRN 21271: FA 4749: Painting II, sec P001
T/Th 10–12:45 p.m., FA 137, 3 cr.

“Do let us go on quietly, examining all things and holding fast to that which is good, and trying always to learn more that is useful, and gaining more experience.”

–Vincent van Gogh, in letter #143 to his brother Theo. Amsterdam, Wednesday, 3 April 1878

INSTRUCTOR INFORMATION

Kathy and
Buddy Cat



Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Location and Hours:

FA 104 by appointment

Available via email, during class, and by appointment (please email to confirm appointment time 24 hours in advance)

COURSE DESCRIPTION FROM WEBSTAR

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 an array of subjects, including but not limited to figure painting, different surfaces and techniques, painting combined with other media, and more.

COURSE LEARNING OBJECTIVES

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

- Address issues in contemporary painting.
- Advance their knowledge of various painting media and applications.
- Use woodshop tools to make a variety of substrates.
- Explore the use of non-traditional media
- Express different concepts through a variety of media related to painting.
- Investigate their professional practices and translate them to a résumé.



INSTRUCTOR STATEMENT

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. We'll investigate how to make shaped substrates and put together a professional resume. 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 will bring success. I find that once I've navigated through each project – written or visual – I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

STATEMENT ON INCLUSIVITY

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want for you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect.

Tell us – what kind of classroom norms do you expect? There is an anonymous forum on Moodle where you can post responses to this question.

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

Please feel welcome to ask questions, difficult ones, ones that I may not be able to answer. With our class environment in mind, we can search for the answers together.



Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

LEARNING MATERIALS

Recommended Texts

I invite you to buy these texts, but they are not required purchases. I've found them to be helpful in my own practice and research.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, CA:

Image Continuum Press, 2001. ISBN-13: 978-0961454739

Heather Darcy Bhandari and Jonathan Melber, *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career, Revised and Updated*, New York: Free Press, 2017, ISBN9781501146169

Buster, Kendall, and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper

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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. Though the binders in the paints we use are non-toxic, some pigments are poisonous if misused. I will have MSDS (Material Safety Data Sheets) available for your information.





Please take every precaution to protect your supplies by securing them in a locker in the classroom or the hallway near the dark room (you must provide your own lock) labeled with your name and the semester (Spring 2023). The department is not liable for stolen materials.

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UNO, SPRING 2023, FA 4749 SEC P001, PAINTING II, RODRIGUEZ

of class (Fridays are good days for studio use outside of class time). Projects and homework are designed to effectively utilize nine hours of work per week.

ASSIGNMENTS	DESCRIPTION	GRADING	MATERIALS	WHY
Projects 	<ul style="list-style-type: none"> • Small scale self-portrait (18" x 24" or smaller) • Shaped substrate • Painting on shaped substrate • Painting using non-traditional media 	A-F*	<ul style="list-style-type: none"> • Paint medium of your choice • Non-traditional medium of your choice • Excerpt from Elkins, <i>What Painting Is</i> • Variety of substrates 	To explore the possibilities of painting and the tools available to do what you wanna
Professional Resume 	Creation of a professional document that lists accomplishments in academia and the field	A-F*	<ul style="list-style-type: none"> • Computer • Excerpts from professional practices texts 	To gain practice in making professional documents for use in proposals, applications, etc.
Artist Statement 	A short verbal statement using visually literate language to communicate about one of the paintings made during this semester, including visually literate language, context, and content	A-F*	<ul style="list-style-type: none"> • Computer • Excerpts from professional practices texts 	To use visually literate language to verbally communicate about visual messages, and to self-assess
Attendance/Participation 	Participation in in-progress critiques throughout the semester, plus regular attendance as recorded by the professor	A-F*	<ul style="list-style-type: none"> • Yourself and your voice! • Your completed projects — please see the critique rubric below 	To facilitate understanding of your own and your peers' work and progress, and to share questions, triumphs, trials, etc. (Why'd you spend the money if you're not going to come?)
TOTAL		A-F*		

*GRADING

Grading is based on the following descriptions related to letter grades.

To achieve the following letter grades for both midterm and final, please refer to the related description.

A: The student has been actively working in and out class to produce a technically and conceptually superior body of work. There is active interaction with peers and the instructor. Sketching and painting are both included. Writing is grammatically correct and clear with correct spelling and strong identifiable references. All projects are completed on time for critiques. The work shows a vested interest in a variety of aspects of the painting process.

B: The student has been actively working in class to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with peers and the instructor. Sketches accompany finished work. Writing is strong, with strong identifiable references and correct spelling and grammar.

C: The student has been working in class and is producing an adequate amount of work. There is some effort to communicate with peers and the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

D: The student does not complete a sufficient amount of work for the time given in the semester.

F: The student shows no effort or interest in the course.

Critique Participation Rubric

CRITERIA	A	C	F	TOTAL
Attendance	Be on time, attend, and stay throughout the entire critique.	Late for critique and/or class, leaves early without communication with the instructor	Does not come to critique, regularly comes to class late or is absent	
Participation	Hang your project(s) on the wall for discussion.	Projects are present but loosely addressed, presentation is lacking	Does not hang up project(s) or participate in discussions	
Personal Reflection	Ability to talk about the work (your personal view—how does your work complete project criteria)	Somewhat articulate about work and project process, confusing language	Does not talk about work	
Group Discussion	Reception to and participation in discussion about your work, and the work of other students.	Not receptive to discussion or critique, does not use visually literate language to respond to discussion	Does not participate in discussion	
Total				/100



UNIVERSITY STATEMENT ON COVID-19 AND OTHER HEALTH-RELATED CLASS ABSENCES

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Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

Kathy's Policy:

I understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

Generally, three absences during the semester, or a week and a half of class, should not affect a student's ability to succeed in the course. More than three absences can jeopardize a student's chances of satisfactorily completing the course. Students who miss six or more classes may fail the course.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Please note the class starting time and plan it into your schedule.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class at 10 a.m. In other words, please get here on time. It's important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. If you are sick, please do not come to class – please take care of yourself (and others) by meeting the needs of your health.

Please come to class with supplies and readings ready for participation.

A perfect attendance record for the semester, meaning no absences and no late arrivals, can potentially raise a student's final grade to the next highest letter.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers' education!

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<http://www.albion.com/netiquette/corerules.html>

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We can regard Moodle as the primary online source for group discussions in the course.

EMAIL AND MOODLE



I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon – an envelope – at the top left of the page. Follow instructions on the following page.

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Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

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Hi Kathy,

This is Caitlin from your Painting I class on T/Th. I have a question about the artist statement we're doing. Could I make an appointment with you, or meet before or after class?

Thanks,

Caitlin

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Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

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“The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code.”

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

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 educations, 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 is 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.

The University of New Orleans, Spring 2023
FA 4749 – Painting II
Syllabus

Please note: This syllabus is subject to change. Please be in class and check Moodle for updates.

Dates	Assignments	Sketchbook	Materials	In-Progress Critique	Important Dates
Week 1 – 2 T 1/24 – Th 2/2	<ul style="list-style-type: none"> • Introductions • Health and Safety • Painting, materials, and tools 	Note-taking from demonstrations. All presentations will be available on Moodle in PDF format.	<ul style="list-style-type: none"> • Excerpt from <i>What Painting Is</i> • Notebook 	N/A	1/26: Last day of schedule adjustment 1/27: Last day to drop for 75% refund
Week 3–4 T 2/7 – 2/16	Project 1: Small Scale Self Portrait	Photograph, collage, and/or graphite or charcoal sketch utilizing raking light	Choice of substrate appropriate for painting media: <ul style="list-style-type: none"> • Prestretched, pre-primed canvas (I have a few I can share) • Paper • Panel 	Th, 2/16, 10 a.m.	2/3: Last day to drop for 50% refund 2/9: 14 th class day attendance reporting
Week 5 2/20–2/24	Mardi Gras/Spring Break	-	-	-	-
Week 6–7 2/28 – 3/9	Discussion of professional résumé and artist statement; drafts	N/A	<ul style="list-style-type: none"> • Excerpts from <i>Art/Work</i> • Hard copy of résumé and draft artist statement 	N/A	3/1: Last day to apply for spring graduation
Week 8–11 3/14–4/6	Project 2: Shaped Panel	Shaped panel compositional ideas (3)	<ul style="list-style-type: none"> • All painting supplies 	Th, 4/6, 10 a.m.	Midterm grades due? 9 a.m. 3/20
Week 12 4/11–4/13	Second draft artist statement and résumé		<ul style="list-style-type: none"> • Excerpts from <i>Art/Work</i> • Hard copy of résumé and draft artist statement 	N/A	4/3: Registration for summer and fall 2023 opens 4/7–8: Good Friday holiday
Week 13–16 4/18 – 5/11	Project 3: Non-traditional Media	Selection of media samples (5 different kinds)	<ul style="list-style-type: none"> • Appropriate substrate • Non-traditional media • Subject matter appropriate to medium • Potential for framing 	Th, 5/11, 10 a.m. Please bring 11 copies of your artist statement and résumé to the final critique.	4/23: Course evaluations open on Webstar 5/11: Last day of classes
Final Exams					5/12–5/18

Work due for final evaluation	Please bring completed paintings (3) to the classroom	Write your name and a title for the work on the <u>BACK</u> of each of the paintings			5/18 by 2 p.m. 5/19: Commencement
Work available for pick up					5/23 Final grades are due by 12 noon

The University of New Orleans
Spring 2023 (1/23-5/18/23)
CRN 21274: FA 4998: Art Research
Capstone, sec I002 (independent study)
Time TBD, Location TBD, 3 cr.

"Do let us go on quietly, examining all things and holding fast to that which is good, and trying always to learn more that is useful, and gaining more experience."

-Vincent van Gogh, in letter #143 to his brother Theo. Amsterdam, Wednesday, 3 April 1878

INSTRUCTOR INFORMATION

Kathy and
Buddy Cat



Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Location and Hours:

FA 104 by appointment

Available via email, during class, and by appointment (please email to confirm appointment time 24 hours in advance)

COURSE DESCRIPTION FROM WEBSTAR

Prerequisite: Consent of the Department. This class provides an emphasis on self-directed research. Students will work closely with a faculty mentor and are encouraged to expand on their chosen research area and develop a unique body of work or project that will serve as part of the studio art thesis exhibition. The work will reflect an individual voice that the student has developed during their time in the Department of Fine Arts.

COURSE LEARNING OBJECTIVES

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

- Independently research a chosen topic
- Contextualize their project in contemporary and historical frameworks
- Publish research in an exhibition



INSTRUCTOR STATEMENT

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. We'll investigate how to make shaped substrates and put together a professional resume. 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 will bring success. I find that once I've navigated through each project – written or visual – I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

STATEMENT ON INCLUSIVITY

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want for you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect.

Tell us – what kind of classroom norms do you expect? There is an anonymous forum on Moodle where you can post responses to this question.

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

Please feel welcome to ask questions, difficult ones, ones that I may not be able to answer. With our class environment in mind, we can search for the answers together.



LEARNING MATERIALS

Recommended Texts

I invite you to buy these texts, but they are not required purchases. I've found them to be helpful in my own practice and research.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, CA:

Image Continuum Press, 2001. ISBN-13: 978-0961454739

Heather Darcy Bhandari and Jonathan Melber, *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career, Revised and Updated*, New York: Free Press, 2017, ISBN9781501146169

Buster, Kendall, and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper

Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN-13: 978-0205708116

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. ISBN-13: 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. ISBN-13: 978-1581152043

Vitamin P2: New Perspectives in Painting. New York: Phaidon, 2011. ISBN: 9780714861609

Vitamin P3: New Perspectives in Painting. New York: Phaidon, 2016. ISBN-10: 0714871451

The above list is not exclusive, but these books are good guides and resources for information on painting, critique formats, and health and safety. I recommend looking them over. You do not need to purchase them, and I'll post any readings on Moodle. However, I highly recommend obtaining a copy of Rossol's health and safety guide for your own uses.

HEALTH AND SAFETY

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 you may find it helpful to bring your own soap and paper towels.

No creatures or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. Students should wash their hands with soap and water in the classroom before consuming any food products.

Two main areas of concern are brushes and the sinks. Please do not scrape paint into the sinks, as we are using oil-based methods and so the drains can be easily clogged. The building is 50 years old and can only take so much! I will demonstrate how to clean your brushes and palette in a safe and sustainable way.

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. Though the binders in the paints we use are non-toxic, some pigments are poisonous if misused. I will have MSDS (Material Safety Data Sheets) available for your information.

Please take every precaution to protect your supplies by securing them in a locker in the classroom or the hallway near the dark room (you must provide your own lock) labeled with your name and the semester (Spring 2023) The department is not liable for stolen materials.

ACCREDITATION

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2019-2020 NASAD Handbook states, "A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks." (*NASAD Handbook 2019-20*, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out

UNO, SPRING 2023, FA 4998 SEC 1002, ART RESEARCH CAPSTONE, RODRIGUEZ

of class (Fridays are good days for studio use outside of class time). Projects and homework are designed to effectively utilize nine hours of work per week.

Assignments

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.

*GRADING

Grading is based on the following descriptions related to letter grades.

To achieve the following letter grades for both midterm and final, please refer to the related description.

A: The student has been actively working to produce a technically and conceptually superior body of work. There is active interaction with the instructor. Writing is grammatically correct and clear with correct spelling and strong identifiable references. The work shows a vested interest in individual research and the process of using specific media.

B: The student has been actively working to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with the instructor. Writing is strong, with strong identifiable references and correct spelling and grammar.

C: The student has been working and is producing an adequate amount of work. There is some effort to communicate with the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

D: The student does not complete a sufficient amount of work for the time given in the semester.

F: The student shows no effort or interest in the course.



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The University of New Orleans, Spring 2023
FA 6204 sec I002 – Graduate Painting
Assistant Professor Kathy Rodriguez (klrodri2@uno.edu)
Class Meeting Times and Location: TBA
Office Hours: By Appointment

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Course Description

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 ultimate 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 Objectives

- Graduate students will develop painting 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.
- Another important aspect of this course is research. 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.

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 in regards to 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
- Explore social, political, generational, and mass cultural events and/or phenomena that influence their approach
- Explore issues of identity, biography, and personal narrative and how those ideas enter their work

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

Grading Breakdown

Grading:

Critique Participation: 20%

Discussion Participation: 20%

In-person studio visits: 20%

Studio Production: 40%

Grading: A 90-100

B 80-89

C 70-79

D 60-69

F 59-0

Grading is based on the following descriptions related to letter grades.

To achieve the following letter grades for both midterm and final, please refer to the related description.

A: The student has been actively working to produce a technically and conceptually superior body of work. There is active interaction with the instructor. Writing is grammatically correct and clear with correct spelling and strong identifiable references. The work shows a vested interest in individual research and the process of using specific media.

B: The student has been actively working to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with the instructor. Writing is strong, with strong identifiable references and correct spelling and grammar.

C: The student has been working and is producing an adequate amount of work. There is some effort to communicate with the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

D: The student does not complete a sufficient amount of work for the time given in the semester.

F: The student shows no effort or interest in the course.

Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Dalí, Salvador. *50 Secrets of Magic Craftsmanship*. Dover Publications, 1992. **ISBN-13:** 978-0486271323

Della Monica, Lauren P. *Bodies of Work: Contemporary Figurative Painting*. Atglen, PA: Schiffer Publishing, 2016. **ISBN-13:** 978-0764349829

Elkins, James. *What Painting Is*. London: Routledge, 2000. **ISBN-13:** 978-0415926621

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. **ISBN-13:** 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043

Seligman, Patricia. *Painting Murals: Images, Ideas, and Techniques*. Cincinnati: North Light Books, 1988. **ISBN-10:** 0891342656

Stiles, Kristine, and Peter Selz. *Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writings*, 2nd ed. Los Angeles: University of California Press, 2012. **ISBN-13:** 978-0-520-25374-2

Vitamin P3. New York: Phaidon, 2016. **ISBN-13:** 978-0714871455

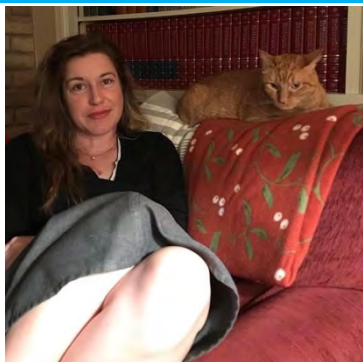
The University of New Orleans
Fall 2023 (8/14/23–12/7/23)
CRN 11164 – FA 4751
Painting III, sec P001
Lab, Required
T/Th 10 a.m.–12:40 p.m., FA 137, 3 cr.

"Do let us go on quietly, examining all things and holding fast to that which is good, and trying always to learn more that is useful, and gaining more experience."

–Vincent van Gogh, in letter #143 to his brother Theo, Amsterdam, Wednesday, 3 April 1878

INSTRUCTOR INFORMATION

Kathy and
Buddy Cat



Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Location and Hours:

FA 104, by appointment

Available via email, during office hours, and by appointment (please email to confirm appointment time 24 hours in advance)

COURSE DESCRIPTION FROM WEBSTAR

Prerequisite: FA 4749. 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 LEARNING OBJECTIVES

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

- Address issues in contemporary painting.
- Advance their knowledge of various painting media and applications.
- Learn about the process of creating proposals.
- Address the figure as a subject in painting.
- Express different concepts through a variety of media related to painting
- Work in large-format substrates
- Scale a cartoon for large-format painting.
- Investigate their professional practices and translate them to an in-progress résumé.
- Engage in the service-learning experience.



INSTRUCTOR STATEMENT

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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 will bring success. I find that once I've navigated through each project – written or visual – I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

STATEMENT ON INCLUSIVITY

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want for you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect.

Tell us – what kind of classroom norms do you expect?

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

Please feel welcome to ask questions, difficult ones, ones that I may not be able to answer. With our class environment in mind, we can search for the answers together.



Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

LEARNING MATERIALS

Required Text (?)

Hudson, Suzanne. *World of Art: Contemporary Painting*. London: Thames & Hudson, 2021. ISBN978-0-500-29563-5

Recommended Texts

I invite you to borrow or buy these texts, but they are not required purchases. I've found them to be helpful in my own practice and research.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, CA:

Image Continuum Press, 2001. ISBN-13: 978-0961454739

Heather Darcy Bhandari and Jonathan Melber, *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career, Revised and Updated*, New York: Free Press, 2017, ISBN9781501146169

Buster, Kendall, and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper

Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN-13: 978-0205708116

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. ISBN-13: 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. ISBN-13: 978-1581152043

Vitamin P2: New Perspectives in Painting. New York: Phaidon, 2011. ISBN: 9780714861609

Vitamin P3: New Perspectives in Painting. New York: Phaidon, 2016. ISBN-10: 0714871451

The above list is not exclusive, but these books are good guides and resources for information on painting, critique formats, and health and safety. I recommend looking them over. You do not need to purchase them, and I'll post any readings on Canvas. However, I highly recommend obtaining a copy of Rossol's health and safety guide for your own uses.

SUPER RECOMMENDED TEXTBOOK:

<https://www.amazon.com/Art-School-Complete-Painters-Course/dp/0600601463>

Hamlyn, *Art School: A Complete Painters Guide*, London: Hamlyn, 2000

ISBN 978-0600601463

All the good stuff in one place.

HEALTH AND SAFETY

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. 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 you may find it helpful to bring your own soap and paper towels.

No creatures or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. Students should wash their hands with soap and water in the classroom before consuming any food products.

Two main areas of concern are brushes and the sinks. Please do not scrape paint into the sinks, as we are using oil-based methods and so the drains can be easily clogged. The building is 50 years old and can only take so much! I will demonstrate how to clean your brushes and palette in a safe and sustainable way.

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. Though the





binders in the paints we use are non-toxic, some pigments are poisonous if misused. I have MSDS (Material Safety Data Sheets) available in the classroom for information and your review.

Please take every precaution to protect your supplies by securing them in a cart in the classroom or the hallway near the dark room (you must provide your own lock) labeled with your name, the semester, and the year. The department is not liable for stolen materials.

ACCREDITATION

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2022–2023 NASAD Handbook states, “A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks.” (*NASAD Handbook 2022–2023*, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class (Mondays, Wednesdays, and Fridays are good days for studio use outside of class time when graduate critiques are not in progress). Projects and homework are designed to effectively utilize nine hours of work per week.

ASSIGNMENTS

ASSIGNMENT	DESCRIPTION	GRADING	MATERIALS	WHY
Projects 	<ul style="list-style-type: none"> Smaller scale painting on paper or panel with Audubon Society bird(s) as subject matter, for potential submission to the President's Review Committee in consideration of large-scale mural. Permanent installation of individual paintings on campus Canvas Stretcher – 36x48" minimum, horizontal or vertical orientation Large-scale painting with specific substrate 	A–F*	<ul style="list-style-type: none"> Paper or panel distributed in class Presentations from Audubon Society Paint medium of your choice or as described in project criteria (fresco, encaustic, exterior paint) 	To prepare a composed painting for consideration for finished mural project on campus; to use a variety of media throughout the history of painting as we explore public art and site-specificity
Mural 	<p>Collaborative large-scale mural with Afro-Mexican artist Baltazar Castellano Melos on exterior wall of the COLAEHD building, 2 weeks in Oct–Nov</p> <p>Collaborative large-scale mural with composition chosen by Presidential Review Committee on the exterior walls on campus</p>	A–F*	<ul style="list-style-type: none"> Supplies provided Cartoon Projector Camera for documentation of final product 	To create a permanent mural in conjunction with missions of UNO and partners (potentially later to be accompanied by a pocket garden) to institute our class as collaborative makers of art on campus for posterity
Self-Evaluation 	A verbal statement using visually literate language to self-evaluate the processes you've engaged over the semester	A–F*	<ul style="list-style-type: none"> Typed statement assessing participation and production of work as well as the efficacy of the process – strengths/weaknesses on personal and class level 	To use visually literate language to verbally communicate about visual messages, and to self-assess
Attendance/Participation 	Come to class! Please see the attendance policies below	A–F*	<ul style="list-style-type: none"> Yourself and your voice! Your projects – please see the critique rubric below Participation and Attendance are primarily graded on coming 	To facilitate understanding of your own and your peers' work and progress, and to share questions, triumphs, trials, etc.

			to class and participating in crits.	(Why'd you spend the money if you're not going to come?)
TOTAL		A-f*		

Please Note: At least one of the projects in this class is an on-campus mural. We are partnered with the Audubon Mural Project and various collaborators. The Audubon mural project features endangered bird species in Louisiana and fits the concepts intrinsic to the course. Each student will research a species they would like to paint and selected mural(s) will be painted as a group project to create public art. Through the semester guest lecturers will include an art gallery owner, professional artist, ornithologist, intellectual property expert and native plant expert. Learning how birds fit into the ecosystem and how art can educate people on environmental issues in a positive way will hopefully encourage students to see their art as a way to communicate with broader audiences.

The intent is to use art to weave together climate science, plants and birds in a beautiful and positive message that is relatable to the general public through a public art project which provides students with the opportunity to work on a large scale group visual art project. The mural serves as the culmination of your participation, research, and collaboration. More specific information about this project is available in the description and rubric for the mural. We are the first wave of mural painters with sustainability as a mission at UNO and with AMP in Louisiana! Painting II students created our first mural at the Administration Building on campus, and Painting III students created two murals at the Fine Arts Building facing the birding wood lot. This project is ever-evolving and still in its nascent stages, and we look forward to continuing this project with your insight and feedback.

Your paintings can be used for promotion and publicity for AMP, UNO, and our other partnerships, but you will reserve a personal copyright to your imagery. We have a description sheet created by Carol Lunn in the Office of Research with more information about the Audubon Project, including a list of vulnerable species from which you may choose your subject matter.

*GRADING
Grading is based on the following descriptions related to letter grades.
To achieve the following letter grades for both midterm and final, please refer to the related description.
A: The student has been actively working in and out class to produce a technically and conceptually superior body of work. There is active interaction with peers and the instructor. Sketching and painting are both included. Writing is grammatically correct and clear with correct spelling and strong identifiable references. All projects are on time for critiques. The work shows a vested interest in a variety of aspects of the painting process.
B: The student has been actively working in class to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with peers and the instructor. Sketches accompany finished work. Writing is strong, with strong identifiable references and correct spelling and grammar. Projects are on time for critiques.
C: The student has been working in class and is producing an adequate amount of work. There is some effort to communicate with peers and the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors. Projects are sometimes available for critiques.
D: The student does not complete a sufficient amount of work for the time given in the semester.
F: The student shows no effort or interest in the course.

Critique Participation Rubric

CRITERIA	A	C	F	TOTAL
Attendance	Be on time, attend, and stay throughout the entire critique.	Late for critique and/or class, leaves early without communication with the instructor	Does not come to critique, regularly comes to class late or is absent	
Participation	Hang your project(s) on the wall for discussion.	Projects are incomplete, presentation is lacking	Does not hang up project(s) or participate in discussions	
Personal Reflection	Ability to talk about the work (your personal view—how does your work complete project criteria)	Somewhat articulate about work and project process, confusing language	Does not talk about work	
Group Discussion	Reception to and participation in discussion about your work, and the work of other students.	Not receptive to discussion or critique, does not use visually literate language to respond to discussion	Does not participate in discussion	
Total				/100

UNIVERSITY STATEMENT ON COVID-19 HEALTH-RELATED CLASS ABSENCES

Students should evaluate their health status regularly, refrain from coming to campus if they are ill, and seek appropriate medical attention for treatment of illness. Students should notify (email) their instructors about their absence as soon as possible, so that accommodations can be made. In the event of COVID-19 illness, students should also complete the Campus Reporting Form <https://uno.guardianconduct.com/incident-reporting>. Please note that medical excuse may be required at the discretion of the department chair and/or college dean.

UNIVERSITY POLICY ON ATTENDANCE

The University's policy on traditional attendance is stated on the UNO website and in the catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make-up of any missed work.

The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

Kathy's Policy:

I understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

Generally, three absences during the semester, or a week and a half of class, should not affect a student's ability to succeed in the course. More than three absences can jeopardize a student's chances of satisfactorily completing the course. Students who miss six or more classes may fail the course.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Please note the class starting time and plan it into your schedule.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class at 10:00 a.m. In other words, please get here on time. It's important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. If you are sick, please do not come to class – please take care of yourself (and others) by meeting the needs of your health.

Please come to class with supplies and readings ready for participation.

A perfect attendance record for the semester, meaning no absences and no late arrivals, can potentially raise a student's final grade to the next highest letter. Regular communication with me in the event of absences and tardiness may also be a contributing factor in consideration of the final grade.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers' education!

UNIVERSITY POLICIES

NETIQUETTE



Please review guidelines for etiquette on the internet via this link:

<http://www.albion.com/netiquette/corerules.html>

Netiquette is important in any class with an online component. It basically means that we treat each other online as we would face-to-face, with respect for each others' opinions and experiences. Any conversation, discussion, and interaction among students in the Canvas classroom, Zoom, or via email is governed by the Student Conduct Code and rules of Netiquette.

EMAIL AND CANVAS



I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon – an envelope – at the top left of the page. Follow instructions on the following page.

All course materials may be accessed via Canvas, which is connected to UNO email.

Students can find links to multiple resources, including email and Canvas help, at <http://www.uno.edu/dock>.

STUDENT ACCOMMODATIONS



Students should email their professors in a professional way. (Consider Netiquette) Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. Thank You! Here is an example:

Hi Kathy,

This is Caitlin from your Painting I class on T/Th. I have a question about the artist statement we're doing. Could I make an appointment with you, or meet before or after class?

Thanks,

Caitlin

The University has a continuing commitment to providing reasonable accommodations for students with documented disabilities. Like so many things this fall, the need for accommodations and the process for arranging them may be altered by the COVID-19 changes we are experiencing and the safety protocols currently in place. Students with disabilities who may need some accommodation in order to fully participate in this class are urged to contact the Disability Services Office, as soon as possible, to explore what accommodations need to be made to provide access.

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2023)

ACADEMIC INTEGRITY AND HONESTY



Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <https://www.uno.edu/media/15321> (UNO Course Syllabus Requirements document, Fall 2023)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

STUDENT CONDUCT



The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/handbook>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code." (*UNO Student Handbook*, 22).

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions — questions that I may not be able to answer. Please ask them of the class and me.

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 educations, 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.

The University of New Orleans, Fall 2023
CRN 11164 – FA 4751 – EC001 Painting III, 3 cr.
8/14/23-12/7/23
Tu/Th 10 a.m. – 12:40 p.m., FA 137

Please note the syllabus is subject to change. I will announce changes in class and on Canvas.

Week 1

T 8/15 First day of our class, introductions, review course documents, classroom setup, ice breaker
Th 8/17 Studio Health and Safety/Painting Basics

Important Dates:

Sun 8/13 Last day of schedule adjustment without fee penalty/Last day to drop with 100% refund
Mon 8/14 First day of classes/Late registration begins/Schedule adjustment for \$50
Th 8/17 Last day of schedule adjustment with fee penalty/final day to change from A-Credit or vice versa
F 8/18 Last day to drop for 75% refund

Week 2

T 8/22 Meet with Ryan Bell and Liz Sigler about experiential learning and undergrad research at UNO
Th 8/24 Review project descriptions for small and large scale paintings. Lumber orders.

Important Dates:

F 8/25 Last day to drop for 50% refund

Week 3

T 8/29 – NO CLASS – Research Day. Review Carol Lunn's info sheet and sketch

Th 8/31 Review sketches and images, begin composing panel painting, build substrates for large-scale painting. Projectors available.

Important Dates:

T 8/31 – 14th day – enrollment summaries due / last day to drop and not have courses recorded
F 9/1 – automatic "W" for all dropped courses

Week 4

T 9/5 Zoom with Erik Johnson and Avi Gitler? Build large scale substrates
Th 9/7 Studio Day

Important Dates:

M 9/4 Labor Day Holiday

Week 5

T 9/12 Studio Day
Th 9/14 Studio Day

Week 6

T 9/19 in-progress critique

Th 9/21 No Class – open studio day

Week 7

T 9/26 Studio Day

Th 9/28 Studio Day

Week 8

T 10/3 Studio Day

Th 10/5 Studio Day

Important Dates:

Sun 10/1 last day to apply for Fall 2023 Graduation

Week 9

T 10/10 Fall Break 1 – No Class

Th 10/12 Studio Day

Important Dates:

M-T 10/9-10/10 Fall Break

F 10/11 Midterm Grades due 9 a.m.

The Melos Mural should occur in the time frame below, for approximately four class periods. We will schedule an in progress critique sometime during this period, before the final day of class.

Week 10

T 10/17 Studio Day

Th 10/19 Studio Day

Week 11

T 10/24 Studio Day

Th 10/26 Studio Day

Week 12

T 10/31 Studio Day

Th 11/2 Studio Day

Important Dates:

M 10/30 Registration for Spring 2024 opens

Week 13

T 11/7 Studio Day

Th 11/9 Studio Day

Week 14

T 11/14 Studio Day

Th 11/16 Studio Day

Week 15

T 11/21 Studio Day

Th 11/23 Fall Break 2 - no class

Important Dates:

W-F 11/22-11/24 Fall Break 2

Week 16

T 11/28 Studio Day

Th 11/30 Last Day of Class – in progress critique

Important Dates:

Work due for evaluations Thursday, December 7, by 2 p.m. Please put in the classroom in the storage racks or near your painting station. Please make sure your name is on the back of each of the paintings

Work available for pick up December 12

December 1-7 Final Exams

December 8 Commencement

December 12 Grades due by 12 noon

The University of New Orleans
Fall 2023 (8/14/23–12/7/23)
CRN 11121: FA 3751: Painting I, sec P001
T/Th 2–4:40 p.m., FA 137, 3 cr.

"Do let us go on quietly, examining all things and holding fast to that which is good, and trying always to learn more that is useful, and gaining more experience."

–Vincent van Gogh, in letter #143 to his brother Theo, Amsterdam, Wednesday, 3 April 1878

INSTRUCTOR INFORMATION

Kathy and
Buddy Cat



Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Location and Hours:

FA 104 by appointment

Available via email, during class, and by appointment (please email to confirm appointment time 24 hours in advance)

COURSE DESCRIPTION FROM WEBSTAR

Prerequisite: FA 2001. 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 LEARNING OBJECTIVES

By the end of the course,

- Students will learn about and apply a variety of subjects and techniques historically encompassed by painting.
- Students will learn about and apply contemporary art practices in the medium of painting.
- Students will review and apply formal language to verbally describing the development of their projects.



INSTRUCTOR STATEMENT

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

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 end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

STATEMENT ON INCLUSIVITY

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want for you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect.

Tell us – what kind of classroom norms do you expect?

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

Please feel welcome to ask questions, difficult ones, ones that I may not be able to answer. With our class environment in mind, we can search for the answers together.



Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

LEARNING MATERIALS

Required Text (?)

Hudson, Suzanne. *World of Art: Contemporary Painting*. London: Thames & Hudson, 2021. ISBN978-0-500-29563-5

Recommended Texts

I invite you to buy these texts, but they are not required purchases. I've found them to be helpful in my own practice and research.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, CA:

Image Continuum Press, 2001. ISBN-13: 978-0961454739

Heather Darcy Bhandari and Jonathan Melber, *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career, Revised and Updated*, New York: Free Press, 2017, ISBN9781501146169

Buster, Kendall, and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper

Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN-13: 978-0205708116

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. ISBN-13: 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. ISBN-13: 978-1581152043

Vitamin P2: New Perspectives in Painting. New York: Phaidon, 2011. ISBN: 9780714861609

Vitamin P3: New Perspectives in Painting. New York: Phaidon, 2016. ISBN-10: 0714871451

The above list is not exclusive, but these books are good guides and resources for information on painting, critique formats, and health and safety. I recommend looking them over. You do not need to purchase them, and I'll post any readings on Canvas. However, I highly recommend obtaining a copy of Rossol's health and safety guide for your own uses.

SUPER RECOMMENDED TEXTBOOK:

<https://www.amazon.com/Art-School-Complete-Painters-Course/dp/0600601463>

Hamlyn, *Art School: A Complete Painters Guide*, London: Hamlyn, 2000

ISBN 978-0600601463

All the good stuff in one place.

HEALTH AND SAFETY

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. 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 you may find it helpful to bring your own soap and paper towels.

No creatures or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. Students should wash their hands with soap and water in the classroom before consuming any food products.

Two main areas of concern are brushes and the sinks. Please do not scrape paint into the sinks, as we are using oil-based methods and so the drains can be easily clogged. The building is 50 years old and can only take so much! I will demonstrate how to clean your brushes and palette in a safe and sustainable way.






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. Though the

binders in the paints we use are non-toxic, some pigments are poisonous if misused. I have MSDS (Material Safety Data Sheets) available in the classroom for information and your review.

Please take every precaution to protect your supplies by securing them in a cart in the classroom or the hallway near the dark room (you must provide your own lock) labeled with your name, the semester, and the year. The department is not liable for stolen materials.

ACCREDITATION

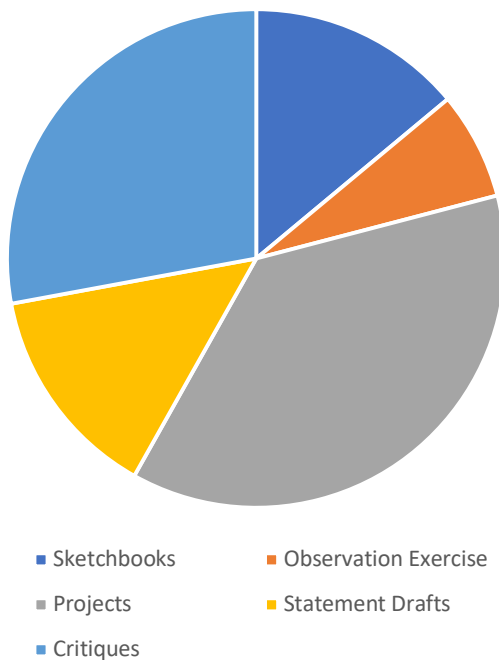
We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2022–2023 NASAD Handbook states, “A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks.” (*NASAD Handbook 2022–2023*, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class (Mondays, Wednesdays, and Fridays are good days for studio use outside of class time when graduate critiques are not in progress). Projects and homework are designed to effectively utilize nine hours of work per week.

ASSIGNMENTS	DESCRIPTION	POINTS	MATERIALS	WHY
SKETCHBOOKS 	Individual assignments correlated to individual projects. Project 1: Swatches Project 2: Stretcher Building (no SB) Project 3: Color Wheel Project 4: Graphite Portrait	50 points each, 150 points total	<ul style="list-style-type: none"> Graphite, paint, medium, etc. Reading from <i>50 Secrets of Magic Craftsmanship</i> 	To supplement understanding of projects, and to prepare for completing finished paintings
OBSERVATION EXERCISE 	To be completed by students between 8/29 and 8/30. Observe one painting for two hours and write down observations at the time they occur	75 points total	<ul style="list-style-type: none"> Timepiece Paper or tablet Pencil or tablet pencil 	To practice the art of looking as part of the art of making; to investigate the making of a painting and the factors that inform interpretation
PROJECTS 	Four individual projects that take traditional historical techniques and subject matter as themes	100 points each, 400 points total	<ul style="list-style-type: none"> Project 1: buy stretched canvas Project 2: build canvas stretcher Project 3: Built stretched and primed canvas Project 4: Built panel or found fabric and stretcher 	To meet course objectives and student learning outcomes
STATEMENT 	A verbal statement using visually literate language to self-evaluate painting throughout the semester	25 points each, 75 points total	Three drafts of statement <ul style="list-style-type: none"> Peer Review Instructor Review Final Statement 	To use visually literate language to verbally communicate about visual messages, and to self-assess
ATTENDANCE/PARTICIPATION 	Come to class! Please see the attendance policies below Three critiques throughout the semester to critically address individual projects. Please see the critique rubric below	100 points each critique SPECIFIC CRITIQUE DATES WILL BE NOTED IN CLASS	<ul style="list-style-type: none"> Yourself and your voice! Your completed projects — please see the critique rubric below 	To facilitate understanding of your own and your peers' work and progress, and to share questions, triumphs, trials, etc. (Why'd you spend the money if you're not going to come?)
TOTAL		1000 pts		



GRADING

Grading Breakdown



All assignments must be presented on time for critiques at the beginning of the critique to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. These are discussed in class and through rubrics. Use of knowledge gained in class aids your understanding and ability to complete the assignment. An assignment is "on time" when it is turned by the time at which it is due. It is "complete" when it shows full consideration of evaluation criteria. Assignments that are not submitted "on time" are considered "late."

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email within the week of the due date of the assignment in case of an emergency situation.

A -> 895-1000 pts
 B -> 795-894 pts
 C -> 695-794 pts
 D -> 595 - 694 pts
 F -> 0-594 pts

Critique Participation Rubric

CRITERIA	25	12.5	0	TOTAL
Attendance	Be on time, attend, and stay throughout the entire critique.	Late for critique, leaves early without communication with the instructor	Late for critique and does not show work	
Participation	Hang your project(s) on the wall for discussion.	Projects are incomplete, presentation is lacking	Does not hang up project(s)	
Personal Reflection	Ability to talk about the work (your personal view—how does your work complete project criteria)	Somewhat articulate about work and project process, confusing language	Does not talk about work	
Group Discussion	Reception to and participation in discussion about your work, and the work of other students.	Not receptive to discussion or critique, does not use visually literate language to respond to discussion	Does not participate in discussion	
Total				/100

UNIVERSITY STATEMENT ON COVID-19 OR OTHER HEALTH-RELATED CLASS ABSENCES

Students should evaluate their health status regularly, refrain from coming to campus if they are ill, and seek appropriate medical attention for treatment of illness. Students should notify (email) their instructors about their absence as soon as possible, so that accommodations can be made. In the event of COVID-19 illness, students should also complete the Campus Reporting Form <https://uno.guardianconduct.com/incident-reporting>. Please note that medical excuse may be required at the discretion of the department chair and/or college dean.

UNIVERSITY POLICY ON ATTENDANCE

The University's policy on traditional attendance is stated on the UNO website and in the catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make-up of any missed work.

The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

Kathy's Policy:

I understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

Generally, three absences during the semester, or a week and a half of class, should not affect a student's ability to succeed in the course. More than three absences can jeopardize a student's chances of satisfactorily completing the course. Students who miss six or more classes may fail the course.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Please note the class starting time and plan it into your schedule.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class at 2:00 p.m. In other words, please get here on time. It's important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. If you are sick, please do not come to class – please take care of yourself (and others) by meeting the needs of your health.

Please come to class with supplies and readings ready for participation.

A perfect attendance record for the semester, meaning no absences and no late arrivals, can potentially raise a student's final grade to the next highest letter. Regular communication with me in the event of absences and tardiness may also be a contributing factor in consideration of the final grade.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers' education!

UNIVERSITY POLICIES

NETIQUETTE



Please review guidelines for etiquette on the internet via this link:

<http://www.albion.com/netiquette/corerules.html>

Netiquette is important in any class with an online component. It basically means that we treat each other online as we would face-to-face, with respect for each others' opinions and experiences. Any conversation, discussion, and interaction among students in the Canvas classroom, Zoom, or via email is governed by the Student Conduct Code and rules of Netiquette.

We can regard Canvas as the primary online source for group discussions in the course.

EMAIL AND CANVAS



I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon – an envelope – at the top left of the page. Follow instructions on the following page.

All course materials may be accessed via Canvas, which is connected to UNO email.

Students can find links to multiple resources, including email and Canvas help, at <http://www.uno.edu/dock>.

STUDENT ACCOMMODATIONS



Students should email their professors in a professional way. (Consider Netiquette) Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. Thank You! Here is an example:

Hi Kathy,

This is Caitlin from your Painting I class on T/Th. I have a question about the artist statement we're doing. Could I make an appointment with you, or meet before or after class?

Thanks,

Caitlin

The University of New Orleans Office of Disability Services (ODS) is recognized as the University authority on accommodations for students with disabilities.

University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. However, it is the responsibility of students to seek available assistance at the University and to make their needs known.

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2023)

Also please check info for current students via this link: <https://www.uno.edu/disability-services/current-students>

ACADEMIC INTEGRITY AND HONESTY



Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information: <https://www.uno.edu/media/17427>

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

STUDENT CONDUCT



The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <https://www.uno.edu/student-affairs/handbook> or <https://www.uno.edu/media/18311>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code."

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions — questions that I may not be able to answer. Please ask them of the class and me.

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 educations, 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.

Syllabus. Please note: This syllabus is subject to change. Please be in class and check Canvas for updates.

Dates	Assignments	Sketchbook	Materials	In-Progress Critique	Important Dates
Week 1 T 8/15 – Th 8/17	<ul style="list-style-type: none"> • Introductions • Health and Safety • 	Note-taking from	<ul style="list-style-type: none"> • Excerpt from 50 Secrets of Magic Craftsmanship • Notebook 	N/A	
Week 2-3 8/22-8/31	Covid, observation exercise	8/29-8/30: Observation Exercise: watch a painting for two hours, submit assignment via Canvas by 9/8	<ul style="list-style-type: none"> • “The Power of Patience” reading on Canvas • 		
Week 4-6 T 9/5–Th 9/14	<p>T 9/5: review oil painting basics and supplies Th 9/7: Review Project 1 description; find swatches for sketchbook</p> <p>Project 1: Chromatic Black Painting – two chromatic blacks, warm and cool; one with six primaries and one “fast track,” plus white to create value ranges</p> <p>T 9/12: Project 1 Th 9/14: Project 1</p>	12 black and white xeroxed swatches measuring 3x4”	<ul style="list-style-type: none"> • Prestretched, preprimed 18” x 24” canvas • Six primaries and white • Burnt Sienna, Viridian, Dioxazine Purple • Brushes • Palette and palette knife • Apron, gloves, rags • Soap • Walnut Oil and Alkyd Medium • Jars • Sharpie 		
Week 6 Tuesday, 9/19	<ul style="list-style-type: none"> • Project 1 • how to write an artist statement 				
Week 6 Thursday 9/21	No class – artist statement writing for peer review				
Week 7 T 9/26	Critique Project 1			2 p.m.	
Week 7-8 Th 9/28 –10/5	Project 2: How to Build a Stretcher; stretcher building	-	<ul style="list-style-type: none"> • Lumber provided for the class • Wire brads 	-	-

			<ul style="list-style-type: none"> • Wood glue • Hammer • Staple Gun • Gesso (provided for class) • Gesso Brush • Found Fabric • Safety glasses • Woodshop rules 		
Week 9 T 10/10	Fall Break 1 – no class	N/A			Midterm grades due W 10/11

Week 9 Th 10/12	Discuss Project 3: Vanitas; begin painting		<ul style="list-style-type: none"> • Painting Supplies • 3–5 personal objects • Digital print of photo from class • PDF with student work examples 		
Week 10–11 T 10/17–T 10/26	Project 3: Vanitas on Found Fabric: personal objects arranged in a compelling and conceptual composition, painted from life and photographs with direct lighting, addressing the theme of mortality and the fleetingness of life / the Thin Veil	Color Wheel	•	T, 10/31, 2 p.m.	Registration for Spring 2024 opens 10/30
Week 12 T 10/31	In progress critique 2		•	2 p.m.	
Week 12–13 Th 11/2 – T 11/7	Build Panel for Project 4 and discuss project		<ul style="list-style-type: none"> • Readings on Icon Painting • Student Work Examples 		
Week 13 Th 11/9	Project 4: Contemporary Icon: Portrait of a personally important creature rendered with a high degree of representation from graphite transfer and using gold leaf Th 11/9: Second draft of Artist Statement due for instructor review – submit via Canvas	Graphite transfer portrait from photo or collage	<ul style="list-style-type: none"> • Panel • Gold leaf • Painting Supplies • Photograph and graphite transfer 		

Week 14–15 T 11/14 – T 11/21	Project 4		•	Th 11/30 2 p.m.	
			•		
Week 15 Th 11/23	Fall Break 2 – No class		•		
Week 16 T 11/28	Last work day		•		
Week 16 Th 11/30	Final in progress critique Draft 3 of artist statement due		•	2 p.m.	
Final Exams					12/1–12/7
Work due for final evaluation	Please bring completed paintings (3) to the classroom, place in storage racks or against your painting station	Write your name and a title for the work on the <u>BACK</u> of each of the paintings			Th 12/7 by 2 p.m. 12/8: Commencement
Work available for pick up					12/12 Final grades are due by 12 noon

The University of New Orleans, Fall 2023
FA 6204 sec I002 – Graduate Painting
Assistant Professor Kathy Rodriguez (klrodri2@uno.edu)
Class Meeting Times and Location: TBA
Office Hours: By Appointment

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Course Description

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 ultimate 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 Objectives

- Graduate students will develop painting 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.
- Another important aspect of this course is research. 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.

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 in regards to 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
- Explore social, political, generational, and mass cultural events and/or phenomena that influence their approach
- Explore issues of identity, biography, and personal narrative and how those ideas enter their work

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

Grading Breakdown

Grading:

Critique Participation: 20%

Discussion Participation: 20%

In-person studio visits: 20%

Studio Production: 40%

Grading: A 90-100

B 80-89

C 70-79

D 60-69

F 59-0

Grading is based on the following descriptions related to letter grades.

To achieve the following letter grades for both midterm and final, please refer to the related description.

A: The student has been actively working to produce a technically and conceptually superior body of work. There is active interaction with the instructor. Writing is grammatically correct and clear with correct spelling and strong identifiable references. The work shows a vested interest in individual research and the process of using specific media.

B: The student has been actively working to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with the instructor. Writing is strong, with strong identifiable references and correct spelling and grammar.

C: The student has been working and is producing an adequate amount of work. There is some effort to communicate with the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

D: The student does not complete a sufficient amount of work for the time given in the semester.

F: The student shows no effort or interest in the course.

Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Dalí, Salvador. *50 Secrets of Magic Craftsmanship*. Dover Publications, 1992. **ISBN-13:** 978-0486271323

Della Monica, Lauren P. *Bodies of Work: Contemporary Figurative Painting*. Atglen, PA: Schiffer Publishing, 2016. **ISBN-13:** 978-0764349829

Elkins, James. *What Painting Is*. London: Routledge, 2000. **ISBN-13:** 978-0415926621

Hudson, Suzanne. *World of Art: Contemporary Painting*. London: Thames&Hudson, 2021. ISBN 978-0-500-29463-5

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. **ISBN-13:** 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043

Seligman, Patricia. *Painting Murals: Images, Ideas, and Techniques*. Cincinnati: North Light Books, 1988. **ISBN-10:** 0891342656

Stiles, Kristine, and Peter Selz. *Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writings*, 2nd ed. Los Angeles: University of California Press, 2012. **ISBN-13:** 978-0-520-25374-2

Vitamin P3. New York: Phaidon, 2016. **ISBN-13:** 978-0714871455

The University of New Orleans, Fall 2023
CRN 11634 – FA 6799 – I002 Independent Studio Practice, 3 cr.
8/14/23-12/7/23
TBD
MH Grad Studios

Course Description from Webstar: This class provides an emphasis on self-directed research and opens up 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 Objectives

- Graduate students will develop painting 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.
- Another important aspect of this course is research. 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.

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 in regards to 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
- Explore social, political, generational, and mass cultural events and/or phenomena that influence their approach
- Explore issues of identity, biography, and personal narrative and how those ideas enter their work

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

Grading Breakdown

Grading:

Critique Participation: 20%

Discussion Participation: 20%

In-person studio visits: 20%

Studio Production: 40%

Grading: A 90-100

B 80-89

C 70-79

D 60-69

F 59-0

Grading is based on the following descriptions related to letter grades.

To achieve the following letter grades for both midterm and final, please refer to the related description.

A: The student has been actively working to produce a technically and conceptually superior body of work. There is active interaction with the instructor. Writing is grammatically correct and clear with correct spelling and strong identifiable references. The work shows a vested interest in individual research and the process of using specific media.

B: The student has been actively working to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with the instructor. Writing is strong, with strong identifiable references and correct spelling and grammar.

C: The student has been working and is producing an adequate amount of work. There is some effort to communicate with the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

D: The student does not complete a sufficient amount of work for the time given in the semester.

F: The student shows no effort or interest in the course.

Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Dalí, Salvador. *50 Secrets of Magic Craftsmanship*. Dover Publications, 1992. **ISBN-13:** 978-0486271323

Della Monica, Lauren P. *Bodies of Work: Contemporary Figurative Painting*. Atglen, PA: Schiffer Publishing, 2016. **ISBN-13:** 978-0764349829

Elkins, James. *What Painting Is*. London: Routledge, 2000. **ISBN-13:** 978-0415926621

Hudson, Suzanne. *World of Art: Contemporary Painting*. London: Thames&Hudson, 2021. ISBN978-0-500-29463-5

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. **ISBN-13:**
978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043

Seligman, Patricia. *Painting Murals: Images, Ideas, and Techniques*. Cincinnati: North Light Books, 1988. **ISBN-10:**
0891342656

Stiles, Kristine, and Peter Selz. *Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writings*, 2nd ed. Los Angeles: University of California Press, 2012. **ISBN-13:** 978-0-520-25374-2

Vitamin P3. New York: Phaidon, 2016. **ISBN-13:** 978-0714871455

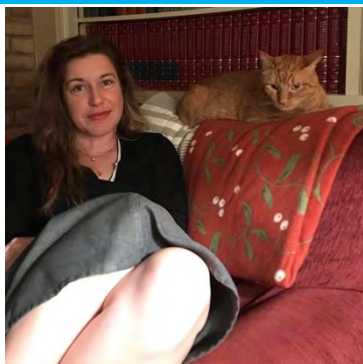
The University of New Orleans
Fall 2023 (8/14/23–12/7/23)
CRN 11954 FA 3291: Internship in Fine
Arts, sec I002 (independent study)
Time TBD, Location TBD, 3 cr.

"Do let us go on quietly, examining all things and holding fast to that which is good, and trying always to learn more that is useful, and gaining more experience."

– Vincent van Gogh, in letter #143 to his brother Theo, Amsterdam, Wednesday, 3 April 1878

INSTRUCTOR INFORMATION

Kathy and
Buddy Cat



Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Location and Hours:

FA 104 by appointment

Available via email, during class, and by appointment (please email to confirm appointment time 24 hours in advance)

COURSE DESCRIPTION FROM WEBSTAR

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 LEARNING OBJECTIVES

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

- Independently research a chosen topic
- Contextualize their project in contemporary and historical frameworks
- Publish research in an exhibition



INSTRUCTOR STATEMENT

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. . 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 will bring success. I find that once I've navigated through each project – written or visual – I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

STATEMENT ON INCLUSIVITY

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want for you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect.

Tell us – what kind of classroom norms do you expect?

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

Please feel welcome to ask questions, difficult ones, ones that I may not be able to answer. With our class environment in mind, we can search for the answers together.



Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

LEARNING MATERIALS

Required Text (?)

Hudson, Suzanne. *World of Art: Contemporary Painting*. London: Thames & Hudson, 2021. ISBN978-0-500-29563-5

Recommended Texts

I invite you to buy these texts, but they are not required purchases. I've found them to be helpful in my own practice and research.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, CA:

Image Continuum Press, 2001. ISBN-13: 978-0961454739

Heather Darcy Bhandari and Jonathan Melber, *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career, Revised and Updated*, New York: Free Press, 2017, ISBN9781501146169

Buster, Kendall, and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper

Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN-13: 978-0205708116

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. ISBN-13: 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. ISBN-13: 978-1581152043

Vitamin P2: New Perspectives in Painting. New York: Phaidon, 2011. ISBN: 9780714861609

Vitamin P3: New Perspectives in Painting. New York: Phaidon, 2016. ISBN-10: 0714871451

The above list is not exclusive, but these books are good guides and resources for information on painting, critique formats, and health and safety. I recommend looking them over. You do not need to purchase them, and I'll post any readings on Canvas. However, I highly recommend obtaining a copy of Rossol's health and safety guide for your own uses.

SUPER RECOMMENDED TEXTBOOK:

<https://www.amazon.com/Art-School-Complete-Painters-Course/dp/0600601463>

Hamlyn, *Art School: A Complete Painters Guide*, London: Hamlyn, 2000

ISBN 978-0600601463

All the good stuff in one place.

HEALTH AND SAFETY

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. 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 you may find it helpful to bring your own soap and paper towels.

No creatures or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. Students should wash their hands with soap and water in the classroom before consuming any food products.

Two main areas of concern are brushes and the sinks. Please do not scrape paint into the sinks, as we are using oil-based methods and so the drains can be easily clogged. The building is 50 years old and can only take so much! I will demonstrate how to clean your brushes and palette in a safe and sustainable way.

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. Though the

binders in the paints we use are non-toxic, some pigments are poisonous if misused. I have MSDS (Material Safety Data Sheets) available in the classroom for information and your review.

Please take every precaution to protect your supplies by securing them in a cart in the classroom or the hallway near the dark room (you must provide your own lock) labeled with your name, the semester, and the year. The department is not liable for stolen materials.

ACCREDITATION

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2022–2023 NASAD Handbook states, “A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks.” (*NASAD Handbook 2022–2023*, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class (Mondays, Wednesdays, and Fridays are good days for studio use outside of class time when graduate critiques are not in progress). Projects and homework are designed to effectively utilize nine hours of work per week.

Assignments

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.

*GRADING

Grading is based on the following descriptions related to letter grades.

To achieve the following letter grades for both midterm and final, please refer to the related description.

A: The student has been actively working to produce a technically and conceptually superior body of work. There is active interaction with the instructor. Writing is grammatically correct and clear with correct spelling and strong identifiable references. The work shows a vested interest in individual research and the process of using specific media.

B: The student has been actively working to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with the instructor. Writing is strong, with strong identifiable references and correct spelling and grammar.

C: The student has been working and is producing an adequate amount of work. There is some effort to communicate with the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

D: The student does not complete a sufficient amount of work for the time given in the semester.

F: The student shows no effort or interest in the course.

UNIVERSITY STATEMENT ON COVID-19 AND OTHER HEALTH-RELATED CLASS ABSENCES

Students should evaluate their health status regularly, refrain from coming to campus if they are ill, and seek appropriate medical attention for treatment of illness. Students should notify (email) their instructors about their absence as soon as possible, so that accommodations can be made. In the event of COVID-19 illness, students should also complete the

Campus Reporting Form <https://uno.guardianconduct.com/incident-reporting>. Please note that medical excuse may be required at the discretion of the department chair and/or college dean.

UNIVERSITY POLICY ON ATTENDANCE

The University's policy on traditional attendance is stated on the UNO website and in the catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make-up of any missed work.

The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

Kathy's Policy:

Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event. Since this is an independent study, there are no "class periods" to attend. As long as we're meeting on a regular basis, attendance requirements are being met.

Historically, students who diligently work have shown quicker progress and more thorough comprehension of projects and conceptual issues.

UNIVERSITY POLICIES

NETIQUETTE



EMAIL AND CANVAS

Please review guidelines for etiquette on the internet via this link:

<http://www.albion.com/netiquette/corerules.html>

Netiquette is important in any class with an online component. It basically means that we treat each other online as we would face-to-face, with respect for each others' opinions and experiences. Any conversation, discussion, and interaction among students in the Canvas classroom, Zoom, or via email is governed by the Student Conduct Code and rules of Netiquette.

We can regard Canvas as the primary online source for group discussions in the course.

I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon — an envelope — at the top left of the page. Follow instructions on the following page.

All course materials may be accessed via Canvas, which is connected to UNO email.



Students can find links to multiple resources, including email and Canvas help, at <http://www.uno.edu/dock>.

Students should email their professors in a professional way. (Consider Netiquette) Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. Thank You! Here is an example:

Hi Kathy,

This is Caitlin from your Painting I class on T/Th. I have a question about the artist statement we're doing. Could I make an appointment with you, or meet before or after class?

Thanks,
Caitlin

STUDENT ACCOMMODATIONS



The University of New Orleans Office of Disability Services (ODS) is recognized as the University authority on accommodations for students with disabilities.

University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. However, it is the responsibility of students to seek available assistance at the University and to make their needs known.

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2020)

Also please check info for current students via this link: <https://www.uno.edu/disability-services/current-students>

ACADEMIC INTEGRITY AND HONESTY



Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information: <https://www.uno.edu/media/17427>

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

STUDENT CONDUCT



The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <https://www.uno.edu/student-affairs/handbook> or <https://www.uno.edu/media/18311>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code."

TEACHING PHILOSOPHY



This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

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 educations, 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 is 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.

The University of New Orleans, Fall 2023
FA 6401– Critique Group, sec P001
In person, 3 cr., F 1–3:40 p.m.
MH Main Room

“Do let us go on quietly, examining all things and holding fast to that which is good, and trying always to learn more that is useful, and gaining more experience.”

–Vincent van Gogh, in letter #143 to his brother Theo, Amsterdam, Wednesday, 3 April 1878

INSTRUCTOR INFORMATION

Kathy and
Buddy Cat



Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Location and Hours:
FA 104, by appointment

Available via email, during office hours, and by appointment (please email to confirm appointment time 24 hours in advance)

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COURSE LEARNING OBJECTIVES

By the end of the 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 critically.
- 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 viewers and participants 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 aesthetics of different cultures interact with one’s own culture currently and in the past.

INSTRUCTOR STATEMENT

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students’ ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm for the visual arts with you and hope to foster the same with you!

I am grateful for the experience of learning more about your work, your self, your interests, and your inspirations. This class may produce difficult conversations, but I invite those discussions and will facilitate them with respect, courtesy, honesty, and inclusivity, in a way that I intend to be for our mutual benefit. Please always feel welcome to share with me or the group as you are comfortable doing.

STATEMENT ON INCLUSIVITY

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want for you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect.

Tell us — what kind of classroom norms do you expect?

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

Please feel welcome to ask questions, difficult ones, ones that I may not be able to answer. With our class environment in mind, we can search for the answers together.

COURSE DESCRIPTION

From Webstar:

"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 is designed to open 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."

We will meet once a week in Milneburg Hall for face-to-face discussions, and online as needed. In this class, we will

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

LEARNING MATERIALS

- Work and conversation during peer critiques
- One reading and PowerPoint or KeyNote presentation on your own work and influences

Suggested Bibliography

Terry Barrett, *Why Is That Art? Aesthetics and Criticism of Contemporary Art*, 3rd ed. New York: Oxford UP, 2017. ISBN 97801902268848

Heather Darcy Bhandari and Jonathan Melber, *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career, Revised and Updated*, New York: Free Press, 2017, ISBN9781501146169

Kendall Buster and Paula Crawford, *The Critique Handbook: A Sourcebook and Survival Guide*, Upper Saddle River, NJ: Pearson, 2007, ISBN 9780131505440

David Hickey, *Air Guitar*, Los Angeles: Art.Issues Press, 1997, ISBN 9780963726452

Robert Hughes, *Nothing if not Critical: Selected Essays on Art and Artists*, New York: Penguin Group, 1990, ISBN 97801406524X

Irving Sandler, *Art of the Postmodern Era: from the Late 1960s to early 1980s*, 1st ed., Colorado: Westview Press, 1996, ISBN 9780813334332

Kristina Stiles, *Theories and Documents of Contemporary Art*, 2nd ed. Berkley: University of California Press, 2012, ISBN 9780520257184

Sarah Thornton, *Seven Days in the Art World*, New York: W. W. Norton and Company, 2009, ISBN 9780393337129

ASSIGNMENTS AND GRADING

- Participation in Critique as Audience 25%
- Participation in Critique as Presenter 25%
- Participation – Crit Pick Presenter 25%
- Class Participation – Crit Pick Audience 25%
-

Please refer to the syllabus for due dates. Please also note the syllabus is subject to change, and I will notify everyone of any changes.

Participation in Critique Process. 50% of your grade

The quality and richness of critique group depends greatly on active participation and contribution to the class dialogue. It is each participant's responsibility to remain current in all readings and how they are applied to analysis. Everyone is expected to fully engage the critique process while remaining on topic. Each person will be evaluated primarily on how clearly they can express their ideas, encourage others to express their ideas, and how fully and rigorously they can evaluate the topics, works and ideas being spoken of in class discussions, and presentations.

Grading Presentations: 50% of your grade

Presentations are evaluated by the instructor for the class as a whole, including group responses to presentations. All of the presentations will be considered together as a group. Students will be given a chance to reflect on the experience and will essentially grade themselves in collaboration with the instructor. The instructor may present written evaluations to the student of what they believed to be successful or needing improvement. Students should evaluate themselves on their ability to synthesize the concepts, formal concerns, and historical contexts of their work as they present during crit group.

The presentation grade will also consider formal elements related to the presentation experience. During presentations you will be asked to explain your process and convey your understanding of the formal and conceptual elements of your work. Critiques are structured for the benefit of you and your peers.

Generally, critique evaluation criteria include the following:

1. Be on time, attend, and stay throughout the entire critique.
2. Hang your work on the wall for discussion.
3. Ability to talk about the work (your personal view).
4. Reception to and participation in discussion about your work.

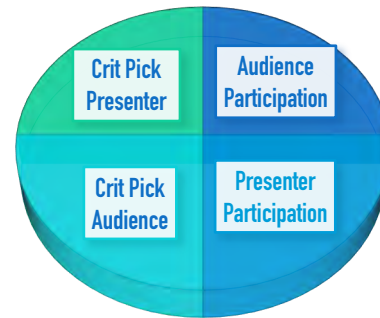
Grading:

Graduate courses are graded on the A/F scale. Individual presentations will receive letter grades that will reflect clarity, delivery and content. You are in severe danger of failing if you: 1) miss more than 2 classes without making them up. 2) miss more than four classes total, 3) fail to do any of the presentations.

Grading is based on the following descriptions related to letter grades.

To achieve the following letter grades for both midterm and final, please refer to the related description.

CRIT GROUP GRADING



A: The student has been actively working to produce a technically and conceptually superior body of work. There is active interaction with peers and the instructor. Writing is grammatically correct and clear with correct spelling and strong identifiable references. Presentations are articulate and deeply informed. PowerPoints are 10–15 slides of images and notes, with verifiable contemporary and historical references.

B: The student has been actively working to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with peers and the instructor. Writing is strong, with strong identifiable references and correct spelling and grammar. Presentations are thorough and informed. PowerPoints are 8–10 slides of images and notes, with verifiable contemporary and historical references.

C: The student has been working to produce an adequate amount of work. There is some effort to communicate with peers and the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors. Presentations are thoughtful, 5–7 slides, with some reference(s) to verifiable contemporary and historical sources.

D: The student does not complete a sufficient amount of work for the time given in the semester.

F: The student shows no effort or interest in the course.

UNIVERSITY POLICY ON ATTENDANCE FOR FACE-TO-FACE CLASSES

The University's attendance policy is as follows, according to the Fall 2023 course catalog:

Class attendance is vital to academic success at the college level. Students are expected to attend all regularly scheduled classes with few exceptions. Faculty have full discretion to create an attendance policy for their classes as they feel appropriate. The attendance policy for each class should be in writing and included in the course syllabus. It should also be communicated to each class at the beginning of each term. This policy should include, but is not limited to, the penalties for unexcused absences and any policy regarding makeup assignments and examination. The university recognizes the situation wherein a student's absence may be classified as an excused absence. An excused absence does not relieve the student of any course work obligations, but instead, faculty are expected to give the student the opportunity to reschedule or accommodate missed work in a timely manner. The university accepts the following circumstances as justification for an excused absence:

- Military Service
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Faculty have the right to receive verification of any of the above circumstances. Students are required to give as much advance notice as possible of any of the above circumstances. Furthermore, students are required to make arrangements to fulfill class requirements with faculty within a week of an excused absence and faculty are expected to accommodate for this. In addition, the number of excused absences should not exceed 25% of total classes.

*UNIVERSITY STATEMENT ON COVID-19 HEALTH-RELATED CLASS ABSENCES

Students should evaluate their health status regularly, refrain from coming to campus if they are ill, and seek appropriate medical attention for treatment of illness. Students should notify (email) their instructors about their absence as soon as possible, so that accommodations can be made. In the event of COVID-19 illness, students should also complete the Campus Reporting Form <https://uno.guardianconduct.com/incident-reporting>. Please note that medical excuse may be required at the discretion of the department chair and/or college dean.

You may choose to wear a mask in class. Masks are optional. If you are sick, please do not come to class.

UNIVERSITY POLICIES

NETIQUETTE



Please review guidelines for etiquette on the internet via this link:

<http://www.albion.com/netiquette/corerules.html>

Netiquette is important with any online format. It basically means that we treat each other as we would in face-to-face courses and/or conversation, with respect for each other's' opinions and experiences. Any conversation, discussion, and interaction among students in the Moodle classroom or via email is governed by the Student Conduct Code and rules of Netiquette.

EMAIL AND MOODLE



I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to uno.edu. Click "Current Students" in the menu bar at the left of the page. Click the "EMAIL" icon near the middle of the new page (the envelope icon). Follow instructions on the following page.

All course materials are delivered through Moodle, which is connected to UNO email.

Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

Students should email their professors in a professional way. (Consider Netiquette) Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. Thank You! Here is an example:

Hi Kathy,

This is Maddi from your Art Appreciation class on MWF. I have a question about the scavenger hunt assignment we're doing. Could I make an appointment with you to discuss? My best times are Friday mornings.

Thanks, Maddi

STUDENT ACCOMMODATIONS



The University has a continuing commitment to providing reasonable accommodations for students with documented disabilities. Like so many things this fall, the need for accommodations and the process for arranging them may be altered by the COVID-19 changes we are experiencing and the safety protocols currently in place. Students with disabilities who may need some accommodation in order to fully participate in this class are urged to contact the Disability Services Office, as soon as possible, to explore what accommodations need to be made to provide access.

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2023)

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Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

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"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code." (*UNO Student Handbook*, 22).

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

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 educations, 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 is 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.

The University of New Orleans, Summer 2022 Session B (7/6/22-7/29/22)
CRN 40578 - FA 1010 sec O002 – Art Appreciation (3 cr., asynchronous, online via Moodle)
Assistant Professor Kathy Rodriguez
Klrodri2@uno.edu
Office Hours and Location: Fine Arts Building, room 104, by appointment
Available via email and by Zoom or face-to-face appointment (please schedule via email)

From Webstar:

Course Attributes:
CART 1023 Introduction to Visual Arts
Arts Gen Ed Course

Course Description:

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.

Syllabus

Please Note: This syllabus is subject to change. Please check Moodle for any updates.

Week 1. 7/5-7/10

- Introductory video on Moodle: “Start Here”
- Read: “Art Criticism: Learning from a Work of Art”
- Watch: What is Art?
- Watch: Themes in Art
- Assumptions Game – 10 point bonus
- Self-Reflection Discussion Board – 25 points, due Tuesday, 7/12

Important Dates:

Tuesday 7/5: Last Day of Schedule Adjustment without fee penalty
Wednesday 7/6: First Day of Classes

Week 2. 7/11-7/17

- Watch This: The Visual Elements of Design – Line
- Watch This: The Visual Elements of Design – Shape and Mass
- Watch This: The Visual Elements of Design – Light and Color
- Watch This: The Visual Elements of Design – Texture and Pattern
- Watch This: The Visual Elements of Design – Space, Time, and Motion
- Self-Reflection Discussion Board – 25 points, due Tuesday, 7/20

Important Dates:

Tuesday 7/12: Last Day of schedule adjustment with \$50 fee penalty, final day to drop with 100% refund, last day to drop or resign and not have courses recorded
Wednesday 7/13: Automatic “W” recorded for all courses dropped with \$50 drop fee

Sunday 7/17: Last day to drop with 50% refund

Week 3. 7/18-7/24

- Watch This: The Visual Principles of Design – Unity and Variety
- Watch This: The Visual Principles of Design – Balance and Emphasis
- Watch This: The Visual Principles of Design – Scale and Proportion
- Watch This: The Visual Principles of Design – Rhythm and Repetition
- Watch This: The Visual Arts Media: Painting
- Watch This: The Visual Arts Media: Drawing
- Self-Reflection Discussion Board – 25 points, due Tuesday, 7/26

Important Dates:

Sunday 7/24: Course Evaluations Open (please complete one on Webstar!)

Week 4. 7/25-7/27

- Watch This: The Visual Arts Media: Printmaking with Sarah Marshall
- Watch This: The Visual Arts Media: Photography with Kevin O'Mara
- Watch This: The Visual Arts Media: Sculpture with H. Grace Boyle
- Watch This: The Visual Arts Media: Architecture

Important Dates:

Wednesday 7/27: Last day of classes, last day to drop or resign, course evaluations close

Final Exam. 7/28-7/29

Three Options – Only ONE needs to be completed for the final:

- Objective Test – 50 questions, cumulative, set to 3 attempts with feedback after each attempt, 100 points possible
- Self-Reflection Written Statement – 100 words via Moodle Discussion Board, 100 points possible
- Video Reflection or Artwork – 5 minute video with link posted in discussion board **OR** image of an artwork you created with a short written statement (50-100 words) about the medium and content of the work.
- **ABSOLUTELY FINAL WRITTEN-IN-STONE DUE DATE – NO EXCEPTIONS: Sunday, July 31, by 11:59 p.m.**

Important Dates:

Tuesday 8/2: Final Grades due on Webstar by 12 noon

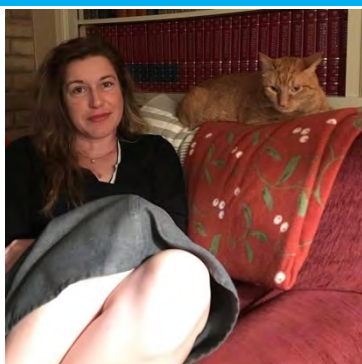
The University of New Orleans, Fall 2022
FA 6401
Critique Group, sec H001
Hybrid/F2F, 3 cr., F 1–3:40 p.m.

“Do let us go on quietly, examining all things and holding fast to that which is good, and trying always to learn more that is useful, and gaining more experience.”

–Vincent van Gogh, in letter #143 to his brother Theo, Amsterdam, Wednesday, 3 April 1878

INSTRUCTOR INFORMATION

Kathy and
Buddy Cat



Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Location and Hours:

FA 104, 10 a.m. – 12 p.m. T, TH, F

Available via email, during office hours, and by appointment (please email to confirm appointment time 24 hours in advance)

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- [Course Learning Objectives – p. 1](#)
- [Instructor Statement – p. 1](#)
- [Statement on Inclusivity – p. 2](#)
- [Course Description – p. 2](#)
- [Learning Materials – p. 2](#)
- [Assignments and Grading – p. 3](#)
- [Attendance and Participation – p. 3–4](#)
- [COVID Statement – p. 4](#)
- [University Policies – p. 4–6](#)

COURSE LEARNING OBJECTIVES

By the end of the 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 critically.
- 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 viewers and participants 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 aesthetics of different cultures interact with one's own culture currently and in the past.

INSTRUCTOR STATEMENT

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm for the visual arts with you and hope to foster the same with you!

I am grateful for the experience of learning more about your work, your self, your interests, and your inspirations. This class may produce difficult conversations, but I invite those discussions and will facilitate them with respect, courtesy, honesty, and inclusivity, in a way that I intend to be for our mutual benefit. Please always feel welcome to share with me or the group as you are comfortable doing.

STATEMENT ON INCLUSIVITY

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want for you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect.

Tell us — what kind of classroom norms do you expect?

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

Please feel welcome to ask questions, difficult ones, ones that I may not be able to answer. With our class environment in mind, we can search for the answers together.

COURSE DESCRIPTION

From Webstar:

"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 is designed to open 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."

We will meet once a week in Milneburg Hall for face-to-face discussions, and online as needed. In this class, we will

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

LEARNING MATERIALS

Readings

These are included on the syllabus, organized by the week in which we'll discuss them. I will post scans of readings on Moodle.

The list of texts we'll use includes, but is not limited to, the following:

Terry Barrett, *Why Is That Art? Aesthetics and Criticism of Contemporary Art*, 3rd ed. New York: Oxford UP, 2017. ISBN 97801902268848

Heather Darcy Bhandari and Jonathan Melber, *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career, Revised and Updated*, New York: Free Press, 2017, ISBN 9781501146169

Kendall Buster and Paula Crawford, *The Critique Handbook: A Sourcebook and Survival Guide*, Upper Saddle River, NJ: Pearson, 2007, ISBN 9780131505440

David Hickey, *Air Guitar*, Los Angeles: Art.Issues Press, 1997, ISBN 9780963726452

Robert Hughes, *Nothing if not Critical: Selected Essays on Art and Artists*, New York: Penguin Group, 1990, ISBN 97801406524X

Irving Sandler, *Art of the Postmodern Era: from the Late 1960s to early 1980s*, 1st ed., Colorado: Westview Press, 1996, ISBN 9780813334332

Kristina Stiles, *Theories and Documents of Contemporary Art*, 2nd ed. Berkley: University of California Press, 2012, ISBN 9780520257184

Sarah Thornton, *Seven Days in the Art World*, New York: W. W. Norton and Company, 2009, ISBN 9780393337129

Please refer to the syllabus for due dates. Please also note the syllabus is subject to change, and I will notify everyone of any changes.

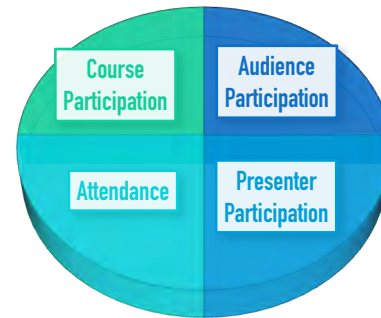
ASSIGNMENTS AND GRADING

- Participation in Critique as Audience 25%
- Participation in Critique as Presenter 25%
- Attendance 25%
- Class Participation – Readings and Discussion 25%

Participation in Critique Process. 50% of your grade

The quality and richness of critique group depends greatly on active participation and contribution to the class dialogue. It is each participant's responsibility to remain current in all readings and how they are applied to analysis. Everyone is expected to fully engage the critique process while remaining on topic. Each person will be evaluated primarily on how clearly she or he can express their ideas, encourage others to express their ideas, and how fully and rigorously they can evaluate the topics, works and ideas being spoken of in class discussions, and presentations.

CRIT GROUP GRADING



Grading Presentations: 50% of your grade

Presentations will be evaluated by the Instructor for the class as a whole. All of the presentations will be considered together as a group. Students will be given a chance to reflect on the experience and will grade themselves in collaboration with the instructor. The instructor will present written evaluations to the student of what they believed to be successful or needing improvement. Students should evaluate themselves on their ability to synthesize the concepts, formal concerns and historical contexts of their work as they present during crit group.

The presentation grade is will also consider formal elements related to the presentation experience. During presentations you will be asked to explain how you have completed your project and convey your understanding of the formal and conceptual elements of your work. Critiques are structured for the benefit of you and your classmates.

Points for each critique are evenly distributed over these four criteria:

1. Be on time, attend, and stay throughout the entire critique.
2. Hang your completed project(s) on the wall for discussion.
3. Ability to talk about the work (your personal view—how does your work complete project criteria).
4. Reception to and participation in discussion about your work.

Grading:

Graduate courses are graded on the A/F scale. Individual presentations will receive letter grades that will reflect –clarity, delivery and content. You are in severe danger of failing if you: 1) miss more than 2 classes without making them up. 2) miss more than four classes total, 3) fail to do any of the 4 presentations.

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VACCINATIONS AND TESTING

A message from President Nicklow:

Dear Campus Community,

I am pleased to share that drive-through COVID-19 testing and COVID-19 vaccines are both now available at the UNO Lakefront Arena. They are free, and no proof of insurance is required. Vaccine administration and testing will be done in separate areas in the arena parking lot, so please let staff know which service you are requesting when you arrive. If you [register for testing online](#) ahead of time, the process will go more quickly.

Here is the schedule (note that evening hours may fluctuate based on arena events):

- Monday, Wednesday, Friday: 8 a.m. - 6 p.m.
- Tuesday, Thursday: 8 a.m. – 7 p.m.

Along with masking, testing and vaccination are crucial parts of our plans to prevent the spread of COVID within our campus community. I strongly encourage you to take advantage of these important and convenient services at the Lakefront Arena.

MASKING

I include this information in an effort to make you aware of these guidelines to keep you safe!

The University COVID Task Force has met and passed on these recommendations to faculty:

- Instructors should include a statement on their syllabi that masks should be worn in classrooms.
- Instructors are encouraged to use assigned seating in their classrooms and keep seating charts.
- **If you (deans/chairs) still have enough paper masks in your offices,** in the first week or two of the (fall) semester, instructors should offer paper masks to students who attend class without a mask

I am happy to provide one of the blue masks that I have on hand. I invite you to stop by to pick one up even if you aren't planning to meet for office hours, which would be the opportunity for face-to-face contact.

I am confident in you and our campus community that we can beat the spread and until then, continue with safe practices.

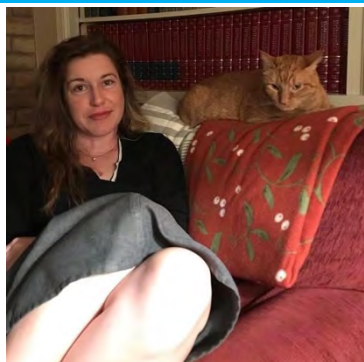
The University of New Orleans
Spring 2022 (1/26/22–5/20/22)
CRN 21651 – FA 3751
Painting I, sec H001
T/Th 2–4:45 p.m., FA 137, 3 cr.

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–Vincent van Gogh, in letter #143 to his brother Theo, Amsterdam, Wednesday, 3 April 1878

INSTRUCTOR INFORMATION

Kathy and
Buddy Cat



Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Location and Hours:

FA 104, 10 a.m. – 12 p.m. T, TH, F

Available via email, during office hours, and by appointment (please email to confirm appointment time 24 hours in advance)

COURSE DESCRIPTION FROM WEBSTAR

Prerequisite: FA 1001. 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 LEARNING OBJECTIVES

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

- Students will learn about a variety of subjects and techniques historically encompassed by painting.
- Students will learn about contemporary art practices in the medium of painting.
- Students will apply formal language to verbally describing the development of their projects.



INSTRUCTOR STATEMENT

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This course will take work. 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 will bring success. I find that once I've navigated through each project – written or visual – I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

STATEMENT ON INCLUSIVITY

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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!

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Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

LEARNING MATERIALS

Recommended Texts

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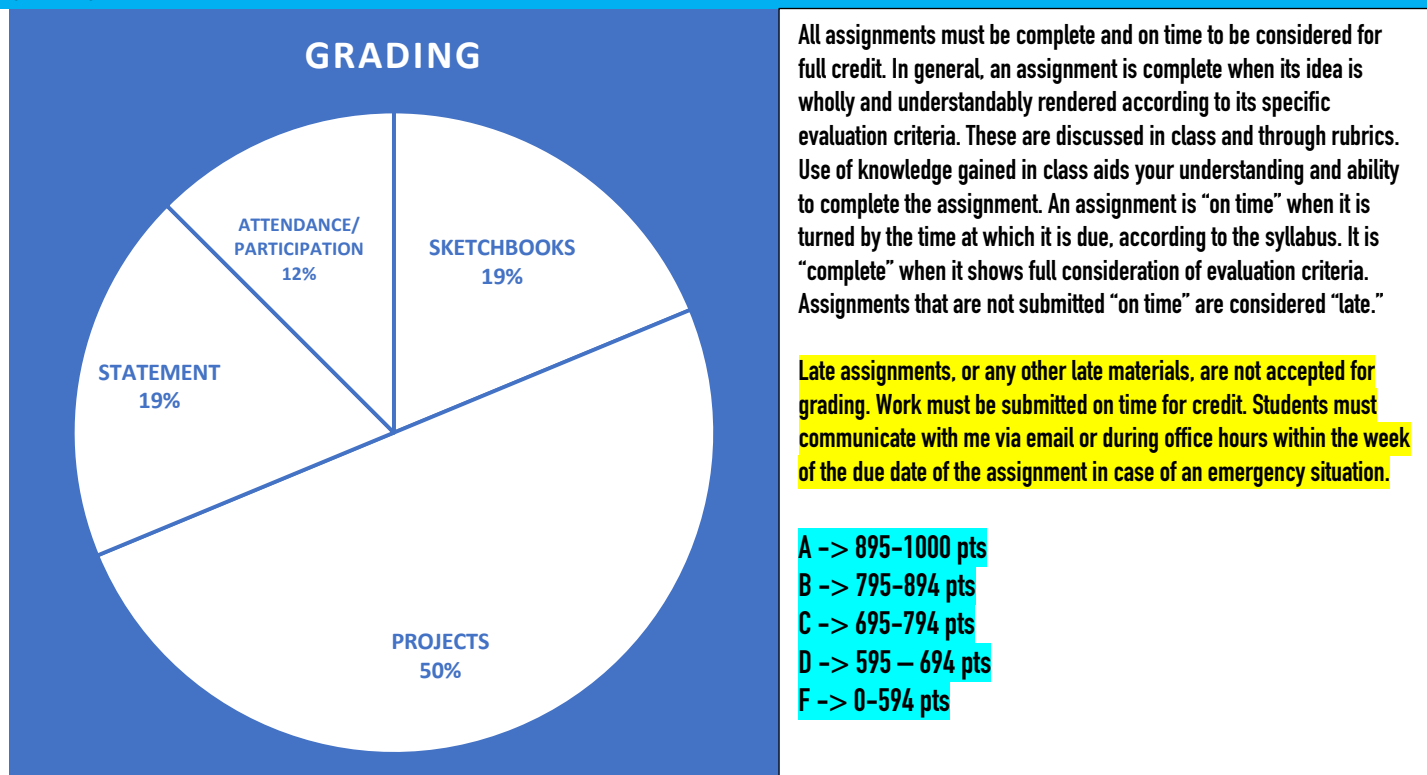
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ASSIGNMENTS	DESCRIPTION	POINTS	MATERIALS	WHY
SKETCHBOOKS 	Individual assignments correlated to individual projects. Project 1: Swatches Project 2: Color Wheel Project 3: Stretcher Building (no SB) Project 4: Graphite Self-Portrait	50 points each	<ul style="list-style-type: none"> Graphite, paint, medium, etc. <i>Reading from 50 Secrets of Magic Craftsmanship</i> 	To supplement understanding of projects, and to prepare for completing finished paintings
PROJECTS 	Four individual projects that take traditional historical techniques and subject matter as themes	100 points each	<ul style="list-style-type: none"> Project 1: stretched canvas Project 2: paper Project 3: lumber and fabric Project 4: stretcher from Project 3 	To meet course objectives and student learning outcomes
STATEMENT 	A verbal statement using visually literate language to self-evaluate painting throughout the semester	50 points each	Three drafts of statement <ul style="list-style-type: none"> Peer Review Instructor Review Final Statement 	To use visually literate language to verbally communicate about visual messages, and to self-assess
ATTENDANCE/PARTICIPATION 	Come to class! Please see the attendance policies below Three critiques throughout the semester to critically address individual projects. Please see the critique rubric below	100 points each critique <ul style="list-style-type: none"> 2/24 3/24 5/12 	<ul style="list-style-type: none"> Yourself and your voice! Your completed projects – please see the critique rubric below 	To facilitate understanding of your own and your peers' work and progress, and to share questions, triumphs, trials, etc. (Why'd you spend the money if you're not going to come?)
TOTAL		1000 pts		

GRADING



Critique Participation Rubric

CRITERIA	25	12.5	0	TOTAL
Attendance	Be on time, attend, and stay throughout the entire critique.	Late for critique, leaves early without communication with the instructor	Does not come to critique	
Participation	Hang your completed project(s) on the wall for discussion.	Projects are incomplete, presentation is lacking	Does not hang up project(s)	
Personal Reflection	Ability to talk about the work (your personal view—how does your work complete project criteria)	Somewhat articulate about work and project process, confusing language	Does not talk about work	
Group Discussion	Reception to and participation in discussion about your work, and the work of other students.	Not receptive to discussion or critique, does not use visually literate language to respond to discussion	Does not participate in discussion	
Total				/100

UNIVERSITY STATEMENT ON COVID-19 HEALTH-RELATED CLASS ABSENCES

Students should evaluate their health status regularly, refrain from coming to campus if they are ill, and seek appropriate medical attention for treatment of illness. Students should notify (email) their instructors about their absence as soon as possible, so that accommodations can be made. In the event of COVID-19 illness, students should also complete the Campus Reporting Form <https://uno.guardianconduct.com/incident-reporting>. Please note that medical excuse may be required at the discretion of the department chair and/or college dean

UNIVERSITY POLICY ON ATTENDANCE

The University's policy on online attendance is stated in the Fall 2021 course catalog as follows:

Class attendance is vital to academic success at the college level. Students are expected to attend all regularly scheduled classes with few exceptions. Faculty have full discretion to create an attendance policy for their classes as they feel appropriate. The attendance policy for each class should be in writing and included in the course syllabus. It should also be communicated to each class at the beginning of each term. This policy should include, but is not limited to, the penalties for unexcused absences and any policy regarding makeup assignments and examination. The university recognizes the situation wherein a student's absence may be classified as an excused absence. An excused absence does not relieve the student of any course work obligations, but instead, faculty are expected to give the student the opportunity to reschedule or accommodate missed work in a timely manner. The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty have the right to receive verification of any of the above circumstances. Students are required to give as much advance notice as possible of any of the above circumstances. Furthermore, students are required to make arrangements to fulfill class requirements with faculty within a week of an excused absence and faculty are expected to accommodate for this. In addition, the number of excused absences should not exceed 25% of total classes.

Kathy's Policy:

I understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

Generally, three absences during the semester, or a week and a half of class, should not affect a student's ability to succeed in the course. More than three absences can jeopardize a student's chances of satisfactorily completing the course. Students who miss six or more classes may fail the course.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Please note the class starting time and plan it into your schedule.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class at 2:00 p.m. In other words, please get here on time. It's important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. If you are sick, please do not come to class – please take care of yourself (and others) by meeting the needs of your health.

Please come to class with supplies and readings ready for participation.

A perfect attendance record for the semester, meaning no absences and no late arrivals, can potentially raise a student's final grade to the next highest letter.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers' education!

UNIVERSITY POLICIES

NETIQUETTE



Please review guidelines for etiquette on the internet via this link:

<http://www.albion.com/netiquette/corerules.html>

Netiquette is important in any class with an online component. It basically means that we treat each other online as we would face-to-face, with respect for each others' opinions and experiences. Any conversation, discussion, and interaction among students in the Moodle classroom, Zoom, or via email is governed by the Student Conduct Code and rules of Netiquette.

EMAIL AND MOODLE



I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to New.uno.edu. Click "Current Students" in the menu bar at the left of the page. Click the "EMAIL" icon in the middle of the new page. Follow instructions on the following page.

All course materials are delivered through Moodle, which is connected to UNO email.

Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

Students should email their professors in a professional way. (Consider Netiquette) Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. Thank You! Here is an example:

Hi Kathy,

STUDENT ACCOMMODATIONS



This is Maddi from your Art Appreciation class on MWF. I have a question about the scavenger hunt assignment we're doing. Could I meet you during your office hours on Wednesday?

Thanks,
Maddi

The University has a continuing commitment to providing reasonable accommodations for students with documented disabilities. Like so many things this fall, the need for accommodations and the process for arranging them may be altered by the COVID-19 changes we are experiencing and the safety protocols currently in place. Students with disabilities who may need some accommodation in order to fully participate in this class are urged to contact the Disability Services Office, as soon as possible, to explore what accommodations need to be made to provide access.

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2020)

ACADEMIC INTEGRITY AND HONESTY



Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <https://www.uno.edu/media/15321> (UNO Course Syllabus Requirements document, Spring 2022))

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

STUDENT CONDUCT



The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/handbook>

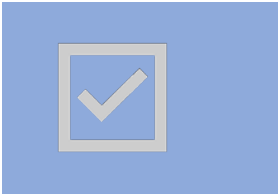
"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code." (*UNO Student Handbook*, 22).

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions — questions that I may not be able to answer. Please ask them of the class and me.

TEACHING PHILOSOPHY

The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

The University of New Orleans
FA 3751 – H001: Painting I (CRN 21651)
Spring 2022 (1/26/22-5/20/22)
T/Th 2-4:45 p.m., FA 137
Kathy Rodriguez

Syllabus

Please note this syllabus is subject to change. Any adjustments will be announced in class and on Moodle.

Week 1.

1/27 First Day of Class. Read course documents and syllabus. Ice breaker: name, major, year, favorite painter or painting

Week 2.

2/1 Presentation: Studio Health and Safety. Read excerpt from “50 Secrets of Magic Craftsmanship” on Moodle.

2/2: Last Day of Schedule Adjustment Period with \$50 fee penalty

2/3 Presentation: Oil Painting and Materials. Review reading. Homework: Buy supplies on supply list

Week 3.

2/8 Discuss Project 1: Chromatic Black and Non-Objective Painting. Distribute canvases for first project.

2/10 Work on Project 1. Review swatches for sketchbook assignment

Week 4.

2/14: 14th day attendance reporting; final day to drop with 100% refund

2/15 – “W” recorded for dropping classes; Project 1

2/17 Project 1

2/18: Final date to resign for 50% refund

Week 5.

2/22 Project 1

2/24 – Midterm Critique

Week 6. Mardi Gras/Spring Break

3/1 – Last day to apply for Spring 2022 graduation; Break

3/3 - Break

Week 7.

3/8 Review Project 2: Color Mixtures and Still Life. Distribute paper for project.

3/10 Project 2 sketchbook – color wheel

Week 8.

3/15 Project 2

3/17 Project 2

Week 9.

3/22 Project 2

3/24 Critique on Project 2

Week 10.

3/29 Review supplies for stretcher building (Project 3) and Project 4: Self-Portrait. Homework: buy lumber

3/31 Woodshop; Peer review on draft of statement

Week 11.

4/4: Registration for Summer and Fall sessions open

4/5 Woodshop; peer review on draft of statement

4/7 Stretch and prime fabric

Week 12.

4/12 Project 4 sketchbook – graphite self-portrait

4/14 Project 4 sketchbook – graphite self-portrait and gridded

4/15: Good Friday Holiday

4/17: Easter

Week 13.

4/19 Project 4 - painting

4/21 Project 4

Week 14.

4/26 – Course Evaluations open; Project 4

4/28 Project 4

Week 15.

5/3 Project 4 – Second draft of statement review by Kathy in class

5/5 Project 4

Week 16.

5/10 Project 4

5/12 Last Day of Class – Final Critique; Final statement due to distribute to class

Final Exams: 5/14-20

Commencement: 5/21

Final Grades Due: 12 noon 5/24

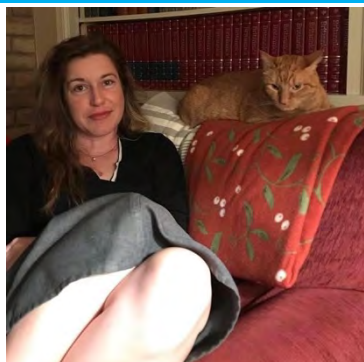
The University of New Orleans
Spring 2022 (1/26/22–5/20/22)
CRN 21982 – FA 4749
Painting II, sec H001
T/Th 5–7:45 p.m., FA 137, 3 cr.

“Do let us go on quietly, examining all things and holding fast to that which is good, and trying always to learn more that is useful, and gaining more experience.”

–Vincent van Gogh, in letter #143 to his brother Theo, Amsterdam, Wednesday, 3 April 1878

INSTRUCTOR INFORMATION

Kathy and
Buddy Cat



Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Location and Hours:

FA 104, 10 a.m. – 12 p.m. T, TH, F

Available via email, during office hours, and by appointment (please email to confirm appointment time 24 hours in advance)

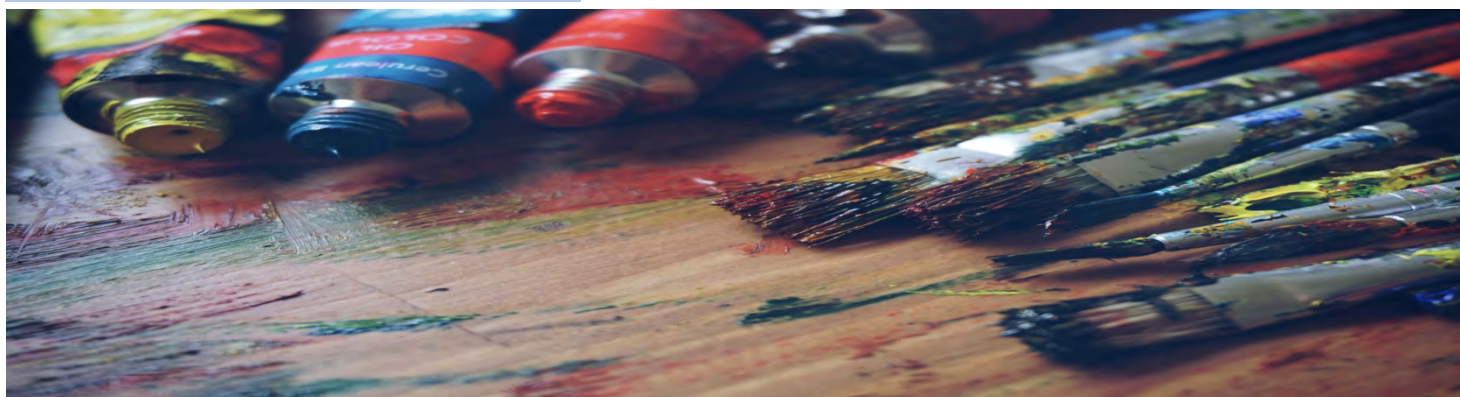
COURSE DESCRIPTION FROM WEBSTAR

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 an array of subjects, including but not limited to figure painting, different surfaces and techniques, painting combined with other media, and more.

COURSE LEARNING OBJECTIVES

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

- Address issues in contemporary painting.
- Advance their knowledge of various painting media and applications.
- Learn about the process of creating proposals.
- Address the figure as a subject in painting.
- Express different concepts through a variety of media related to painting
- Work in large-format substrates
- Scale a cartoon for large-format painting.
- Investigate their professional practices and translate them to a résumé.



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ASSIGNMENTS	DESCRIPTION	GRADING	MATERIALS	WHY
Projects 	<ul style="list-style-type: none"> Small scale painting on paper with Audubon Society bird(s) as subject matter, for potential submission to the President's Review Committee in consideration of large-scale mural. Canvas Stretcher Large-scale painting with figure as subject and specific substrate 	A-F*	<ul style="list-style-type: none"> Paper distributed in class Presentations from Audubon Society Paint medium of your choice 	To prepare a composed painting for consideration for finished mural project on campus
Mural 	Large-scale mural with composition chosen by Presidential Review Committee on Facility doors near the President's office	A-F*	<ul style="list-style-type: none"> Supplies provided by grant And Carol Lunn Cartoon Projector Camera for documentation of final product 	To create a permanent mural in conjunction with Audubon Society's mission and to later by accompanied by a pocket garden; to institute our class as collaborative makers of art on campus for posterity
Self-Evaluation 	A verbal statement using visually literate language to self-evaluate the mural process	A-F*	<ul style="list-style-type: none"> Typed statement assessing participation and production of mural as well as the efficacy of the process – strengths/weaknesses on personal and class level 	To use visually literate language to verbally communicate about visual messages, and to self-assess
Attendance/Participation 	Come to class! Please see the attendance policies below	A-F*	<ul style="list-style-type: none"> Yourself and your voice! Your completed projects – please see the critique rubric below 	<p>To facilitate understanding of your own and your peers' work and progress, and to share questions, triumphs, trials, etc.</p> <p>(Why'd you spend the money if you're not going to come?)</p>
TOTAL		1000 pts		

*GRADING

Grading is based on the following descriptions related to letter grades. The point schema originally presented in the course requirements document no longer seems plausible or appropriate due to the curtailing of the semester.

To achieve the following letter grades for both midterm and final, please refer to the related description.

A: The student has been actively working in and out class to produce a technically and conceptually superior body of work. There is active interaction with peers and the instructor. Sketching and painting are both included. Writing is grammatically correct and clear with correct spelling and strong identifiable references. All projects are completed on time for critiques. The work shows a vested interest in a variety of aspects of the painting process.

B: The student has been actively working in class to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with peers and the instructor. Sketches accompany finished work. Writing is strong, with strong identifiable references and correct spelling and grammar.

C: The student has been working in class and is producing an adequate amount of work. There is some effort to communicate with peers and the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

D: The student does not complete a sufficient amount of work for the time given in the semester.

F: The student shows no effort or interest in the course.

Critique Participation Rubric

CRITERIA	A	C	F	TOTAL
Attendance	Be on time, attend, and stay throughout the entire critique.	Late for critique and/or class, leaves early without communication with the instructor	Does not come to critique, regularly comes to class late or is absent	
Participation	Hang your completed project(s) on the wall for discussion.	Projects are incomplete, presentation is lacking	Does not hang up project(s) or participate in discussions	
Personal Reflection	Ability to talk about the work (your personal view—how does your work complete project criteria)	Somewhat articulate about work and project process, confusing language	Does not talk about work	
Group Discussion	Reception to and participation in discussion about your work, and the work of other students.	Not receptive to discussion or critique, does not use visually literate language to respond to discussion	Does not participate in discussion	
Total				/100

UNIVERSITY STATEMENT ON COVID-19 HEALTH-RELATED CLASS ABSENCES

Students should evaluate their health status regularly, refrain from coming to campus if they are ill, and seek appropriate medical attention for treatment of illness. Students should notify (email) their instructors about their absence as soon as possible, so that accommodations can be made. In the event of COVID-19 illness, students should also complete the Campus Reporting Form <https://uno.guardianconduct.com/incident-reporting>. Please note that medical excuse may be required at the discretion of the department chair and/or college dean

UNIVERSITY POLICY ON ATTENDANCE

The University's policy on online attendance is stated in the Fall 2021 course catalog as follows:

Class attendance is vital to academic success at the college level. Students are expected to attend all regularly scheduled classes with few exceptions. Faculty have full discretion to create an attendance policy for their classes as they feel appropriate. The attendance policy for each class should be in writing and included in the course syllabus. It should also be communicated to each class at the beginning of each term. This policy should include, but is not limited to, the penalties for unexcused absences and any policy regarding makeup assignments and examination. The university recognizes the situation wherein a student's absence may be classified as an excused absence. An excused absence does not relieve the student of any course work obligations, but instead, faculty are expected to give the student the opportunity to reschedule or accommodate missed work in a timely manner. The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty have the right to receive verification of any of the above circumstances. Students are required to give as much advance notice as possible of any of the above circumstances. Furthermore, students are required to make arrangements to fulfill class requirements with faculty within a week of an excused absence and faculty are expected to accommodate for this. In addition, the number of excused absences should not exceed 25% of total classes.

Kathy's Policy:

I understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

Generally, three absences during the semester, or a week and a half of class, should not affect a student's ability to succeed in the course. More than three absences can jeopardize a student's chances of satisfactorily completing the course. Students who miss six or more classes may fail the course.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Please note the class starting time and plan it into your schedule.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class at 2:00 p.m. In other words, please get here on time. It's important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. If you are sick, please do not come to class – please take care of yourself (and others) by meeting the needs of your health.

Please come to class with supplies and readings ready for participation.

A perfect attendance record for the semester, meaning no absences and no late arrivals, can potentially raise a student's final grade to the next highest letter.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers' education!

UNIVERSITY POLICIES

NETIQUETTE



Please review guidelines for etiquette on the internet via this link:

<http://www.albion.com/netiquette/corerules.html>

Netiquette is important in any class with an online component. It basically means that we treat each other online as we would face-to-face, with respect for each others' opinions and experiences. Any conversation, discussion, and interaction among students in the Moodle classroom, Zoom, or via email is governed by the Student Conduct Code and rules of Netiquette.

EMAIL AND MOODLE



I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to New.uno.edu. Click "Current Students" in the menu bar at the left of the page. Click the "EMAIL" icon in the middle of the new page. Follow instructions on the following page.

All course materials are delivered through Moodle, which is connected to UNO email.

Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

Students should email their professors in a professional way. (Consider Netiquette) Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. Thank You! Here is an example:

Hi Kathy,

STUDENT ACCOMMODATIONS



This is Maddi from your Art Appreciation class on MWF. I have a question about the scavenger hunt assignment we're doing. Could I meet you during your office hours on Wednesday?

Thanks,
Maddi

The University has a continuing commitment to providing reasonable accommodations for students with documented disabilities. Like so many things this fall, the need for accommodations and the process for arranging them may be altered by the COVID-19 changes we are experiencing and the safety protocols currently in place. Students with disabilities who may need some accommodation in order to fully participate in this class are urged to contact the Disability Services Office, as soon as possible, to explore what accommodations need to be made to provide access.

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2020)

ACADEMIC INTEGRITY AND HONESTY



Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <https://www.uno.edu/media/15321> (UNO Course Syllabus Requirements document, Spring 2022))

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

STUDENT CONDUCT



The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/handbook>

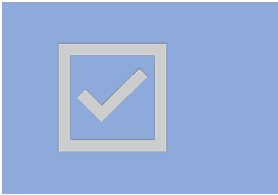
"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code." (*UNO Student Handbook*, 22).

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions — questions that I may not be able to answer. Please ask them of the class and me.

TEACHING PHILOSOPHY

The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

The University of New Orleans
FA 4749 – H001: Painting II (CRN 21982)
Spring 2022 (1/26/22-5/20/22)
T/Th 5-7:45 p.m., FA 137
Kathy Rodriguez

Syllabus

Please note this syllabus is subject to change. Any adjustments will be announced in class and on Moodle.

Week 1.

1/27 First Day of Class – review course documents and projects

Week 2.

2/1 Studio Health and Safety; discuss Project 1

2/2: Last Day of Schedule Adjustment Period with \$50 fee penalty

2/3 Project 1: Small-Scale Sample

Week 3.

2/8 Project 1; Zoom with Erik Johnson from Audubon Society

2/10 Project 1

Week 4.

2/14: 14th day attendance reporting; final day to drop with 100% refund

2/15 – “W” recorded for dropping classes; Review Project 1. Discuss mural, contract, select samples to give to Presidential Committee for review. Kathy will bring samples to Pres Office

2/17 Zoom presentation with Audubon Society

2/18: Final date to resign for 50% refund

Week 5.

2/22 Committee Decisions – early class or email notification

2/24 Cartoon and planning session for mural painting

Week 6. Mardi Gras/Spring Break

3/1 – Last day to apply for Spring 2022 graduation; Break

3/3 - Break

Week 7.

3/8 Begin painting mural

3/10 Mural

Week 8.

3/15 Mural

3/17 Research Day: Kathy is at Graduate Critiques. Students should complete reading for review in class 3/22.

Week 9.

3/22 Mural

3/24 Mural

Week 10.

3/29 Complete mural. Documentation of painting. Self-evaluation of mural process.

3/31 Documentation of painting; discuss final project. Early class so students can buy lumber.

Week 11.

4/4: Registration for Summer and Fall sessions open

4/5 Woodshop

4/7 Woodshop

Week 12.

4/12 Woodshop

4/14 Stretch and prime fabric

4/15: Good Friday Holiday

4/17: Easter

Week 13.

4/19 Final Project

4/21 Final Project

Week 14.

4/26 – Course Evaluations open; Final Project

4/28 Final Project

Week 15.

5/3 Final Project

5/5 Final Project

Week 16.

5/10 Final Project

5/12 Last Day of Class and Final Critique

Final Exams: 5/14-20

Commencement: 5/21

Final Grades Due: 12 noon 5/24

FA 2202 – 0001 Art History Survey II: Fourteenth Century to the Present
Summer 2021, Mini Session A
June 8th – July 6th, 2021
Asynchronous Online Class

Description from Webstar:

A global survey of art from the fourteenth century to the present. Lectures with slides, films, and readings. Offered only in the spring semester (and this summer).

Syllabus

Please note this syllabus may be subject to change. Please check Moodle and e-mail for updates as needed.

Week 1. 6/7 – 6/12

Monday, June 7th: Last day of schedule adjustment period

Tuesday, June 8th: First Day of classes. Schedule adjustment period with \$50 fee penalty; \$150 late registration

- Review of Syllabus and Course Requirements
- Review of Keywork Essay Assignment – Final Exam
- Overview and review of formal language
- Art of South and Southeast Asia after 1200
- Chinese and Korean Art after 1279
- Japanese Art after 1333

Week 1 Assignments:

1. Quiz on Course Requirements/Syllabus (10 points)
2. Weekly Quiz 1 (10 points – Looking Response OR objective quiz on Moodle)

DUE DATES:

Course Requirements/Syllabus Quiz is due Friday, June 11th, by 11:59 p.m. on Moodle

Week 2. 6/13 – 6-19

Monday, June 14th: Last day of schedule adjustment with \$50 fee penalty; final drop date with \$100 refund; last day to drop or resign and not have courses recorded

Tuesday, June 15th: Automatic “W” recorded for dropped courses, \$50 drop fee

Saturday, June 19th: Juneteenth Holiday

- Gothic Art through Early Renaissance
- High Renaissance in Italy
- High Renaissance in Northern Europe
- Mannerism
- Baroque

Week 2 Assignments:

1. Weekly Quiz 2 (10 points – Looking Response OR objective quiz on Moodle)
2. Part I of Keywork Essay due – Description and Analysis (50 points)

DUE DATES:

Weekly Quiz 1 is due Wednesday, June 15th, by 11:59 p.m. via Moodle.

Part I of Keywork Essay is due Sunday, June 20th, by 11:59 p.m. via Moodle.

Week 3. 6/20 – 6/26

Monday, June 21st: 50% refund for drop/resign

- Rococo
- Neoclassicism
- Romanticism
- Realism

Week 3 Assignments:

1. Weekly Quiz 3 (10 points – Looking Response OR objective quiz on Moodle)
2. Part II of Keywork Essay due – Interpretation and Evaluation (50 points)

DUE DATES:

Weekly Quiz 2 is due Wednesday, June 22nd, by 11:59 p.m. via Moodle.

Part II of Keywork Essay is due Sunday, June 27th, by 11:59 p.m. via Moodle.

Week 4. 6/27-7/3

Tuesday, June 29th: Course evaluations open

Wednesday, June 30th: Last Day of Classes

Thursday, July 1: Course Evaluations close

- Photography
- Modernism in the 19th century
- Aztec, Inca, and North American Art
- Art of Pacific Cultures
- Modernism in the 20th century
- Arts of Africa
- Postmodernism

Week 4 Assignments:

1. Weekly Quiz 4 (10 points – Looking Response OR objective quiz on Moodle)
2. Revise and finish Keywork Essay

DUE DATES:

Weekly Quiz 3 is due Wednesday, 6/29, by 11:59 p.m. via Moodle.

Finals

7/4-7/6

Monday, July 5th: University Closed for Independence Day Break

July 6th: Final Exams – FINAL Keywork Essay Due, complete, in paragraph form, includes image, no more than 500 words in length, citations included as needed, **due by 12 noon**

July 7th: Final Grades Due at 12 noon

University of New Orleans, Summer 2021 Minisession A (6/8/21-7/6/21)

CRN 40254, FA 2202 sec O001 – Art History Survey II: Fourteenth Century to the Present (3 cr.)

Assistant Professor Kathy Rodriguez

Instructor E-mail: klrodri2@uno.edu

Office Hours: Tues/Thurs/Fri, 11 a.m. – 1 p.m. Fine Arts Building, room 104

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Class Meeting Times: Internet

Pre-requisite courses: none

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COVID-19 HEALTH-RELATED CLASS ABSENCES

Students should evaluate their health status regularly, refrain from coming to campus if they are ill, and seek appropriate medical attention for treatment of illness. Students should notify (email) their instructors about their absence as soon as possible, so that accommodations can be made. In the event of COVID-19 illness, students should also complete the Campus Reporting

Form <https://uno.guardianconduct.com/incident-reporting>.

Please note that medical excuse may be required at the discretion of the department chair and/or college dean.

Description

Course Description

From the Course Description on Webstar:

A global survey of art from the fourteenth century to the present. Lectures with slides, films, and readings. Offered only in the spring semester (and this summer).

Course Objectives

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.

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 Objectives

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

- 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

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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 will bring success. I find that once I've navigated through assignments and projects on my own – written or visual - often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

University Policies

Academic Integrity and Honesty

"Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <https://www.uno.edu/media/15321> (UNO Course Syllabus Requirements document, Fall 2020)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

Statement on Student Conduct

The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/handbook>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code." (*UNO Student Handbook*, 22).

This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom norms and expectations you have. Discrimination of any kind will be dealt with according to the policies of the University, which state that first attempts for resolution of any conflict occur between faculty, department personnel, or staff members and students directly and may be processed through the Dean of the College (*UNO Student Handbook*, 23-24). I shall address disruptive behavior of any kind in the classroom.

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

Please read and be familiar with the Student Code of Conduct, and please share any classroom "norms" you might expect.

Netiquette

Please review guidelines for etiquette on the internet via this link:

<http://www.albion.com/netiquette/corerules.html>

Netiquette is important in an online class. It basically means that we treat each other as we would in face-to-face courses, with respect for each other's' opinions and experiences. Any conversation, discussion, and interaction among students in the Moodle classroom is governed by the Student Conduct Code and rules of Netiquette.

E-Mail

I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to New.uno.edu. Click "Current Students" in the menu bar at the left of the page. Click the "EMAIL" icon in the middle of the new page. Follow instructions on the following page. There's also information about the Help Center at the bottom to help you if needed.

Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

Students should email their professors in a professional way. (Consider Netiquette) Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:

Hi Kathy,

This is Maddi from your Art Appreciation class on MWF. I have a question about the scavenger hunt assignment we're doing. Could I meet you during your office hours on Wednesday?

Thanks,

Maddi

Important Dates

Important dates for this semester are available at <http://www.uno.edu/registrar/academic-calendar>. I list most of these dates on the syllabus for reference.

Disability Services

The University has a continuing commitment to providing reasonable accommodations for students with documented disabilities. Like so many things this fall, the need for accommodations and the process for arranging them may be altered by the COVID-19 changes we are experiencing and the safety protocols currently in place. Students with disabilities who may need some accommodation in order to fully participate in this class are urged to contact the Disability Services Office, as soon as possible, to explore what accommodations need to be made to provide access.

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2020).

I will also employ the "Academic Early Alert" referral system on an as-needed basis.

Course Requirements.

Recommended Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Stewart, Mary. *Launching the Imagination*, 4th ed. New York: McGraw Hill, 2011. ISBN 978-0073379241


Stokstad, Marilyn, and Michael W. Cothren. *Art History*, 6th ed. Upper Saddle River, NJ: Pearson, 2018. ISBN 9780134485287

Additional readings may also be posted on Moodle.

I do not require you to purchase a textbook for this class. Any material that contributes to evaluation is available on Moodle from the presentations and readings I post. However, you may want to purchase the recommended texts for your own use. The recommended texts I list serve as a reference list for sources where I find the majority of the material for the class.

Moodle

This course requires you to have access to Moodle. I use Moodle to communicate with you by posting announcements; sending you pertinent course information; listing sources of information for class assignments; posting assignments and other important course documents; recording your grades so you can keep track of your point progress in the class; posting additional readings for discussion; and listing links, answers or ideas about questions we ask in class.

To access Moodle, go to <http://www.uno.edu/dock> and click the Moodle icon  at the top of the page. The login information is the same as you use for UNO email.

Attendance

The University's policy on online attendance is stated in the Fall 2020 course catalog as follows:

Students are required to log in to each online course by the second day of the week in which the course officially begins or the day of enrollment during the late registration period to complete the initial postings required in the course.

Student must review the attendance requirements of the course in which they are enrolled. Students are strongly advised to check e-mail daily in addition to logging in to the course on a regular basis.

<https://www.uno.edu/media/15576>

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work and turn in work on time have shown quicker progress and more thorough comprehension of assignments and conceptual issues. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers' education!

I take attendance by monitoring your timely delivery of assignments for the class. Please turn in all assignments by the due date and time, listed on the syllabus, to earn all attendance points.

A perfect attendance record for the semester, meaning all work is turned in by due dates, can potentially raise a student's final grade to the next highest letter. Attendance as a part of course evaluation is worth 50 points.

Participation in Class.

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of classroom experience. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Grading participation is a nebulous and difficult task. Some students prefer to quietly listen; some students are very vocal during class discussions. If you are attending class, I believe you are participating.

Your participation grade, worth 50 points of the final grade, is based on my overall assessment of your participation over the semester. This includes attendance, responses in discussion, timely submission of assignments, and communication with me about questions, needs, and concerns.

Homework, Assignments, Evaluation

I've incorporated several assignments throughout the semester, in addition to required class attendance and participation:

- Weekly Quizzes (10 points each)
 - Course Requirements/Syllabus Quiz
 - Option 1: Objective Quiz on Moodle
 - Option 2: Looking Response
 - Students **only need to complete ONE** of either option 1 or 2 per week to obtain points for the Weekly Quiz. The syllabus quiz is required.
 - Please check the "Quiz Options" document under Course Information on Moodle for details.
- Keywork Essay
 - Description and Analysis section (50 points)
 - Interpretation and Evaluation section (50 points)
 - **Final Exam** – Revised and Completed Final Draft of Keywork Essay (100 points)

Grading.

Rubrics and evaluation criteria will be discussed in class and provided on Moodle; they should help guide students' work through projects.

All assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. Use of knowledge gained in class aids your understanding and ability to complete the assignment.

An assignment is “on time” when it is turned by the time at which it is due, according to the syllabus. It is “complete” when it shows full consideration of evaluation criteria. Assignments that are not submitted “on time” are considered “late.”

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or during office hours within the week of the due date of the assignment in case of an emergency situation.

Please note University policies on plagiarism. While I implicitly trust my students, I know that cases of plagiarism occur, whether known or unbeknownst to the student. Plagiarism is addressed above in the section on academic honesty.

Your final score is based on a 350-pt. scale that breaks down as follows. I’ve provided weights of each assignment:

5 quizzes	10 pts ea	50 pts	2.8% ea., 14.2%
Part I of Keywork Essay - description and analysis		50 pts	14.2%
Part II of Keywork Essay – interpretation and evaluation		50 pts	14.2%
Final Draft of Keywork Essay/Final Exam		100 pts	28.5%
Attendance*		50 pts	14.2%
Participation**		50 pts	14.2%
Total		350 pts	100%

*timely submission of assignments

**overall assessment of participation over the semester, including attendance, responses in class, timely submission of assignments, and communication with the professor about questions, needs, concerns

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., $314/350 = 89.7\% = 90\% = A$).

90-100%: 314-350 pts, A

80-89%: 279-313 pts, B

70-79%: 244-278 pts, C

60-69%: 209-243 pts, D

0-59%: 0-208 pts, F

Teaching Philosophy

The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.



Kitty says thank you for reading!

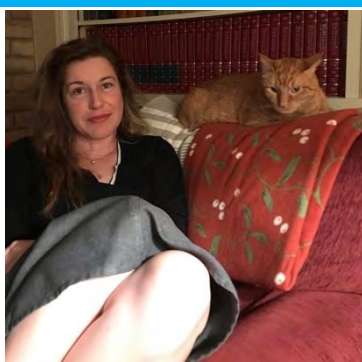
The University of New Orleans, Summer
2022, Session B
7/5/22–7/29/22
CRN 40578 – FA 1010
Art Appreciation, sec 0002
Online Asynchronous, 3 cr.

"Do let us go on quietly, examining all things and holding fast to that which is good, and trying always to learn more that is useful, and gaining more experience."

– Vincent van Gogh, in letter #143 to his brother Theo, Amsterdam, Wednesday, 3 April 1878

INSTRUCTOR INFORMATION

Kathy and
Buddy Cat



Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Location and Hours:

FA 104, by appointment

Available via email and by appointment (please email to confirm appointment time 24 hours in advance)

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COURSE LEARNING OBJECTIVES

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

- Learn and apply a visually literate vocabulary to art-viewing projects and practices
- Describe artworks viewed in class and in person
- Identify and analyze formal elements and principles of design and other formal qualities in visual artworks
- Demonstrate understanding of interpretation of artworks
- 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

INSTRUCTOR STATEMENT

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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 will bring success. I find that once I've navigated through each project – written or visual – I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

STATEMENT ON INCLUSIVITY

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want for you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect.

Tell us — what kind of classroom norms do you expect? There is an anonymous forum on Moodle where you can post responses to this question.

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

Please feel welcome to ask questions, difficult ones, ones that I may not be able to answer. With our class environment in mind, we can search for the answers together.

COURSE DESCRIPTION

From Webstar: Enrollment Information: CART 1023 Introduction to Visual Arts / Arts Gen Ed Course

"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."

This internet section of Art Appreciation delivers all information in the course via Moodle. 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

LEARNING MATERIALS

Optional Textbook

Getlein, Mark. *Living with Art*, 11th ed. New York: McGraw Hill, 2016. ISBN 9780073379319; ISBN 9781259360640

Required Reading on Moodle





Ragans, Rosalind. "Art Criticism and Aesthetic Judgment." *Glencoe Arttalk*, 3rd ed. New York: Glencoe/McGraw Hill, 2000. pp 26–33 (available on Moodle)

Recommended Texts

Barrett, Terry. *Why Is That Art? Aesthetics and Criticism of Contemporary Art*, 3rd ed. New York: Oxford UP, 2017. ISBN 97801902268848

Any edition of the Getlein textbook will suffice for the class. I will make the Ragans reading available for you on Moodle, so you do not need to purchase that book. Also, while I encourage you to peruse or purchase any of the recommended texts, they are also not required. I hope that these materials help inform your learning in the class!

Please refer to the syllabus for weekly schedules.. Please also note the syllabus is subject to change, and I will notify everyone of any changes.

ASSIGNMENTS					
ASSUMPTIONS GAME		BONUS ASSIGNMENT	20 PTS	Discussion board on Moodle based on the Ragans article	Description and Interpretation
SELF-REFLECTIONS		3 @ 25 PTS EACH	75 PTS TOTAL	Weekly discussion forum responses to a given prompt	Related to material discussed within corresponding unit
FINAL EXAM		COMPREHENSIVE EXAM WITH STUDY GUIDE	100 PTS	Three options: <ul style="list-style-type: none"> • Objective Test • Written Response • Visual Response 	Material learned throughout the semester
PARTICIPATION* ***			25 PTS	Overall assessment of your participation over the semester	***Please see participation description below
TOTAL POSSIBLE REQUIRED POINTS	EXCLUDES BONUS POINTS		200		

- I invite you to complete an optional bonus assignment given near the beginning of the semester. If you choose to complete it, you can earn up to 20 bonus points, which may bring your grade up an entire letter!
- I will give more detailed information, study guides, and rubrics as we get closer to their place in the syllabus.



Installation view, "Hilma af Klint: The Secret Paintings" at the Art Gallery of New South Wales, 2021. Photo by Jenni Carter. ©AGNSW. Images courtesy of Art Gallery of New South Wales

***UNIVERSITY STATEMENT ON COVID-19 HEALTH-RELATED CLASS ABSENCES**

Students should evaluate their health status regularly, refrain from coming to campus if they are ill, and seek appropriate medical attention for treatment of illness. Students should notify (email) their instructors about their absence as soon as possible, so that accommodations can be made. In the event of COVID-19 illness, students should also complete the Campus Reporting Form <https://uno.guardianconduct.com/incident-reporting>. Please note that medical excuse may be required at the discretion of the department chair and/or college dean

UNIVERSITY POLICY ON ATTENDANCE FOR ONLINE CLASSES

The University's policy on online attendance is stated in the Fall 2021 course catalog as follows:

Students are required to log in to each online course by the second day of the week in which the course officially begins or the day of enrollment during the late registration period to complete the initial postings required in the course.

Student must review the attendance requirements of the course in which they are enrolled. Students are strongly advised to check e-mail daily in addition to logging in to the course on a regular basis.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

The overall attendance policies, including leave for religious, military, jury duty, athletics, etc. can be found [here](#). I grade attendance based aligned with participation

*****PARTICIPATION DESCRIPTION**

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of classroom experience. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Grading participation is a nebulous and difficult task. Some students prefer to quietly listen; some students are very vocal during class discussions. If you are coming to class, I believe you are participating.

Participation includes attendance, responses in discussion, timely submission of assignments, and communication with me about questions, needs, and concerns.

GRADING

All assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. Use of knowledge gained in class aids your understanding and ability to complete the assignment. An assignment is "on time" when it is turned by the time at which it is due, according to the syllabus. It is "complete" when it shows full consideration of evaluation criteria. Assignments that are not submitted "on time" are considered "late."

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or during office hours within the week of the due date of the assignment in case of an emergency situation.

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., 403/450 = 89.6% = 90% = A).

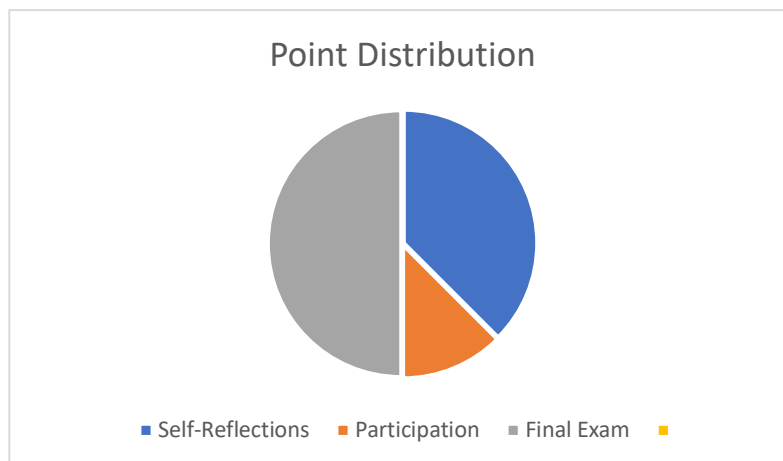
89.5–100% (179–200 pts) A

79.5–89% (159–178 pts) B

69.5–79% (139–158 pts) C

59.5–69% (119–138 pts) D

Below 59.5% (0–118 pts) F



UNIVERSITY POLICIES

NETIQUETTE



Please review guidelines for etiquette on the internet via this link:

<http://www.albion.com/netiquette/corerules.html>

Netiquette is important in an online class. It basically means that we treat each other as we would in face-to-face courses, with respect for each other's opinions and experiences. Any conversation, discussion, and interaction among students in the Moodle classroom is governed by the Student Conduct Code and rules of Netiquette.

EMAIL AND MOODLE



I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to New.uno.edu. Click "Current Students" in the menu bar at the left of the page. Click the "EMAIL" icon in the middle of the new page. Follow instructions on the following page.

All course materials are delivered through Moodle, which is connected to UNO email.

Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

STUDENT ACCOMMODATIONS



Students should email their professors in a professional way. (Consider Netiquette) Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:

Hi Kathy,

This is Maddi from your Art Appreciation class on MWF. I have a question about the scavenger hunt assignment we're doing. Could I meet you during your office hours on Wednesday?

Thanks,

Maddi

The University has a continuing commitment to providing reasonable accommodations for students with documented disabilities. Like so many things this fall, the need for accommodations and the process for arranging them may be altered by the COVID-19 changes we are experiencing and the safety protocols currently in place. Students with disabilities who may need some accommodation in order to fully participate in this class are urged to contact the Disability Services Office, as soon as possible, to explore what accommodations need to be made to provide access.

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2020)

ACADEMIC INTEGRITY AND HONESTY



Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <https://www.uno.edu/media/15321> (UNO Course Syllabus Requirements document, Fall 2020)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

STUDENT CONDUCT



The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/handbook>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code." (*UNO Student Handbook*, 22).

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions — questions that I may not be able to answer. Please ask them of the class and me.

TEACHING PHILOSOPHY



The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

The University of New Orleans, Fall 2021

FA 6204 sec 001 – Graduate Painting

Assistant Professor Kathy Rodriguez (klrodri2@uno.edu)

Class Meeting Times and Location: TBA

Office Hours: Tuesdays and Thursdays, 10 a.m. – 12 noon; Fridays, 1-3 p.m.

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments*

to confirm; otherwise I shall cancel the appointment.

Fine Arts Main Office: FA 113, (504) 280-6493

Course Description

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 integrated with study of historical and contemporary art theory. Instruction is tailored to the student's individual investigations. Ultimate goal is development of a visually coherent and conceptually unified body of work. 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 Objectives

- Graduate students will develop painting skills demonstrated during the class 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 in the class 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 in order to construct his or her 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 in regards to 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 your practice
- Explore social, political, generational, and mass culture events and/or phenomena that influence your approach.
- Explore issues of identity, biography, and personal narrative and how those ideas enter your work

Setting Goals and Getting Started: Write a Statement of Intent

Please write your goals for the Spring semester and outline your concerns related to research and production of your next body of work. Relate how your goals and plans will result in a successful final show and final body of work. Please include this “as is” with your statement of intent. In your statement of intent please discuss what changes might occur to your existing art statement as a result of your new goals and plans (and why). In your discussion please also address the following issues:

- Unifying elements in your previous works
- Where you want your work to “go” this semester and what you want to accomplish
- Long term ideas about the direction of your work (and livelihood)
- Your artistic sensibility and personal aesthetic
- Artists, theorists, and writers that are significant to your practice
- A reading goal for this semester
- Social, political, generational, and mass culture events and/or phenomena that influence your approach.
- Issues of identity, biography, and personal narrative and how those ideas enter your work
- Any other issues you wish to address.

Policies/Procedures

Academic Integrity and Honesty

“Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.uno.edu/student-affairs/>.” (UNO Course Syllabus Requirements document, Fall 2015)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

Statement on Student Conduct

The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/handbook>

“The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code.” (*UNO Student Handbook*, 22).

This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom norms and expectations you have. Discrimination of any kind will be dealt with according to the policies of the University, which state that first attempts for resolution of any conflict occur between faculty, department personnel, or staff members and students directly and may be processed through the Dean of the College (*UNO Student Handbook*, 23-24). I shall address disruptive behavior of any kind in the classroom.

This class introduces what some may consider controversial and hopefully thought- and discussion-provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

Please read and be familiar with the Student Code of Conduct, and please share any classroom “norms” you might expect.

Important Dates

Important dates for this semester are available at <http://www.uno.edu/registrar/academic-calendar>. I list most of these dates on the syllabus for reference.

Disability Services

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. “It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>” (UNO Course Syllabus Requirements document, Fall 2013).

I will also employ the “Academic Early Alert” referral system on an as-needed basis.

Health and Safety – Special Procedures

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. Students are expected to use art supplies safely. **Students are individually responsible for clean up 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.

No creatures or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

This course requires you to have access to Moodle. We’re going as paperless as possible! I use Moodle to communicate with you outside of class by posting announcements; sending you pertinent course information; listing sources of information for class assignments; posting assignments and other important course documents; recording your grades so you can keep track of your point progress in the class; posting additional readings for in-class discussion; and listing links, answers or ideas about questions we ask in class. Please access Moodle at least twice a week for course-related information.

To access Moodle, go to <http://www.uno.edu/dock> and click the Moodle icon at the left of the page. The login information is the same as you use for UNO email.

Attendance

The University’s policy on attendance is stated in the August 2019 course catalog as follows:

“All students are expected to regularly and punctually attend classes in which they are enrolled.

Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make up of any missed work.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

http://new.uno.edu/media/15576?_ga=2.99995990.937347068.1565741949-1380443508.1532157053

GRADING:

Participation in Class Discussion. 20% of your grade

Participation encompasses attendance and interaction with course projects, class time, and curriculum. It is part of the tradition of studio practicum. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Participation in class involves the following:

1. Attendance (use your three absences wisely)
2. Discussions – read the assigned material and be prepared to talk about it, ask questions, etc.
3. In-class work on projects
4. Conversation – be able to talk with and listen to your classmates and instructor about the projects.

Please also refer to the Student Conduct Code for procedures regarding disruptive behaviors.

Participation in Critiques. 20% of your grade

The participation grade is configured by your participation in each of four critiques. You receive points for your participation in each critique, for a total of 20% of your final grade. During critiques, you will be asked to explain how you have completed your project and convey your understanding of project criteria. Critiques are structured for the benefit of you and your classmates.

Points for each critique are evenly distributed over these four criteria:

1. Be on time, attend, and stay throughout the entire critique.
2. Hang your completed project(s) on the wall for discussion.
3. Ability to talk about the work (your personal view—how does your work complete project criteria).
4. Reception to and participation in discussion about your work.

Grading.

Grading Presentations: 60% of your grade

Each presentation will be evaluated by the Instructor for the class. Students will be evaluated on their ability to synthesize the concepts, formal concerns and historical contexts of their work as they present it to the undergraduate students in the class. Students should make each presentation as professional

as possible. They should digitally document their work and be able to utilize projected images to engage students.

Presentation Guidelines – What’s being graded: The following steps—*description, analysis, interpretation and evaluation*— are the steps in a formal critique. Students must also consider using these steps in their writing assignments.

a. Description— Answers the question, “What did I see?” In this stage you take an inventory of what is seen. This stage becomes an exercise in using precise descriptive language. Take time to see as much as you can. Read all of the text; inventory all of the imagery. Make a list; this forces you to slow down and notice things that might normally be missed. Avoid loaded words that reveal feelings or preferences. Note the audience for whom the work is intended.

b. Analysis— Answers the question, “How are things put together?” This stage takes the descriptive stage a step further by requiring the observer to analyze the make-up or composition of the work. Describe the relationships among the things you see. How do the forms affect or influence each other? What are the relationships? What are the shape relationships? What are the color and textural relationships?

c. Interpretation— Answers the question, “What is the work about?” In this stage you are asked to think about the meaning of the work; in other words, try to make some connection between what is seen and what the work is about. This stage must be based on the description and analysis stages. What ideas or concepts seem to sum up or unify all the separate traits of the work? How is the gaze of the viewer/reader directed through the piece, and how does this influence the construction of the piece’s meaning?

d. Evaluation— Answers the question, “What do I think and why?” The stages end with evaluation, a conclusion regarding the success or failure of the work. An important point to remember is that personal preference is not the same as judgment. This stage requires that the viewer/reader render an opinion regarding the work but that the opinion must be defended or based upon what you have learned and written down in the previous stages. The issue is not whether you like the piece, but rather does the piece succeed on its own terms. Does it accomplish its own objectives? What is particularly strong? What should be stronger? How well will it work for its intended purpose and audience? Failure to meet all criteria of assignment accompanied by unacceptable studio/research practice. Not contributing to the seminar environment.

Breakdown

Grading:

Critique Participation: 20%

Discussion Participation: 20%

Presentation #1: 15%

Presentation #2: 15%

Presentation #3: 15%

Presentation #4: 15%

Grading: A 90-100

B 80-89

C 70-79

D 60-69

F 59-0

Supplies

Buy Local!:

David Art Supply, 3020 N Arnoult Rd, Metairie, LA 70002; (504) 888-3630 (student discount available – bring your student ID card)

Mo's Art Supply, 2525 Bienville St., New Orleans, LA 70119 (there is also a Northshore location); (504) 571-5030

The Class will be supplied with the supplies below

Gesso

Gesso Brush – something about 3" -5" wide – a regular house-painting brush will suffice

Palette knives

Canisters with lids

A Sharpie Markers

Hammers and Nails

Wood Glue

Chop Saw

Panel Saw

Sandpaper

Drills

Driver bits, countersinks, drill bits

Semester schedule

Aug 24 - Introduction to the course, look over the syllabus, talk about expectations

Aug 26 - Discuss artists in painting that are currently leading in contemporary art.

Aug 28 - Statements of Intent (200 words), Questionnaire due. Student presentations on personal work.

Sep 2 – Presentation #1

Engage undergraduate students in painting techniques

Students will create paintings thinking through ideas about scale.

Sep 4 - Work in Studio

Sep 7 - No Class, Labor day Holiday

Sep 9 - Work in Studio

Sep 11 - Readings for Monday: Painting

Sep 14 - Discuss readings, Seriously productive Work Day

Sep 16 - Work Day

Sep 18 – **Presentation #1**

Sep 21 – Proposal discussion – class evaluation - successful proposals from past reviews

Sep 23 – Work Day

Sep 25 – Presentation #2

Engage undergraduate students in topics related to:

Students will painting on non-traditional surfaces.

Sep 28 - Discussion of readings...(no readings this weekend)
Sep 30 - Resume development – class discussion. Review artist resume
Oct 2 - Work Day
Oct 5 - Work Day

Oct 12 – Presentation #2

Oct 14 – Presentation #3

Engage undergraduate students in topics related too.
Students will create painting focused on topics related to sight specificity.

Oct 16 – Proposal review
Oct 19 - Readings exchanged & copied, studio day for remainder.
Oct 21 - Discussion
Oct 23 - Review Web Sites, must have expanded beyond the first page at this point, at least three different pages; critique sites, brainstorm
Oct 26 - Work Day
Oct 28 - Work Day
Oct 30 - Statements due, discuss as group.
Nov 2 - Work Day
Nov 4 - Discuss Readings
Nov 6 – **Presentation #3**

Nov 9 – Presentation #4

Engage undergraduate students in fresco processes.
Nov 16 – Fresco techniques
Nov 18 – Fresco techniques
Nov 23 - Work Day, images/portfolio due
Nov 25 – **Presentation #4**
Nov 27 - NO CLASS -THANKSGIVING

Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Dalí, Salvador. *50 Secrets of Magic Craftsmanship*. Dover Publications, 1992. **ISBN-13:** 978-0486271323

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ISBN-13:
978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043

Seligman, Patricia. *Painting Murals: Images, Ideas, and Techniques*. Cincinnati: North Light Books, 1988. **ISBN-10:**
0891342656

Stiles, Kristine, and Peter Selz. *Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writings*, 2nd ed. Los Angeles: University of California Press, 2012. **ISBN-13:** 978-0-520-25374-2

Vitamin P3. New York: Phaidon, 2016. **ISBN-13:** 978-0714871455

The University of New Orleans, Fall 2021

FA 6204 sec 001 – Graduate Painting

Assistant Professor Kathy Rodriguez (klrodri2@uno.edu)

Class Meeting Times and Location: TBA

Office Hours: Tuesdays and Thursdays, 10 a.m. – 12 noon; Fridays, 1-3 p.m.

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments*

to confirm; otherwise I shall cancel the appointment.

Fine Arts Main Office: FA 113, (504) 280-6493

Course Description

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 integrated with study of historical and contemporary art theory. Instruction is tailored to the student's individual investigations. Ultimate goal is development of a visually coherent and conceptually unified body of work. 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 Objectives

- Graduate students will develop painting skills demonstrated during the class 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 in the class 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 in order to construct his or her 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 in regards to 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 your practice
- Explore social, political, generational, and mass culture events and/or phenomena that influence your approach.
- Explore issues of identity, biography, and personal narrative and how those ideas enter your work

Setting Goals and Getting Started: Write a Statement of Intent

Please write your goals for the Spring semester and outline your concerns related to research and production of your next body of work. Relate how your goals and plans will result in a successful final show and final body of work. Please include this “as is” with your statement of intent. In your statement of intent please discuss what changes might occur to your existing art statement as a result of your new goals and plans (and why). In your discussion please also address the following issues:

- Unifying elements in your previous works
- Where you want your work to “go” this semester and what you want to accomplish
- Long term ideas about the direction of your work (and livelihood)
- Your artistic sensibility and personal aesthetic
- Artists, theorists, and writers that are significant to your practice
- A reading goal for this semester
- Social, political, generational, and mass culture events and/or phenomena that influence your approach.
- Issues of identity, biography, and personal narrative and how those ideas enter your work
- Any other issues you wish to address.

Policies/Procedures

Academic Integrity and Honesty

“Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.uno.edu/student-affairs/>.” (UNO Course Syllabus Requirements document, Fall 2015)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

Statement on Student Conduct

The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/handbook>

“The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code.” (*UNO Student Handbook*, 22).

This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom norms and expectations you have. Discrimination of any kind will be dealt with according to the policies of the University, which state that first attempts for resolution of any conflict occur between faculty, department personnel, or staff members and students directly and may be processed through the Dean of the College (*UNO Student Handbook*, 23-24). I shall address disruptive behavior of any kind in the classroom.

This class introduces what some may consider controversial and hopefully thought- and discussion-provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

Please read and be familiar with the Student Code of Conduct, and please share any classroom “norms” you might expect.

Important Dates

Important dates for this semester are available at <http://www.uno.edu/registrar/academic-calendar>. I list most of these dates on the syllabus for reference.

Disability Services

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. “It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>” (UNO Course Syllabus Requirements document, Fall 2013).

I will also employ the “Academic Early Alert” referral system on an as-needed basis.

Health and Safety – Special Procedures

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. Students are expected to use art supplies safely. **Students are individually responsible for clean up 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.

No creatures or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

This course requires you to have access to Moodle. We’re going as paperless as possible! I use Moodle to communicate with you outside of class by posting announcements; sending you pertinent course information; listing sources of information for class assignments; posting assignments and other important course documents; recording your grades so you can keep track of your point progress in the class; posting additional readings for in-class discussion; and listing links, answers or ideas about questions we ask in class. Please access Moodle at least twice a week for course-related information.

To access Moodle, go to <http://www.uno.edu/dock> and click the Moodle icon at the left of the page. The login information is the same as you use for UNO email.

Attendance

The University’s policy on attendance is stated in the August 2019 course catalog as follows:

“All students are expected to regularly and punctually attend classes in which they are enrolled.

Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make up of any missed work.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

http://new.uno.edu/media/15576?_ga=2.99995990.937347068.1565741949-1380443508.1532157053

GRADING:

Participation in Class Discussion. 20% of your grade

Participation encompasses attendance and interaction with course projects, class time, and curriculum. It is part of the tradition of studio practicum. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Participation in class involves the following:

1. Attendance (use your three absences wisely)
2. Discussions – read the assigned material and be prepared to talk about it, ask questions, etc.
3. In-class work on projects
4. Conversation – be able to talk with and listen to your classmates and instructor about the projects.

Please also refer to the Student Conduct Code for procedures regarding disruptive behaviors.

Participation in Critiques. 20% of your grade

The participation grade is configured by your participation in each of four critiques. You receive points for your participation in each critique, for a total of 20% of your final grade. During critiques, you will be asked to explain how you have completed your project and convey your understanding of project criteria. Critiques are structured for the benefit of you and your classmates.

Points for each critique are evenly distributed over these four criteria:

1. Be on time, attend, and stay throughout the entire critique.
2. Hang your completed project(s) on the wall for discussion.
3. Ability to talk about the work (your personal view—how does your work complete project criteria).
4. Reception to and participation in discussion about your work.

Grading.

Grading Presentations: 60% of your grade

Each presentation will be evaluated by the Instructor for the class. Students will be evaluated on their ability to synthesize the concepts, formal concerns and historical contexts of their work as they present it to the undergraduate students in the class. Students should make each presentation as professional

as possible. They should digitally document their work and be able to utilize projected images to engage students.

Presentation Guidelines – What’s being graded: The following steps—*description, analysis, interpretation and evaluation*— are the steps in a formal critique. Students must also consider using these steps in their writing assignments.

a. Description— Answers the question, “What did I see?” In this stage you take an inventory of what is seen. This stage becomes an exercise in using precise descriptive language. Take time to see as much as you can. Read all of the text; inventory all of the imagery. Make a list; this forces you to slow down and notice things that might normally be missed. Avoid loaded words that reveal feelings or preferences. Note the audience for whom the work is intended.

b. Analysis— Answers the question, “How are things put together?” This stage takes the descriptive stage a step further by requiring the observer to analyze the make-up or composition of the work. Describe the relationships among the things you see. How do the forms affect or influence each other? What are the relationships? What are the shape relationships? What are the color and textural relationships?

c. Interpretation— Answers the question, “What is the work about?” In this stage you are asked to think about the meaning of the work; in other words, try to make some connection between what is seen and what the work is about. This stage must be based on the description and analysis stages. What ideas or concepts seem to sum up or unify all the separate traits of the work? How is the gaze of the viewer/reader directed through the piece, and how does this influence the construction of the piece’s meaning?

d. Evaluation— Answers the question, “What do I think and why?” The stages end with evaluation, a conclusion regarding the success or failure of the work. An important point to remember is that personal preference is not the same as judgment. This stage requires that the viewer/reader render an opinion regarding the work but that the opinion must be defended or based upon what you have learned and written down in the previous stages. The issue is not whether you like the piece, but rather does the piece succeed on its own terms. Does it accomplish its own objectives? What is particularly strong? What should be stronger? How well will it work for its intended purpose and audience? Failure to meet all criteria of assignment accompanied by unacceptable studio/research practice. Not contributing to the seminar environment.

Breakdown

Grading:

Critique Participation: 20%

Discussion Participation: 20%

Presentation #1: 15%

Presentation #2: 15%

Presentation #3: 15%

Presentation #4: 15%

Grading: A 90-100

B 80-89

C 70-79

D 60-69

F 59-0

Supplies

Buy Local!:

David Art Supply, 3020 N Arnoult Rd, Metairie, LA 70002; (504) 888-3630 (student discount available – bring your student ID card)

Mo's Art Supply, 2525 Bienville St., New Orleans, LA 70119 (there is also a Northshore location); (504) 571-5030

The Class will be supplied with the supplies below

Gesso

Gesso Brush – something about 3" -5" wide – a regular house-painting brush will suffice

Palette knives

Canisters with lids

A Sharpie Markers

Hammers and Nails

Wood Glue

Chop Saw

Panel Saw

Sandpaper

Drills

Driver bits, countersinks, drill bits

Semester schedule

Aug 24 - Introduction to the course, look over the syllabus, talk about expectations

Aug 26 - Discuss artists in painting that are currently leading in contemporary art.

Aug 28 - Statements of Intent (200 words), Questionnaire due. Student presentations on personal work.

Sep 2 – Presentation #1

Engage undergraduate students in painting techniques

Students will create paintings thinking through ideas about scale.

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Sep 7 - No Class, Labor day Holiday

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Nov 27 - NO CLASS -THANKSGIVING

Texts.

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ISBN-13:
978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043

Seligman, Patricia. *Painting Murals: Images, Ideas, and Techniques*. Cincinnati: North Light Books, 1988. **ISBN-10:** 0891342656

Stiles, Kristine, and Peter Selz. *Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writings*, 2nd ed. Los Angeles: University of California Press, 2012. **ISBN-13:** 978-0-520-25374-2

Vitamin P3. New York: Phaidon, 2016. **ISBN-13:** 978-0714871455

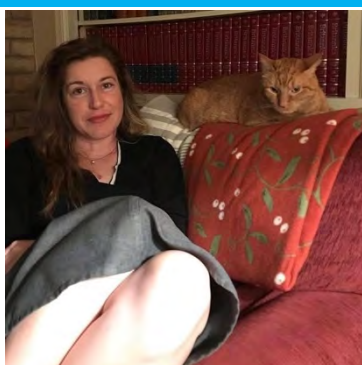
The University of New Orleans, Fall 2021
8/16/21 – 12/8/21
CRN 11843 – FA 4749 and
CRN 12058 – FA 4751
Painting II and III, secs H001
T/Th 2–4:45 p.m., FA 137, 3 cr.

"Do let us go on quietly, examining all things and holding fast to that which is good, and trying always to learn more that is useful, and gaining more experience."

– Vincent van Gogh, in letter #143 to his brother Theo, Amsterdam, Wednesday, 3 April 1878

INSTRUCTOR INFORMATION

Kathy and
Buddy Cat



Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Location and Hours:

FA 104, 10 a.m. – 12 p.m. T, TH, F

Available via email, during office hours, and by appointment (please email to confirm appointment time 24 hours in advance)

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- [Instructor Statement – p. 1](#)
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- [Course Description – p. 2](#)
- [Learning Materials – p.2-3](#)
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COURSE LEARNING OBJECTIVES – PTG II and III

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.
- Learn about the process of creating proposals.
- Address the figure as a subject in painting.
- Express different concepts through a variety of media related to painting
- Work in large-format substrates
- Scale a cartoon for large-format painting.
- Investigate their professional practices and translate them to a résumé.

INSTRUCTOR STATEMENT

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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 will bring success. I find that once I've navigated through each project – written or visual – I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

STATEMENT ON INCLUSIVITY

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want for you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect.

Tell us — what kind of classroom norms do you expect? There is an anonymous forum on Moodle where you can post responses to this question.

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

Please feel welcome to ask questions, difficult ones, ones that I may not be able to answer. With our class environment in mind, we can search for the answers together.

COURSE DESCRIPTION

Painting II From Webstar:

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 an array of subjects, including but not limited to figure painting, different surfaces and techniques, painting combined with other media, and more.

This class expounds upon the skills students learn in FA 3751 and opens a variety of topics within the medium as it is currently practiced. Traditional methods in the medium of painting may be used in the course, such as fresco, encaustic, oil, acrylic, and/or gouache and watercolor on different substrates. The subjects covered in the course may vary by semester, depending on student and departmental needs.

We will begin by brainstorming a proposal for the semester's work, supplemented by presentations from students and the instructor. We will follow through with various project(s) in individual work and group work.

Painting III from Webstar:

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.

Painting is work. It will be frustrating and we will all face challenges. Despite this, only dedicated application to the work will bring success. I find that once I've navigated through each painting I make, often the end result is deep pride and satisfaction. I want for you to experience these feelings too!

LEARNING MATERIALS

Recommended Texts

I invite you to borrow or buy these texts, but they are not required purchases. I've found them to be helpful in my own practice and research. Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, CA:

Image Continuum Press, 2001. ISBN-13: 978-0961454739

Heather Darcy Bhandari and Jonathan Melber, *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career, Revised and Updated*, New York: Free Press, 2017, ISBN9781501146169

Buster, Kendall, and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN-13: 978-0205708116

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. ISBN-13: 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. ISBN-13: 978-1581152043

Vitamin P2: New Perspectives in Painting. New York: Phaidon, 2011. ISBN: 9780714861609

Vitamin P3: New Perspectives in Painting. New York: Phaidon, 2016. ISBN-10: 0714871451

The above list is not exclusive, but these books are good guides and resources for information on painting, critique formats, and health and safety. I recommend looking them over. You do not need to purchase them, and I'll post any readings on Moodle. However, I highly recommend obtaining a copy of Rossol's health and safety guide for your own uses.

HEALTH AND SAFETY

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. Students are expected to use art supplies safely. **Students are individually responsible for clean up 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.

No creatures or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. Students should wash their hands with soap and water in the classroom before consuming any food products.







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. Though the binders in the paints we use are non-toxic, some pigments are poisonous if misused. I will have MSDS (Material Safety Data Sheets) available for your information.

Please take every precaution to protect your supplies by securing them in a locker in the classroom or the hallway near the dark room (you must provide your own lock) labeled with your name and the semester (Fall 2021). The department is not liable for stolen materials

ACCREDITATION

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2019-2020 NASAD Handbook states, "A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks." (*NASAD Handbook 2019-20*, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class (Fridays are good days for studio use outside of class time). Projects and homework are designed to effectively utilize nine hours of work per week.

Please refer to the syllabus for due dates. Please also note the syllabus is subject to change, and I will notify everyone of any changes.

ASSIGNMENTS		DESCRIPTION	POINTS	MATERIALS	WHY
ZOOM MEETINGS FOR READINGS		SYNCHRONOUS ONLINE MEETINGS, 50 PTS EACH https://uno.zoom.us/j/85805458594	100 PTS TOTAL	<ul style="list-style-type: none"> • <i>50 Secrets of Magic Craftsmanship</i> excerpt • Elkins excerpt • Both on Moodle 	Introduce ideas and foster conversation about thoughts on painting
SKETCHBOOKS		DRAWING FOR PAINTINGS, 25 PTS EACH	100 POINTS TOTAL	Thumbnails and drawing for cartoon	Prep for paintings, visual brainstorming
ARTIST STATEMENT		<ul style="list-style-type: none"> • OUTLINE/BRAINSTORM • FIRST DRAFT • FINAL DRAFT 	100 PTS TOTAL	Artist references, inspirations, materials, scale, form	Use art jargon to create visually literate text with contextual references
PAINTINGS		100 PTS EACH	400 PTS TOTAL	<ul style="list-style-type: none"> • Paper • Large-scale substrate • Fresco (?) 	Explore various substrates and media as well as traditional subjects like figuration
ATTENDANCE		<ul style="list-style-type: none"> • COME TO CLASS! PLEASE SEE THE ATTENDANCE POLICY BELOW* • Includes Class Participation 	100 PTS TOTAL	Taken at random points throughout each class meeting. Perfect attendance can result in consideration of the final grade, i.e., can potentially raise the final grade to the next highest letter	Please see COVID statement* and attendance policy** below
PARTICIPATION		<ul style="list-style-type: none"> • Critique participation • 50 points per critique/discussion 	200 PTS TOTAL		***Please see participation description below
TOTAL POSSIBLE REQUIRED POINTS			1000 PTS		

*UNIVERSITY STATEMENT ON COVID-19 HEALTH-RELATED CLASS ABSENCES

Students should evaluate their health status regularly, refrain from coming to campus if they are ill, and seek appropriate medical attention for treatment of illness. Students should notify (email) their instructors about their absence as soon as possible, so that accommodations can be made. In the event of COVID-19 illness, students should also complete the Campus Reporting Form <https://uno.guardianconduct.com/incident-reporting>. Please note that medical excuse may be required at the discretion of the department chair and/or college dean

** UNIVERSITY POLICY ON ATTENDANCE

The University's policy on online attendance is stated in the Fall 2021 course catalog as follows:

Class attendance is vital to academic success at the college level. Students are expected to attend all regularly scheduled classes with few exceptions. Faculty have full discretion to create an attendance policy for their classes as they feel appropriate. The attendance policy for each class should be in writing and included in the course syllabus. It should also be communicated to each class at the beginning of each term. This policy should include, but is not limited to, the penalties for unexcused absences and any policy regarding makeup assignments and examination. The university recognizes the situation wherein a student's absence may be classified as an excused absence. An excused absence does not relieve the student of any course work obligations, but instead, faculty are expected to give the student the opportunity to reschedule or accommodate missed work in a timely manner. The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty have the right to receive verification of any of the above circumstances. Students are required to give as much advance notice as possible of any of the above circumstances. Furthermore, students are required to make arrangements to fulfill class requirements with faculty within a week of an excused absence and faculty are expected to accommodate for this. In addition, the number of excused absences should not exceed 25% of total classes.

Kathy's Policy:

I understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

Generally, three absences during the semester, or a week and a half of class, should not affect a student's ability to succeed in the course. More than three absences can jeopardize a student's chances of satisfactorily completing the course. Students who miss six or more classes may fail the course.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Please note the class starting time and plan it into your schedule.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class at 2:00 p.m. In other words, please get here on time. It's important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. **If you are sick, please do not come to class** – please take care of yourself (and others) by meeting the needs of your health.

Please come to class with supplies and readings ready for participation.

A perfect attendance record for the semester, meaning no absences and no late arrivals, can potentially raise a student's final grade to the next highest letter.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues. Your attendance and participation are vital to the overall development of the course — I learn from you, as well! — and the enrichment of your peers' education!

***CRITIQUE PARTICIPATION DESCRIPTION

Participation in Critiques.

The participation grade is configured by your participation in each of four critiques worth 50 points, for a total of 200 points toward the final grade. During critiques, we'll ask you to explain how you have completed your project and convey your understanding of project criteria. I invite your input and constructively critical feedback on your own work and for the work of your peers, and want to frame the critique in the overall courteous atmosphere of the class, for all of our benefit.

Points for each critique are evenly distributed over these four criteria:

1. Be on time, attend, and stay throughout the entire critique. (12.5 pts)
2. Hang your completed project(s) on the wall for discussion. (12.5 pts)
3. Ability to talk about the work (your personal view—how does your work complete project criteria) – and the work of other students. (12.5 pts)
4. Reception to and participation in discussion about your work, and the work of other students. (12.5 pts)

Meeting each of the criterion above will earn you full critique participation points.

CLASS PARTICIPATION — LINKED WITH ATTENDANCE

Participation encompasses attendance and interaction with course projects, class time, and curriculum. It is part of the tradition of studio practicum. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience. Since we may be working collaboratively, attendance and participation are crucial to the development of the class.

Participation in class involves the following:

1. Attendance (use your three absences wisely)
2. Discussions — read the assigned material and be prepared to talk about it, ask questions, etc.
3. In-class work on projects
4. Conversation — be able to talk with and listen to your classmates and instructor about the projects.

I may randomly call on students for input during class discussions.

Please feel free to walk around the classroom during class time to discuss ongoing projects. Your peers are a valuable resource.

I also walk around the class to talk with students about their work on projects during class time. These one-on-one conversations are intended to give advice and feedback about projects. I may use students' works as examples for the class while projects are ongoing.

Students may take breaks from work periods during class time. However, these breaks should be limited to a few minutes once or maybe twice during a period to get snacks, rest eyes, take a phone call (please see below), stretch, etc.

A classroom environment conducive for learning is the responsibility of both the instructor and students in the class. Some factors can affect your own, your classmates', and your teacher's abilities to fully participate in the class, as follows:

Cell Phones and other mobile devices

Disruptions and distractions in the classroom caused by cell phones and other mobile devices are not conducive to classroom learning. Prior to entering a class all cell phones and other mobile devices should be set on vibrate, mute, or turned off. Cell phones may be used for phone calls lasting no more than ten minutes by stepping outside of the classroom, at most once or twice during a class session. Again, if you are in the midst of an emergency, please communicate with me about your situation via email or phone call, and please feel comfortable in taking care of your needs so that when you return to class, you're able to focus on the tasks at hand **Cell phones may not be used during class presentations/discussions and critiques, at all.** They should be placed out of sight and reach, in a

closed bag, or in a distant area of the classroom at those times. Please give your peers and instructors your full attention, as per the structure of a courteous classroom environment.

Other Electronic Devices and Behaviors

Use of iPods, earphones or earbuds, laptops (unless for image reference), loud or unruly conversations, walking into class late, working on material for other classes or other purposes than our class during our class time, and other distracting devices and behaviors during class time directly affect class participation. Earbuds and iPods may be used during work sessions, but please remove them/turn them off during class discussions, whether group or individual. Please give your full attention to your work and to the availability and opportunity for feedback to and from your peers. I refrain from use of distracting devices during class and expect compliance with this policy from you. Students failing to comply with this course requirement may be asked to leave class and may not be allowed to return to class that day at the instructor's discretion.

Please also refer to the Student Conduct Code for procedures regarding disruptive behaviors.

GRADING

All assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. These are discussed in class and through rubrics. Use of knowledge gained in class aids your understanding and ability to complete the assignment. An assignment is “on time” when it is turned by the time at which it is due, according to the syllabus. It is “complete” when it shows full consideration of evaluation criteria. Assignments that are not submitted “on time” are considered “late.”

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or during office hours within the week of the due date of the assignment in case of an emergency situation.

Zoom Meetings, 2, 50 pts each, 100 pts total (10%)
Sketchbooks, 3, 30 pts each, 150 pts total (10%)
Artist Statement, three parts, 30 pts ea., 150 pts total (10%)
Paintings, 175 pts each, 350 pts total (40%)
Attendance/Participation, 100 pts total (10%)
Participation in Critiques, 50 pts each, 150 pts total (20%)

A -> 895-1000 pts

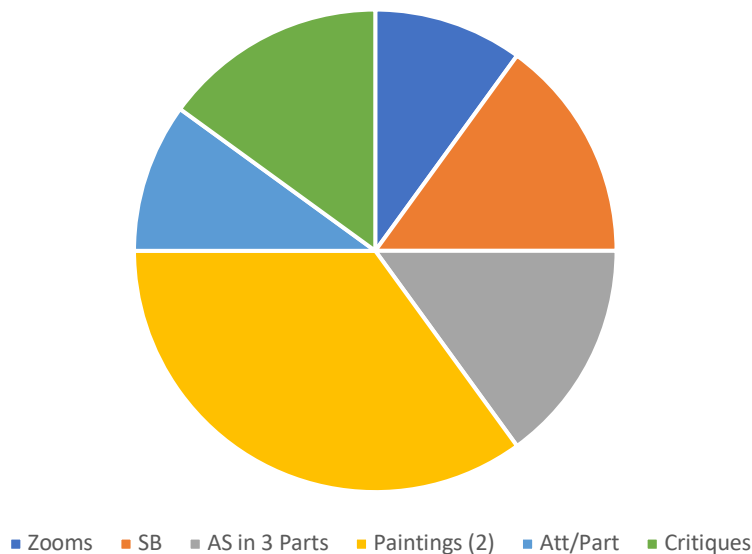
B -> 795-894 pts

C -> 695-794 pts

D -> 595 - 694 pts

F -> 0-594 pts

Painting Points



UNIVERSITY POLICIES

NETIQUETTE



Please review guidelines for etiquette on the internet via this link:

<http://www.albion.com/netiquette/corerules.html>

Netiquette is important in any class with an online component. It basically means that we treat each other online as we would face-to-face, with respect for each others' opinions and experiences. Any conversation, discussion, and interaction among students in the Moodle classroom, Zoom, or via email is governed by the Student Conduct Code and rules of Netiquette.

EMAIL AND MOODLE



I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to New.uno.edu. Click "Current Students" in the menu bar at the left of the page. Click the "EMAIL" icon in the middle of the new page. Follow instructions on the following page.

All course materials are delivered through Moodle, which is connected to UNO email.

Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

Students should email their professors in a professional way. (Consider Netiquette) Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:

Hi Kathy,

This is Maddi from your Art Appreciation class on MWF. I have a question about the scavenger hunt assignment we're doing. Could I meet you during your office hours on Wednesday?

Thanks,

Maddi

STUDENT ACCOMMODATIONS



The University has a continuing commitment to providing reasonable accommodations for students with documented disabilities. Like so many things this fall, the need for accommodations and the process for arranging them may be altered by the COVID-19 changes we are experiencing and the safety protocols currently in place. Students with disabilities who may need some accommodation in order to fully participate in this class are urged to contact the Disability Services Office, as soon as possible, to explore what accommodations need to be made to provide access.

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2020)

ACADEMIC INTEGRITY AND HONESTY



Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <https://www.uno.edu/media/15321> (UNO Course Syllabus Requirements document, Fall 2020)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

STUDENT CONDUCT



The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/handbook>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code." (*UNO Student Handbook*, 22).

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions — questions that I may not be able to answer. Please ask them of the class and me.

TEACHING PHILOSOPHY



The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

VACCINATIONS AND TESTING

A message from President Nicklow:

Dear Campus Community,

I am pleased to share that drive-through COVID-19 testing and COVID-19 vaccines are both now available at the UNO Lakefront Arena. They are free, and no proof of insurance is required. Vaccine administration and testing will be done in separate areas in the arena parking lot, so please let staff know which service you are requesting when you arrive. If you [register for testing online](#) ahead of time, the process will go more quickly.

Here is the schedule (note that evening hours may fluctuate based on arena events):

- Monday, Wednesday, Friday: 8 a.m. - 6 p.m.

- Tuesday, Thursday: 8 a.m. – 7 p.m.

Along with masking, testing and vaccination are crucial parts of our plans to prevent the spread of COVID within our campus community. I strongly encourage you to take advantage of these important and convenient services at the Lakefront Arena.

MASKING

I include this information in an effort to make you aware of these guidelines to keep you safe!

The University COVID Task Force has met and passed on these recommendations to faculty:

- Instructors should include a statement on their syllabi that masks should be worn in classrooms.
- Instructors are encouraged to use assigned seating in their classrooms and keep seating charts.
- **If you (deans/chairs) still have enough paper masks in your offices**, in the first week or two of the (fall) semester, instructors should offer paper masks to students who attend class without a mask

I am happy to provide one of the blue masks that I have on hand. I invite you to stop by to pick one up even if you aren't planning to meet for office hours, which would be the opportunity for face-to-face contact.

I am confident in you and our campus community that we can beat the spread and until then, continue with safe practices.

SYLLABUS, FA 4749 AND 4751, FALL 2021		PLEASE NOTE THE SYLLABUS IS SUBJECT TO CHANGE	I WILL KEEP YOU IN THE LOOP OF ANY CHANGES VIA MOODLE AND EMAIL
DATES	PAINTING II	PAINTING III	
WEEK 1 8/17-8/19 ONLINE/READINGS	BOTH CLASSES HAVE READINGS TO DISCUSS VIA ZOOM MEETINGS AVAILABLE ON MOODLE	<ul style="list-style-type: none">EXCERPT FROM <i>50 SECRETS OF MAGIC CRAFTSMANSHIP</i> (ZOOM TH 8/19)	
WEEK 2 8/24-8/26	BOTH CLASSES HAVE READINGS TO DISCUSS VIA ZOOM MEETINGS AVAILABLE ON MOODLE	<ul style="list-style-type: none">EXCERPT FROM JAMES ELKINS' <i>WHAT PAINTING IS</i> (ZOOM TH 8	
WEEK 3 8/31 – 9/2 THURSDAY 9/2: 14 TH CLASS DAY; “W” ASSIGNED FOR WITHDRAWS AFTER THIS DATE	BOTH CLASSES WILL HAVE STUDIO HEALTH AND SAFETY PRESENTATIONS ON 8/31 IN THE CLASSROOM F2F	DISTRIBUTE PAPER AND ASSIGNMENT FOR FIRST PROJECT FOR BOTH CLASSES	
WEEK 4 9/7 – 9/9 MONDAY 9/6: LABOR DAY HOLIDAY	PROJECT 1/SKETCHBOOK 1	PROJECT 1/SKETCHBOOK 1	
WEEK 5 9/14 – 9/16 WEDNESDAY 9/15: FINAL DAY TO RESIGN	PROJECT 1	PROJECT 1	
WEEK 6 9/21 – 9/23	CRITIQUE ON PROJECT 1, T 9/21 DISCUSS PROJECT 2: PORTRAITS, TH 9/23	CRITIQUE ON PROJECT 1, T 9/21 DISCUSS PROJECT 2: CARTOON, TH 9/23	
WEEK 7 9/28 – 9/30	PROJECT 2: PORTRAITS / SKETCHBOOK 2	PROJECT 2: CARTOON / SKETCHBOOK 2	
WEEK 8 10/5 – 10/7 MIDTERM GRADES DUE 10/8 9 A.M.	PROJECT 2: PORTRAITS CRITIQUE ON PROJECT 2, TH 10/7	PROJECT 2: CARTOON CRITIQUE ON PROJECT 2, TH 10/7	
WEEK 9 10/12 – 10/14 M-T 10/11-10/12: FALL BREAK	NO CLASS 10/12 10/14: DISCUSS PROPOSALS W/ SKETCHBOOK 3 and BRAINSTORMING, PART I OF PROJECT 3 (ONGOING)	NO CLASS 10/12 10/14: DISCUSS PROPOSALS W/ SKETCHBOOK 3 and BRAINSTORMING, PART I OF PROJECT 3 (ONGOING)	
WEEK 10 10/19 – 10/21	DISCUSS AND OBTAIN SUPPLIES FOR PROJECT 4	DISCUSS AND OBTAIN SUPPLIES FOR PROJECT 4	
WEEK 11 10/26 – 10/28	BUILD DAYS	BUILD DAYS	
WEEK 12 11/2 – 11/4	SUBSTRATES STRETCHED AND PRIMED PROJECT 4: MUG SHOT	SUBSTRATES STRETCHED AND PRIMED PROJECT 4: FIGURE AND LANDSCAPE	
WEEK 13 11/9 – 11/11	PROJECT 4: MUG SHOT	PROJECT 4: FIGURE AND LANDSCAPE	
WEEK 14 11/16 – 11/18	PROJECT 4: MUG SHOT / SKETCHBOOK 4 PROPOSAL DRAFT INC. ARTIST STATEMENT DUE (T-TH, PEER REVIEW OF DOCS (PART II) IS CRITIQUE 3)	PROJECT 4: FIGURE AND LANDSCAPE / SKETCHBOOK 4 PROPOSAL DRAFT INC. ARTIST STATEMENT DUE (T-TH, PEER REVIEW OF DOCS (PART II) IS CRITIQUE 3)	
WEEK 15 11/23 – 11/25 THURSDAY 11/25: THANKSGIVING HOLIDAY	PROJECT 4: MUG SHOT	PROJECT 4: FIGURE AND LANDSCAPE	
WEEK 16 11/30 – 12/2 THURSDAY 12/2: FINAL EXAMS BEGIN	T 11/30: CRITIQUE 4 TH 12/2: DOCUMENT WORK AND FINAL PROPOSAL DUE (PART III)	T 11/30: CRITIQUE 4 TH 12/2: DOCUMENT WORK AND FINAL PROPOSAL DUE (PART III)	
SEMESTER WRAP UP	FOR BOTH CLASSES:	<ul style="list-style-type: none">FRIDAY, DECEMBER 10: COMMENCEMENTTUESDAY, DECEMBER 14: FINAL GRADES DUE ON WEBSTAR BY 12 NOON	



The University of New Orleans, Fall 2021
8/16/21 – 12/8/21
CRN 10669 – FA 1010
Art Appreciation, sec 0003
Internet, 3 cr.

"Do let us go on quietly, examining all things and holding fast to that which is good, and trying always to learn more that is useful, and gaining more experience."

-Vincent van Gogh, in letter #143 to his brother Theo, Amsterdam, Wednesday, 3 April 1878

INSTRUCTOR INFORMATION

Kathy and
Buddy Cat



Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Location and Hours:

FA 104, 10 a.m. – 12 p.m. T, TH, F

Available via email, during office hours, and by appointment (please email to confirm appointment time 24 hours in advance)

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COURSE LEARNING OBJECTIVES

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

- Learn and apply a visually literate vocabulary to art-viewing projects and practices
- Describe artworks viewed in class and in person
- Identify and analyze formal elements and principles of design and other formal qualities in visual artworks
- Demonstrate understanding of interpretation of artworks
- 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

INSTRUCTOR STATEMENT

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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 will bring success. I find that once I've navigated through each project – written or visual – I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

STATEMENT ON INCLUSIVITY

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want for you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect.

Tell us — what kind of classroom norms do you expect? There is an anonymous forum on Moodle where you can post responses to this question.

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

Please feel welcome to ask questions, difficult ones, ones that I may not be able to answer. With our class environment in mind, we can search for the answers together.

COURSE DESCRIPTION

From Webstar: "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."

This internet section of Art Appreciation delivers all information in the course via Moodle. 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

LEARNING MATERIALS

Optional Textbook

Getlein, Mark. *Living with Art*, 11th ed. New York: McGraw Hill, 2016. ISBN 9780073379319; ISBN 9781259360640

Required Reading on Moodle

Ragans, Rosalind. "Art Criticism and Aesthetic Judgment." *Glencoe Arttalk*, 3rd ed. New York: Glencoe/McGraw Hill, 2000. pp 26–33 (available on Moodle)









"Art and Artworks" excerpts

Recommended Texts

Barrett, Terry. *Why Is That Art? Aesthetics and Criticism of Contemporary Art*, 3rd ed. New York: Oxford UP, 2017. ISBN 97801902268848

Any edition of the Getlein textbook will suffice for the class. I will make the Ragans reading available for you on Moodle, so you do not need to purchase that book. Also, while I encourage you to peruse or purchase any of the recommended texts, they are also not required. I hope that these materials help inform your learning in the class!

Please refer to the syllabus for due dates. Please also note the syllabus is subject to change, and I will notify everyone of any changes.

ASSIGNMENTS					
ASSUMPTIONS GAME		BONUS ASSIGNMENT	10 PTS	Discussion board on Moodle based on the Ragans article	Description and Interpretation
"IS IT ART?"		BONUS ASSIGNMENT	10 PTS	Discussion board on Moodle based on "Art and Artworks" excerpts found on Moodle	Related to first three chapters of the text book – generalized discussion
QUIZZES		10 PTS EACH	50 PTS TOTAL	Two options: Discussion board response or five-question objective quiz, open book	Related to material discussed within corresponding unit
SCAVENGER HUNTS		100 PTS EACH	100 PTS TOTAL	<ul style="list-style-type: none"> Architecture Scavenger Hunt 	Finding examples of artworks and forms in the museum and the metro area
MIDTERM EXAM		COMPREHENSIVE EXAM WITH STUDY GUIDE	100 PTS	Three options: <ul style="list-style-type: none"> Objective Test Written Response Visual Response 	Material learned in the first half of the semester, study guide given approx. two weeks in advance of test
FINAL EXAM		COMPREHENSIVE EXAM WITH STUDY GUIDE	100 PTS	Three options: <ul style="list-style-type: none"> Objective Test Written Response Visual Response 	Material learned in the second half of the semester, study guide given approx. two weeks in advance
ATTENDANCE* **		10 PTS EACH	50 PTS TOTAL	Five discussion boards, each a response to a prompt given to the class, randomly assigned throughout the semester	Each prompt is individually related to current course information. Please see *COVID-19 statement and **attendance policies below.
PARTICIPATION* ***			50 PTS	Overall assessment of your participation over the semester	***Please see participation description below
TOTAL POSSIBLE REQUIRED POINTS	EXCLUDES BONUS POINTS		450		

- I invite you to complete two optional bonus assignments given near the beginning of the semester. If you choose to complete them, you can earn up to 20 bonus points, which may bring your grade up an entire letter!
- I will give more detailed information, study guides, and rubrics on assignments as we get closer to their places in the syllabus.

***UNIVERSITY STATEMENT ON COVID-19 HEALTH-RELATED CLASS ABSENCES**

Students should evaluate their health status regularly, refrain from coming to campus if they are ill, and seek appropriate medical attention for treatment of illness. Students should notify (email) their instructors about their absence as soon as possible, so that accommodations can be made. In the event of COVID-19 illness, students should also complete the Campus Reporting Form <https://uno.guardianconduct.com/incident-reporting>. Please note that medical excuse may be required at the discretion of the department chair and/or college dean

**** UNIVERSITY POLICY ON ATTENDANCE FOR ONLINE CLASSES**

The University's policy on online attendance is stated in the Fall 2021 course catalog as follows:

Students are required to log in to each online course by the second day of the week in which the course officially begins or the day of enrollment during the late registration period to complete the initial postings required in the course.

Student must review the attendance requirements of the course in which they are enrolled. Students are strongly advised to check e-mail daily in addition to logging in to the course on a regular basis.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

The overall attendance policies, including leave for religious, military, jury duty, athletics, etc. can be found [here](#). I grade attendance based on the attendance checks described above.

*****PARTICIPATION DESCRIPTION**

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of classroom experience. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Grading participation is a nebulous and difficult task. Some students prefer to quietly listen; some students are very vocal during class discussions. If you are coming to class, I believe you are participating.

Participation includes attendance, responses in discussion, timely submission of assignments, and communication with me about questions, needs, and concerns.

GRADING

All assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. Use of knowledge gained in class aids your understanding and ability to complete the assignment. An assignment is "on time" when it is turned by the time at which it is due, according to the syllabus. It is "complete" when it shows full consideration of evaluation criteria. Assignments that are not submitted "on time" are considered "late."

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or during office hours within the week of the due date of the assignment in case of an emergency situation.

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., 403/450 = 89.6% = 90% = A).

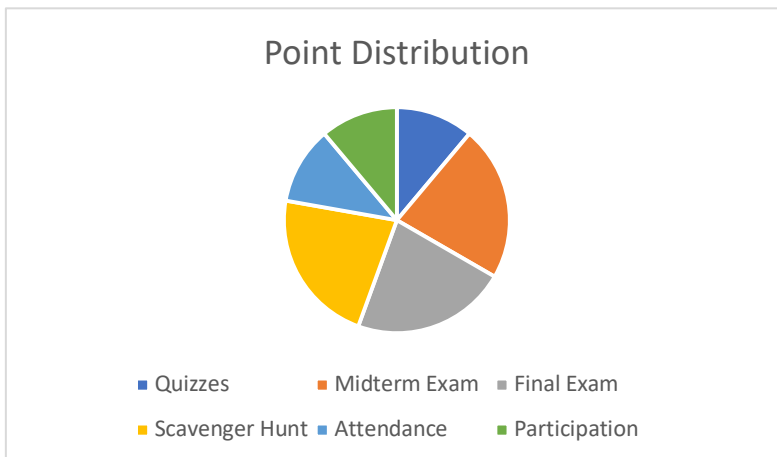
90–100% (403–450) A

80–89% (358–402 pts) B

70–79% (313–357 pts) C

60–69% (268–312 pts) D

Below 60% (0–267 pts) F



UNIVERSITY POLICIES

NETIQUETTE



Please review guidelines for etiquette on the internet via this link:

<http://www.albion.com/netiquette/corerules.html>

Netiquette is important in an online class. It basically means that we treat each other as we would in face-to-face courses, with respect for each other's' opinions and experiences. Any conversation, discussion, and interaction among students in the Moodle classroom is governed by the Student Conduct Code and rules of Netiquette.

EMAIL AND MOODLE



I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to New.uno.edu. Click "Current Students" in the menu bar at the left of the page. Click the "EMAIL" icon in the middle of the new page. Follow instructions on the following page.

All course materials are delivered through Moodle, which is connected to UNO email.

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STUDENT ACCOMMODATIONS



Hi Kathy,

This is Maddi from your Art Appreciation class on MWF. I have a question about the scavenger hunt assignment we're doing. Could I meet you during your office hours on Wednesday?

Thanks,

Maddi

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Here is the schedule (note that evening hours may fluctuate based on arena events):

- Monday, Wednesday, Friday: 8 a.m. - 6 p.m.
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Along with masking, testing and vaccination are crucial parts of our plans to prevent the spread of COVID within our campus community. I strongly encourage you to take advantage of these important and convenient services at the Lakefront Arena.

MASKING










Though this is an online class, I include this information in an effort to make you aware of these guidelines to keep you safe!









The University COVID Task Force has met and passed on these recommendations to faculty:

- Instructors should include a statement on their syllabi that masks should be worn in classrooms.
- Instructors are encouraged to use assigned seating in their classrooms and keep seating charts.
- **If you (deans/chairs) still have enough paper masks in your offices,** in the first week or two of the (fall) semester, instructors should offer paper masks to students who attend class without a mask

I am happy to provide one of the blue masks that I have on hand. I invite you to stop by to pick one up even if you aren't planning to meet for office hours, which would be the opportunity for face-to-face contact.

I am confident in you and our campus community that we can beat the spread and until then, continue with safe practices.

SYLLABUS – PLEASE NOTE THIS SYLLABUS IS SUBJECT TO CHANGE.		I WILL LET YOU KNOW OF ANY CHANGES ON MOODLE.
WEEK 1 – 8/16 – 8/21		<ul style="list-style-type: none"> • Introductions, review course syllabus and requirements • Assumptions game discussion board – 10 bonus points • Please read: Art Criticism: Learning from a Work of Art article on Moodle • 1st Attendance Check Discussion Board– 10 required points
WEEK 2 – 8/22 – 8/28 8/23: LAST DAY OF SCHEDULE ADJUSTMENT		<ul style="list-style-type: none"> • Watch this: Living with Art • Watch this: What is art? • Watch this: Themes in Art • "Is It Art?" Discussion board – 10 bonus points • Please read: Art and Artworks article on Moodle
WEEK 3 – 8/29 – 9/4 9/2: 14 TH DAY ATTENDANCE 9/3: "W" RECORDED ON TRANSCRIPT FOR WITHDRAWS		<ul style="list-style-type: none"> • Watch this: The Visual Elements of Design – Line • Watch this: The Visual Elements of Design – Shape and Mass • Quiz 1 available Tuesday, 8/31 and due MONDAY, 9/20 – 10 required points
WEEK 4 – 9/5 – 9/11 MONDAY, 9/6: LABOR DAY		IDA
WEEK 5 – 9/12 – 9/18		<ul style="list-style-type: none"> • Watch this: The Visual Elements of Design –Light and Color • Watch this: The Visual Elements of Design – Texture and Pattern • Watch this: The Visual Elements of Design – Space, Time, and Motion
WEEK 6 – 9/19 – 9/25		<ul style="list-style-type: none"> • Review of elements of design • 2nd Attendance Check Discussion Board – 10 required points • Quiz 2 available Tuesday, 9/21 and due Sunday, 9/26 – 10 required points
WEEK 7 – 9/26 – 10/2 10/1: LAST DAY TO APPLY FOR FALL 2021 GRADUATION		<ul style="list-style-type: none"> • Watch this: The Visual Principles of Design: Unity and Variety • Watch this: The Visual Principles of Design: Balance and Emphasis • Study guide for the midterm exam is available!
WEEK 8 – 10/3 – 10/9		<ul style="list-style-type: none"> • Watch This: The Visual Principles of Design: Scale and Proportion • Watch this: The Visual Principles of Design: Rhythm and Repetition • Quiz 3 available Tuesday, 10/5 and due Sunday, 10/10 – 10 required points
WEEK 9 – 10/10 – 10/16 MIDTERM EXAM		<p>Three options – Each student must complete only 1 (one). The exam options will be available all week, exclusively online, and due by Sunday, 10/17</p> <ul style="list-style-type: none"> • Objective Test • Written Response • Visual Response
WEEK 10 – 10/17 – 10/23 10/20: MIDTERM GRADES DUE BY 9 A.M.		<ul style="list-style-type: none"> • Watch This: <i>Andy Goldsworthy: Rivers and Tides: Working with Time</i> • Watch This: The Visual Arts Media: Drawing

		<ul style="list-style-type: none"> • Watch This: The Visual Arts Media: Painting • Quiz 4 Available Tuesday, 10/19 and due Sunday, 10/24 – 10 Required Points • 3rd Attendance Check Discussion Board Due – 10 Required Points
WEEK 11 – 10/24 – 10/30		<ul style="list-style-type: none"> • Watch This: The Visual Arts Media: Printmaking (Relief and Intaglio) • Watch This: The Visual Arts Media: Printmaking (Lithography) • Watch This: The Visual Arts Media: Printmaking (Screenprinting/Serigraphy) • 4th Attendance Check Discussion Board Due – 10 Required Points
WEEK 12 – 10/31 – 11/6		<ul style="list-style-type: none"> • Watch This: The Visual Arts Media: Printmaking (Monotype) • Watch This: The Visual Arts Media: Printmaking (Inkjet and Contemporary Approaches) • Artist Talk: Professor Sarah Marshall on Printmaking
WEEK 13 – 11/7 – 11/13		<ul style="list-style-type: none"> • Watch This: The Visual Arts Media: Photography, Film, Video, and the Internet • Artist Talk: Kevin O'Mara on Photography • Study Guide for the Final Exam Available! • 5th Attendance Check Discussion Board Due – 10 Required Points
WEEK 14 – 11/14 – 11/20 11/16: COURSE EVALUATIONS OPEN ON WEBSTAR		<ul style="list-style-type: none"> • Watch This: The Visual Arts Media: Sculpture • Watch This: The Visual Arts Media: Arts of Daily Life • Artist Talk: Kendall Mingey on Sculpture • Quiz 5 Available Tuesday, 11/16 and due Sunday, 11/21
WEEK 15 – 11/21 – 11/27 11/24–11/26: THANKSGIVING BREAK		<ul style="list-style-type: none"> • Watch This: The Visual Arts Media: Architecture • Architecture Scavenger Hunt! 100 points toward the final grade
WEEK 16 – 11/28 – 12/4		<ul style="list-style-type: none"> • Architecture Scavenger Hunt Due Wednesday, December 1 • Prep for the Final Exam!
FINAL EXAM – 12/2–12/8		<p>Three options – Each student must complete only 1 (one). The exam options will be available all week, exclusively online, and due by Wednesday, 12/8</p> <ul style="list-style-type: none"> • Objective Test • Written Response • Visual Response
SEMESTER WRAP UP		<ul style="list-style-type: none"> • Friday, December 10: Commencement • Tuesday, December 14: Final Grades Due on Webstar by 12 noon • Friday, December 17th: Official Conferral Date

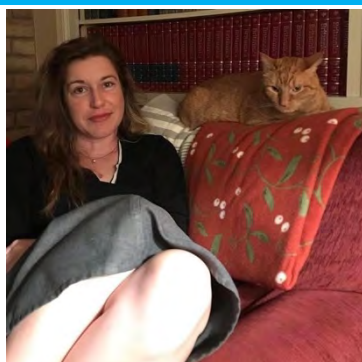
The University of New Orleans, Fall 2021
8/16/21 – 12/8/21
CRN 12222 – FA 6401
Critique Group, sec H001
Hybrid/F2F, 3 cr., F 1–3:40 p.m.

"Do let us go on quietly, examining all things and holding fast to that which is good, and trying always to learn more that is useful, and gaining more experience."

– Vincent van Gogh, in letter #143 to his brother Theo, Amsterdam, Wednesday, 3 April 1878

INSTRUCTOR INFORMATION

Kathy and
Buddy Cat



Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Location and Hours:

FA 104, 10 a.m. – 12 p.m. T, TH, F

Available via email, during office hours, and by appointment (please email to confirm appointment time 24 hours in advance)

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- [Course Learning Objectives – p. 1](#)
- [Instructor Statement – p. 1](#)
- [Statement on Inclusivity – p. 2](#)
- [Course Description – p. 2](#)
- [Learning Materials – p.2](#)
- [Assignments and Grading – p.3](#)
- [Attendance and Participation – p. 3–4](#)
- [COVID Statement – p. 4](#)
- [University Policies – p.4–6](#)

COURSE LEARNING OBJECTIVES

By the end of the 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 critically.
- 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 viewers and participants 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 aesthetics of different cultures interact with one's own culture currently and in the past.

INSTRUCTOR STATEMENT

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm for the visual arts with you and hope to foster the same with you!

I am grateful for the experience of learning more about your work, your self, your interests, and your inspirations. This class may produce difficult conversations, but I invite those discussions and will facilitate them with respect, courtesy, honesty, and inclusivity, in a way that I intend to be for our mutual benefit. Please always feel welcome to share with me or the group as you are comfortable doing.

STATEMENT ON INCLUSIVITY

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want for you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect.

Tell us — what kind of classroom norms do you expect?

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

Please feel welcome to ask questions, difficult ones, ones that I may not be able to answer. With our class environment in mind, we can search for the answers together.

COURSE DESCRIPTION

From Webstar:

"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 is designed to open 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."

We will meet once a week in Milneburg Hall for face-to-face discussions, and online as needed. In this class, we will

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

LEARNING MATERIALS

Readings

These are included on the syllabus, organized by the week in which we'll discuss them. I will post scans of readings on Moodle.

The list of texts we'll use includes, but is not limited to, the following:

Terry Barrett, *Why Is That Art? Aesthetics and Criticism of Contemporary Art*, 3rd ed. New York: Oxford UP, 2017. ISBN 97801902268848

Heather Darcy Bhandari and Jonathan Melber, *Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career, Revised and Updated*, New York: Free Press, 2017, ISBN9781501146169

Kendall Buster and Paula Crawford, *The Critique Handbook: A Sourcebook and Survival Guide*, Upper Saddle River, NJ: Pearson, 2007, ISBN 9780131505440

David Hickey, *Air Guitar*, Los Angeles: Art.Issues Press, 1997, ISBN 9780963726452

Robert Hughes, *Nothing if not Critical: Selected Essays on Art and Artists*, New York: Penguin Group, 1990, ISBN 97801406524X

Irving Sandler, *Art of the Postmodern Era: from the Late 1960s to early 1980s*, 1st ed., Colorado: Westview Press, 1996, ISBN 9780813334332

Kristina Stiles, *Theories and Documents of Contemporary Art*, 2nd ed. Berkley: University of California Press, 2012, ISBN 9780520257184

Sarah Thornton, *Seven Days in the Art World*, New York: W. W. Norton and Company, 2009, ISBN 9780393337129

Please refer to the syllabus for due dates. Please also note the syllabus is subject to change, and I will notify everyone of any changes.

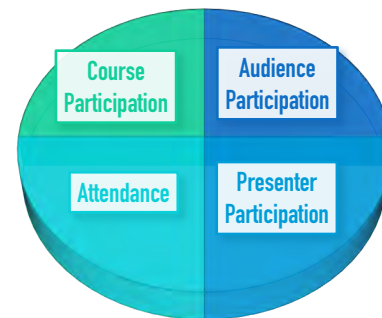
ASSIGNMENTS AND GRADING

- Participation in Critique as Audience 25%
- Participation in Critique as Presenter 25%
- Attendance 25%
- Class Participation – Readings and Discussion 25%

Participation in Critique Process. 50% of your grade

The quality and richness of critique group depends greatly on active participation and contribution to the class dialogue. It is each participant's responsibility to remain current in all readings and how they are applied to analysis. Everyone is expected to fully engage the critique process while remaining on topic. Each person will be evaluated primarily on how clearly she or he can express their ideas, encourage others to express their ideas, and how fully and rigorously they can evaluate the topics, works and ideas being spoken of in class discussions, and presentations.

CRIT GROUP GRADING



Grading Presentations. 50% of your grade

Presentations will be evaluated by the Instructor for the class as a whole. All of the presentations will be considered together as a group. Students will be given a chance to reflect on the experience and will grade themselves in collaboration with the instructor. The instructor will present written evaluations to the student of what they believed to be successful or needing improvement. Students should evaluate themselves on their ability to synthesize the concepts, formal concerns and historical contexts of their work as they present during crit group.

The presentation grade is will also consider formal elements related to the presentation experience. During presentations you will be asked to explain how you have completed your project and convey your understanding of the formal and conceptual elements of your work. Critiques are structured for the benefit of you and your classmates.

Points for each critique are evenly distributed over these four criteria:

1. Be on time, attend, and stay throughout the entire critique.
2. Hang your completed project(s) on the wall for discussion.
3. Ability to talk about the work (your personal view—how does your work complete project criteria).
4. Reception to and participation in discussion about your work.

Grading:

Graduate courses are graded on the A/F scale. Individual presentations will receive letter grades that will reflect -clarity, delivery and content. You are in severe danger of failing if you: 1) miss more than 2 classes without making them up. 2) miss more than four classes total, 3) fail to do any of the 4 presentations.

UNIVERSITY POLICY ON ATTENDANCE FOR FACE-TO-FACE CLASSES

The University's attendance policy is as follows, according to the Fall 2021 course catalog:

Class attendance is vital to academic success at the college level. Students are expected to attend all regularly scheduled classes with few exceptions. Faculty have full discretion to create an attendance policy for their classes as they feel appropriate. The attendance policy for each class should be in writing and included in the course syllabus. It should also be communicated to each class at the beginning of each term. This policy should include, but is not limited to, the penalties for unexcused absences and any policy regarding makeup assignments and examination. The university recognizes the situation wherein a student's absence may be classified as an excused absence. An excused absence does not relieve the student of any course work obligations, but instead, faculty are expected to give the student the opportunity to

reschedule or accommodate missed work in a timely manner. The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX Coordinator.

Faculty have the right to receive verification of any of the above circumstances. Students are required to give as much advance notice as possible of any of the above circumstances. Furthermore, students are required to make arrangements to fulfill class requirements with faculty within a week of an excused absence and faculty are expected to accommodate for this. In addition, the number of excused absences should not exceed 25% of total classes.

*UNIVERSITY STATEMENT ON COVID-19 HEALTH-RELATED CLASS ABSENCES

Students should evaluate their health status regularly, refrain from coming to campus if they are ill, and seek appropriate medical attention for treatment of illness. Students should notify (email) their instructors about their absence as soon as possible, so that accommodations can be made. In the event of COVID-19 illness, students should also complete the Campus Reporting Form <https://uno.guardianconduct.com/incident-reporting>. Please note that medical excuse may be required at the discretion of the department chair and/or college dean

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- Instructors should include a statement on their syllabi that masks should be worn in classrooms.
- Instructors are encouraged to use assigned seating in their classrooms and keep seating charts.
- **If you (deans/chairs) still have enough paper masks in your offices,** in the first week or two of the (fall) semester, instructors should offer paper masks to students who attend class without a mask

I am happy to provide one of the blue masks that I have on hand. I invite you to stop by to pick one up even if you aren't planning to meet for office hours, which would be the opportunity for face-to-face contact.

I am confident in you and our campus community that we can beat the spread and until then, continue with safe practices.

The University of New Orleans, Fall 2021 (8/16/21 – 12/8/21)
CRN 12222 – FA 6401: Crit Group
Assistant Professor Kathy Rodriguez (klrodri2@uno.edu)
Office Hours: T/Th/F, 10 a.m. – 12 p.m., FA 104

Course Meeting Times: F, 1-3:40 p.m., Milneburg Hall

SYLLABUS – revised post-Ida, 9/17/21

Please note this syllabus is subject to change. I will make sure you're in the loop for any changes that may come up.

August 20 - Introductions

- *Art/Work*, Writing the artist statement, discussion of critique formats
- *Art/Work*, "Chapter 3: Submission Materials"
- Dave Hickey, "Unbreak My Heart: An Overture," *Air Guitar*, Los Angeles: Art.Issues Press, 1997.
- Buster & Crawford, "Chapter 5: Critique Dynamics" and "Chapter 6: Critique Preparation and Exercises," *The Critique Handbook*, Upper Saddle River, NJ: Pearson, 2007
- Sarah Thornton, "The Crit," *Seven Days in the Art World*, New York: W. W. Norton and Company, 2009.

September 24 – Making Work/Immaterial Labor

- Walter de Maria, "Meaningless Work," in Stiles, *Theories and Documents of Contemporary Art*, 2nd ed. Berkley: University of California Press, 2012.
- Robert Hughes, "Diego Rivera," *Nothing if not Critical: Selected Essays on Art and Artists*, New York: Penguin Group, 1990
- Robert Hughes, "Jackson Pollock," *Nothing if not Critical: Selected Essays on Art and Artists*, New York: Penguin Group, 1990

The Next Four Meetings:

- For Presenters: Please provide a brief reading (poem, article, excerpt, chapter of a book) for the viewers to read that is in relation to your work, and be prepared to discuss how it relates
- For Viewers: Please be prepared to take notes on points in the presentation that you find pertinent. After each set of presentations, we'll workshop ideas for individualized artist statements.
- Both of these factors relate to the participation grade

October 1 – Christy Lorio and Grace Boyle Presentations

October 8 – Bianca Walker and Taylor Denaburg Presentations

October 15 – Rachel Sanders and Madeline Kelly, Presentations

October 29 – Paige Devries and Todd Rowan Presentations

October 29: Midterm Critiques

November 5 - The Viewer as Participant

- Claire Bishop, "Antagonism and Relational Aesthetics," *October* (Fall 2004, No. 110): 51-79
- Art Thoughtz: Relational Aesthetics with Hennessey Youngman
<https://www.youtube.com/watch?v=7yea4qSJMx4>
- Fluxus, Marcel Duchamp, Joseph Beuys

November 12th: Two Options:

Site and Site Specificity

- Robert Smithson, "Spiral Jetty," in Stiles, *Theories and Documents of Contemporary Art*, 2nd ed. Berkley: University of California Press, 2012.
- Nancy Holt, "Sun Tunnels," in Stiles, *Theories and Documents of Contemporary Art*, 2nd ed. Berkley: University of California Press, 2012.
- Ana Mendieta, James Turrell

The Institutional Critique

- Robert Hughes, "Brideshead Redecorated," *Nothing if not Critical: Selected Essays on Art and Artists*, New York: Penguin Group, 1990
- Robert Hughes, "Art and Money," *Nothing if not Critical: Selected Essays on Art and Artists*, New York: Penguin Group, 1990
- Irving Sandler, "The Art World in the First Half of the 1980s," *Art of the Postmodern Era: from the Late 1960s to the early 1980s*, 1st ed., Colorado: Westview Press, 1996
- Andrea Fraser, Guerilla Girls, Krysztof Wodiczko, *Homeless Memorial*, Black Mountain College
-

November 19th: Three Options:

We may also be able to meet on December 3rd.

Care in Art and the Feminist Methodology

- Womanhouse
- Irving Sandler, "First Generation Feminism," *Art of the Postmodern Era: from the Late 1960s to the early 1980s*, 1st ed., Colorado: Westview Press, 1996
- Nancy G. Westerfield, "Artwork," *CrossCurrents*, Vol. 48, No. 4 (Winter 1998/1999), p. 53
- Martha Rampton, "Four Waves of Feminism," <https://www.pacificu.edu/magazine/four-waves-feminism>
- Carolee Schneeman, Louise Bourgeois, Patty Chang, Allison Knowles "Making a Salad"

Desire

- Carolee Schneeman "Meat Joy", Sylvia Sleigh, Mickalene Thomas, Elizabeth Peyton, Yayoi Kusama
- "The Body, the Meat and the Spirit: Becoming Animal: Lectures by Deleuze"
<http://deleuzelectures.blogspot.com/2007/02/body-meat-and-spirit-becoming-animal.html>
- Gilles Deleuze, "Desire & Pleasure Private notes by Deleuze on Foucault," written in 1977, published in France in 1994 in *Magazine Littéraire* 325, Trans. Melissa McMahon.
<http://www.artdes.monash.edu.au/globe/delfou.html>
- João Biehl and Peter Locke, "Deleuze and the Anthropology of Becoming," *Current Anthropology*, Vol. 51, No. 3 (June 2010), pp 317-351

Violence

- William Kentridge, "Art in a State of Grace, Art in a State of Hope, Art in a State of Fear," in Stiles, *Theories and Documents of Contemporary Art*, 2nd ed. Berkley: University of California Press, 2012.
- Smithsonian, "How the Death of George Floyd Sparked a Street Art Movement,"
<https://www.smithsonianmag.com/smithsonian-institution/how-death-george-floyd-sparked-street-art-movement-180975711/>
- Vito Acconci, Orlan, Richard Serra *Throwing Lead*, Viennese Actionism, Ana Mendieta *Rape Scene* 1973, Chris Burden *Shoot*

November 26th – No Meeting – Thanksgiving Break

December 4-10 – Finals

University of New Orleans, Spring 2020 semester (01/13/20-05/14/20)

CRN 22003, FA 1010 sec. 004 – Art Appreciation (3 cr.)

Assistant Professor Kathy Rodriguez

Instructor E-mail: klrodri2@uno.edu

Office Hours: MWF, 10 a.m. – 12 p.m., Fine Arts Building, room 104

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Class Meeting Times: MWF, 1-1:50 p.m., LA 140

Pre-requisite courses: none

Teaching Philosophy

The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

Policies/Procedures

Course Description

From the Course Description on Webstar:

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 Objectives

This is a face-to-face section of a course that introduces students to the concepts, design, materials, and history associated with the visual arts across a global range of cultures. The class is based on PowerPoint lectures, group activities, and inside- and outside-the-classroom assignments. I aim for student engagement in the course, so I try to incorporate various ways of delivering the material we discuss.

In this class, students will develop a vocabulary of art terms and apply them, demonstrate an understanding of pertinent visual elements and principles of design, identify various two- and three-dimensional mediums, learn more about the lives of several prominent artists, discuss complex and at times controversial topics in art, and understand certain art issues that affect the world today. Various activities are intended to enrich student learning. We will also incorporate general art historical context into each presentation and discussion. The class is evaluated through participation in class discussions, through writing in assignments and tests, through applied learning, and through quizzes and examinations.

Student Learning Objectives

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

- Learn and apply a visually literate vocabulary to art-viewing projects and practices
- Describe artworks viewed in class and in person
- Identify and analyze formal elements and principles of design and other formal qualities in visual artworks
- Demonstrate understanding of interpretation of artworks
- 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

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. It will be frustrating, and we will all make mistakes. Despite this, only dedicated application to the work will bring success. I find that once I've navigated through each project I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

Policies/Procedures

Academic Integrity and Honesty

"Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.uno.edu/student-affairs/>." (UNO Course Syllabus Requirements document, Fall 2015)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

Statement on Student Conduct

The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/handbook>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code." (*UNO Student Handbook*, 22).

This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom norms and expectations you have. Discrimination of any kind will be dealt with according to the policies of the University, which state that first attempts for resolution of any conflict occur between faculty, department personnel, or staff members and students directly and may be processed through the Dean of the College (*UNO Student Handbook*, 23-24). I shall address disruptive behavior of any kind in the classroom.

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

Please read and be familiar with the Student Code of Conduct, and please share any classroom "norms" you might expect.

Important Dates

Important dates for this semester are available at <http://www.uno.edu/registrar/academic-calendar>. I list most of these dates on the syllabus for reference.

Disability Services

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2013).

I will also employ the "Academic Early Alert" referral system on an as-needed basis.

Health and Safety – Special Procedures

No creatures (unless ESA or for disability according to the guidelines of the University) or children will be allowed in the classroom during class time or otherwise. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you drink from them. Food must be consumed outside of the classroom. Students with food in the classroom will be asked to leave the classroom. **Please do not put food or containers from food consumption in the trash cans inside the classroom.** Food trash encourages the world of fauna to enter the classroom and destroy the environment of the space.

Course Requirements.

Required Text.

Getlein, Mark. *Living with Art*, 11th ed. New York: McGraw Hill, 2016. ISBN 9780073379319; ISBN 9781259360640

Ragans, Rosalind. "Art Criticism and Aesthetic Judgment." *Glencoe Arttalk*, 3^d ed. New York: Glencoe/McGraw Hill, 2000. pp 26-33 (available on Moodle)

Recommended Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Stewart, Mary. *Launching the Imagination*, 4th ed. New York: McGraw Hill, 2011. ISBN 978-0073379241

Additional readings may also be posted on Moodle or available in class.

E-Mail and Moodle

I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to New.uno.edu. Click "Current Students" in the menu bar at the left of the page. Click the "EMAIL" icon in the middle of the new page. Follow instructions on the following page. There's also information about the Help Center at the bottom to help you if needed.

Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

Students should email their professors in a professional way. Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:

Hi Kathy,

This is Maddi from your Art Appreciation class on MWF. I have a question about the scavenger hunt assignment we're doing. Could I meet you during your office hours on Wednesday?

Thanks,

Maddi

This course requires you to have access to Moodle. We're going as paperless as possible! I use Moodle to communicate with you outside of class by posting announcements; sending you pertinent course information; listing sources of information for class assignments; posting assignments and other important course documents; recording your grades so you can keep track of your point progress in the class; posting additional readings for in-class discussion; and listing links, answers or ideas about questions we ask in class. Please access Moodle at least twice a week for course-related information.

To access Moodle, go to <http://www.uno.edu/dock> and click the Moodle icon at the left of the page. The login information is the same as you use for UNO email.

Attendance

The University's policy on attendance is stated in the August 2019 course catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make up of any missed work.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

http://new.uno.edu/media/15576?_ga=2.99995990.937347068.1565741949-1380443508.1532157053

There are no excused absences. However, I do understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

Generally, three absences during the semester, or a week of class, should not affect a student's ability to succeed in the course. More than three absences can jeopardize a student's chances of satisfactorily completing the course. Students who miss five or more classes may fail the course.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Please note the class starting time and plan it into your schedule.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class at 1 p.m. In other words, please get here on time. It's important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. **If you are sick, please do not come to class** – please take care of yourself (and others) by meeting the needs of your health.

Please come to class with supplies and readings ready for participation.

A perfect attendance record for the semester, meaning no absences and no late arrivals, can potentially raise a student's final grade to the next highest letter.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers' education!

I am planning five random "attendance surveys" throughout the semester. The dates of these surveys are not listed on the syllabus. The time I will give these surveys during the class period is not set. The students' participation in each survey is worth 10 points, for a total of 50 points toward the final grade.

Participation in Class.

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of studio practicum. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Grading participation is a nebulous and difficult task. Some students prefer to quietly listen; some students are very vocal during class discussions. If you are coming to class, I believe you are participating.

Your participation grade, worth 50 points of the final grade, is based on my overall assessment of your participation over the semester. This includes attendance, responses in class, timely submission of assignments, and communication with me about questions, needs, and concerns.

I may randomly call on students for input during class discussions.

A classroom environment conducive for learning is the responsibility of both the instructor and students in the class. Some factors can affect your own, your classmates', and your teacher's abilities to fully participate in the class, as follows:

Cell Phones and other mobile devices

Disruptions and distractions in the classroom caused by cell phones and other mobile devices are not conducive to classroom learning. Prior to entering a class all cell phones and other mobile devices should be set on vibrate, mute, or turned off. Again, if you are in the midst of an emergency, do not come to class, but please communicate with me about your situation via email or phone call.

Cell phones may not be used during class presentations/discussions, at all. They should be placed out of sight and reach, such as in a closed bag. Please give your peers and instructors your full attention, as per the structure of a courteous classroom environment.

Other Electronic Devices and Behaviors

Here is a list of things I have encountered in 14 consecutive years of teaching in higher education that I have found detract from the learning environment and direly affect class participation:

- Use of iPods, earphones, or earbuds
- Use of laptops to watch movies, play solitaire or other games, access social media, access Wikipedia
- Use of cell phones to watch movies, play games, access social media, or internet sites not correlated to the class
- Loud or unruly conversations
- Walking into class late and leaving class early.

This class lasts only 50 minutes per class period. Please use the restroom, make doctor's appointments, make other appointments, etc. outside of our class time. If you have special circumstances, please let me know by the end of the second class period so we can start the appropriate paperwork. Again, if you are in an emergency or sick, please do not come to class but please DO email me.

If you know you will need to leave class early on a particular day, please let me know at the latest by the beginning of the class period.

- Working on material for other classes
- Bringing up unrelated material
- Sleeping during class

Please give your full attention to your work, and to the availability and opportunity for feedback to and from your peers. I refrain from use of distracting devices during class and expect compliance with this policy from you. Students failing to comply with this course requirement may be asked to leave class and may not be allowed to return to class that day at the instructor's discretion.

Please also refer to the Student Conduct Code for procedures regarding disruptive behaviors.

Homework, Assignments, Evaluation

I've incorporated several assignments throughout the semester, in addition to required class attendance:

- Assumptions Game
- Writing Assignments
- Additional Readings besides the text
- "Is It Art?" group discussions
- Four open-book quizzes available on Moodle
- One in-class quiz regarding formal analysis
- New Orleans Museum of Art Scavenger Hunt
- Architecture Scavenger Hunt
- Sculpture Walk (?)
- Midterm and Final Exams available online
- Attendance at UNO events for the visual arts

I will provide study guides for the midterm and final exams. I will also provide grading rubrics and descriptions for writing assignments and the scavenger hunts. My hope is for joy in both looking at visual art and responding to it, so I think of these as major "fun factors" in learning about the subjects in the course.

Grading.

Rubrics and evaluation criteria will be discussed in class and provided on Moodle; they should help guide students' work through projects.

All assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. Use of knowledge gained in class aids your understanding and ability to complete the assignment.

An assignment is "on time" when it is turned by the time at which it is due, according to the syllabus. It is "complete" when it shows full consideration of evaluation criteria. Assignments that are not submitted "on time" are considered "late."

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or during office hours within the week of the due date of the assignment in case of an emergency situation.

Please note University policies on plagiarism. While I implicitly trust my students, I know that cases of plagiarism occur, whether known or unbeknownst to the student. Plagiarism is addressed above in the section on academic honesty.

If you make it to the first day of class, I'll give you ten points ☺

Your final score is based on a 600-pt. scale that breaks down as follows. I've provided weights of each assignment:

5 quizzes	10 pts ea.	50 pts total	1.67% ea., 8.33% total
3 writing assignments	20 pts ea.	60 pts total	3.33% ea., 10% total
Midterm Exam	100 pts		16.67%
Final Exam	100 pts		16.67%
Art Events	30 pts ea.	90 pts total	5% ea., 15% total
Scavenger Hunt	100 pts		16.67%
Attendance*	50 pts		8.33%
Participation**	50 pts		8.33%
Total		600 pts	100%

*5 attendance checks at random over the semester, each worth 10 points

overall assessment of participation over the semester, including attendance, responses in class, timely submission of assignments, **staying awake, and communication with the professor about questions, needs, concerns

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., $537/600 = 89.5\% = 90\% = A$).

90-100%: 537-600 pts, A

80-89%: 477-536 pts, B

70-79%: 417-476 pts, C

60-69%: 357-416 pts, D

0-59%: 0-356 pts, F



FA 1010 – Art Appreciation
CRN 22003
MWF 1-1:50 p.m.
LA 140

Spring 2020
Syllabus

Please note this syllabus is subject to change. Be in class and check Moodle for updates.

Week 1.

M 1/13 First day of classes. Read syllabus, course requirements. Review textbook requirement. Discuss Selfie Project.

W 1/15 Assumptions Game in class.

F 1/17 “Is It Art?” group exercises.

Week 2.

M 1/20 No Class – University Closed. Dr. Martin Luther King, Jr. Holiday

W 1/22 Chapter 1: Living with Art

Th 1/23: Final day to drop courses and receive 100% refund

F 1/24 Chapter 2: What is Art? (Appearances) **Quiz 1 available on Moodle.**

Week 3.

M 1/27 Chapter 2 cont'd: What is Art? (visual literacy, terminology). For next class, read the article “Art Criticism: Learning from a Work of Art” available on Moodle. **Quiz 1 Due**

W 1/29 Discuss “Art Criticism” article as well as writing assignments.

F 1/31 14th Class Day. Students who have not attended class and have not contacted me will be dropped from the course. Final day to drop classes and not receive a “W” (withdraw) on transcripts. Chapter 3: Themes in Art

Week 4.

M 2/3 Chapter 4: The Visual Elements (line, shape, and mass)

W 2/5 Chapter 4: The Visual Elements (light and color)

F 2/7 Study Guide for Midterm Exam available. [Writing Assignment 1: Description due via discussion forum on Moodle.](#) Chapter 4: The Visual Elements (texture/pattern, space) **Quiz 2 available on Moodle.**

Week 5.

M 2/10 Chapter 4: The Visual Elements (time and motion) **Quiz 2 due**

W 2/12 Chapter 5: Principles of Design (unity and variety, balance)

F 2/14 Chapter 5: Principles of Design (emphasis/subordination, scale/proportion)

Week 6. Midterm Exams

M 2/17 Chapter 5: Principles of Design (rhythm, summary of elements and principles)

W 2/19 Midterm Exam Available via Moodle. In-class quiz 3: Analysis

F 2/20 No Class – Midterm Exam Period

Sat 2/21 – Midterm Exam Due by 11:59 p.m.

Week 7.

No Class- Mardi Gras/Spring Break, M 2/24 – Sat 2/29

Week 8.

M 3/2 Chapter 6: Drawing

W 3/4 Midterm Grades Due by 9 a.m. Chapter 7: Painting

F 3/6 Chapter 7: Painting cont'd

Week 9.

M 3/9 Chapter 8: Printmaking (relief vs. intaglio)

W 3/11 Chapter 8: Printmaking (litho, screen, monotype, inkjet)

F 3/13 **Final Day to Drop Courses.** Chapter 9: Camera and Computer Arts (photography and film – origins)

Week 10.

M 3/16 Chapter 9: Camera and Computer Arts (film and video)

W 3/18 Chapter 10: Graphic Design (the internet – from Chapter 9 – and material from Chapter 10)

F 3/20 Chapter 11: Sculpture and Installation – sculpture walk on campus if weather permits. **Quiz 4 available on Moodle**

Week 11.

M 3/23 Review sculptural methods from Chapter 11. **Quiz 4 due**

W 3/25 Chapter 12: Arts of Ritual and Daily Life

F 3/27 Review NOMA Scavenger Hunt assignment and museum etiquette.

Week 12.

M 3/30 Chapter 13: Architecture. Review architecture scavenger hunt.

Tuesday, 3/31: Registration for Summer and Fall 2020 opens

W 4/1 Open class period to go to NOMA. Entrance is free for Louisiana residents on Wednesdays, and is always free for people age 19 and under. The museum is open from 10 a.m. – 6 p.m. <https://noma.org/visit/visitor-information/>

F 4/3 Open class period for architecture scavenger hunt. **Quiz 5 available on Moodle.**

Week 13.

M 4/6 Chapter 14: Ancient Mediterranean Worlds (Ancient Art, scenes from *Cave of Forgotten Dreams*) **Quiz 5 due**

W 4/8 Chapter 14: Ancient Mediterranean Worlds (Mesopotamia, Egypt, the Aegean) [Writing Assignment 2: Interpretation due by 11:59 p.m. via Moodle discussion board](#)

F 4/10 No Class – Good Friday/Easter Holiday

Week 14.

M 4/13 Chapter 14: Ancient Mediterranean Worlds (Classical Greece and Rome) and Chapter 15: Christianity

W 4/15 Chapter 18: Arts of Islam and Africa (Islamic Art)

F 4/17 *Student Evaluations of Instruction open on Webstar*

Week 15.

M 4/20 Chapter 16: The Renaissance

W 4/22 Chapter 17: The 17th and 18th Centuries

F 4/24 Study Guide for Final Exam available. Chapter 18: Arts of Islam and Africa (African Art)

Week 16.

M 4/27 Chapter 19: Arts of Asia: India, China, and Japan

W 4/29 Chapter 20: Arts of the Pacific and the Americas

F 5/1 *Student Evaluations of Instruction close on Webstar.* Chapter 21: The Modern World

Week 17.

M 5/4 Last Day of Classes Chapter 22: From Modern to Postmodern [Writing Assignment 3: Evaluation due by 11:59 p.m. via Moodle discussion board](#) **Selfies Due**

T 5/5 Reading Day

Th 5/7 – Th 5/14 Final Exam Period

FINAL EXAM AVAILABLE FRIDAY, MAY 8TH, VIA MOODLE

FINAL EXAM DUE: MONDAY, MAY 11TH, BY 11:59 P.M.

Final Grades Due Tuesday, May 19th, by 12 noon

University of New Orleans, Spring 2020 semester (01/13/20-05/14/20)

CRN 20887, FA 1050 sec. 001 – Design Fundamentals (3 cr.)

Assistant Professor Kathy Rodriguez

Instructor E-mail: klrodri2@uno.edu

Office Hours: MWF, 10 a.m. – 12 p.m., Fine Arts Building, room 104

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Class Meeting Times: T/Th, 9:30 a.m. – 12:15 p.m.

Pre-requisite courses: none

Teaching Philosophy

The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

Policies/Procedures

Course Description

From the Course Description on 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 Objectives

This course is one of the four core 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. In this course, students will learn to navigate and design two-dimensional pictorial space with a variety of palettes. We will hone 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. Students will also be introduced 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.

We will produce a series of six projects throughout the semester. These projects are structured to foster students' understanding of visually literate vocabulary through practical application, giving them a structural foundation on which to build complex compositions that are expressive of project ideas. In addition to projects, artist statements, a quiz, and a series of sketchbook assignments aligned with project ideas will also serve as evaluation tools. Slide discussions and outside readings will supplement studio production and will be used to explicate projects, as well as foment discussion.

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I have great love for this class. The science and theory involved in color is always in flux, and I find it exciting to try to keep up! Color theory and composition form a rich ideological landscape that is still, and constantly, being explored. My personal goal is to engage us all active participation in the technique and concepts of the projects, and embrace the philosophical "chroma" of color - it's a topic that is continually couched in a gray area of emotion, rational thought, practice, and application.

This course will take work. It will be frustrating and we will all make mistakes. Despite this, only dedicated application to the work will bring success. I find that once I've navigated through each project I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

Student Learning Outcomes

- Students will learn to navigate two-dimensional compositional shape and investigate the illusion of three-dimensional space in composition.
- Students will practice technical acuity with a variety of materials to create compositions.
- Students will learn various traditional color combinations
- Students will explore the expressive effects of color and composition

Policies/Procedures

Academic Integrity and Honesty

“Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.uno.edu/student-affairs/>.” (UNO Course Syllabus Requirements document, Fall 2015)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

Statement on Student Conduct

The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/handbook>

“The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code.” (*UNO Student Handbook*, 22).

This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom norms and expectations you have. Discrimination of any kind will be dealt with according to the policies of the University, which state that first attempts for resolution of any conflict occur between faculty, department personnel, or staff members and students directly and may be processed through the Dean of the College (*UNO Student Handbook*, 23-24). I shall address disruptive behavior of any kind in the classroom.

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

Please read and be familiar with the Student Code of Conduct, and please share any classroom “norms” you might expect.

Important Dates

Important dates for this semester are available at <http://www.uno.edu/registrar/academic-calendar>. I list most of these dates on the syllabus for reference.

Disability Services

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. “It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>” (UNO Course Syllabus Requirements document, Fall 2013).

I will also employ the “Academic Early Alert” referral system on an as-needed basis.

Health and Safety – Special Procedures

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. Students are expected to use art supplies safely. **Students are individually responsible for clean up of their workspaces (table, floor, chair, easel, etc.) at the end of each of the classroom working periods (in or out of class time).** Housekeeping provides some cleaning materials for students.

No creatures or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. Students should wash their hands with soap and water in the classroom before consuming any food products.

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. Though the binders in the paints we use are non-toxic, some pigments are poisonous if misused. I will have MSDS (Material Safety Data Sheets) available for your information.

Please take every precaution to protect your supplies by securing them in a locker in the classroom or the hallway near the dark room (you must provide your own lock) labeled with your name and the semester (Fall 2017). The department is not liable for stolen materials. The classroom should remain locked outside of class time.

Course Requirements.

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2019-2020 NASAD Handbook states, "A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks." (*NASAD Handbook 2019-2020*, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class (Fridays are good days for studio use outside of class time). Projects and homework are designed to effectively utilize nine hours of work per week.

Recommended Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Buster, Kendall, and Paula Crawford. *The Critique Handbook: A Sourcebook and Survival Guide*. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. **ISBN-13:** 978-0205708116

Fischner-Rathus, Lois. *Foundations of Art and Design*, 2nd ed. Stamford, CT: Cengage Learning, 2015. **ISBN-13:** 978-1285456546

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. **ISBN-13:** 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043

These texts are recommended. You do not need to purchase them. I will include information from these texts in presentations and project descriptions. I will provide term-and-definition sheets with each project description; these may be used to complete the quiz. I will also post presentation and project materials for each project online on Moodle.

Additional readings will also be posted on Moodle.

E-Mail and Moodle

I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to New.uno.edu. Click "Current Students" in the menu bar at the left of the page. Click the "EMAIL" icon in the middle of the new page. Follow instructions on the following page. There's also information about the Help Center at the bottom to help you if needed.

Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

Students should email their professors in a professional way. Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:

Hi Kathy,

This is Maddi from your Art Appreciation class on MWF. I have a question about the scavenger hunt assignment we're doing. Could I meet you during your office hours on Wednesday?

Thanks,
Maddi

This course requires you to have access to Moodle. We're going as paperless as possible! I use Moodle to communicate with you outside of class by posting announcements; sending you pertinent course information; listing sources of information for class assignments; posting assignments and other important course documents; recording your grades so you can keep track of your point progress in the class; posting additional readings for in-class discussion; and listing links, answers or ideas about questions we ask in class. Please access Moodle at least twice a week for course-related information.

To access Moodle, go to <http://www.uno.edu/dock> and click the Moodle icon at the left of the page. The login information is the same as you use for UNO email.

Attendance

The University's policy on attendance is stated in the August 2019 course catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make up of any missed work.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

http://new.uno.edu/media/15576?_ga=2.99995990.937347068.1565741949-1380443508.1532157053

There are no excused absences. However, I do understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

Generally, three absences during the semester, or a week of class, should not affect a student's ability to succeed in the course. More than three absences can jeopardize a student's chances of satisfactorily completing the course. Students who miss five or more classes may fail the course.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Please note the class starting time and plan it into your schedule.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all **able** to be in class at 9:30 a.m. In other words, please get here on time. It's important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. **If you are sick, please do not come to class** – please take care of yourself (and others) by meeting the needs of your health.

Please come to class with supplies and readings ready for participation.

You will be considered absent if you leave more than twenty minutes before the end of class without giving me prior notice, at the latest by the start of the class period. Please contact me via email in case you miss a class period, or know that you will be unable to attend a class period.

A perfect attendance record for the semester, meaning no absences and no late arrivals, can potentially raise a student's final grade to the next highest letter.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers' education!

Participation in Class.

Participation encompasses attendance and interaction with course projects, class time, and curriculum. It is part of the tradition of studio practicum. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Participation in class involves the following:

1. Attendance (use your three absences wisely)
2. Discussions – read the assigned material and be prepared to talk about it, ask questions, etc.
3. In-class work on projects
4. Conversation – be able to talk with and listen to your classmates and instructor about the projects.

I may randomly call on students for input during class discussions.

Please feel free to walk around the classroom during class time to discuss ongoing projects. Your peers are a valuable resource.

I also walk around the class to talk with students about their work on projects during class time. These one-on-one conversations are intended to give advice and feedback about projects. I may use students' works as examples for the class while projects are ongoing.

Students may take breaks from work periods during class time. However, these breaks should be limited to a few minutes once or maybe twice during a period to get snacks, rest eyes, take a phone call (please see below), stretch, etc.

A classroom environment conducive for learning is the responsibility of both the instructor and students in the class. Some factors can affect your own, your classmates', and your teacher's abilities to fully participate in the class, as follows:

Cell Phones and other mobile devices

Disruptions and distractions in the classroom caused by cell phones and other mobile devices are not conducive to classroom learning. Prior to entering a class all cell phones and other mobile devices should be set on vibrate, mute, or turned off. Cell phones may be used for phone calls lasting no more than ten minutes by stepping outside of the classroom, at most once or twice during a class session. Again, if you are in the midst of an emergency, do not come to class, but please communicate with me about your situation via email or phone call.

Cell phones may not be used during class presentations/discussions and critiques, at all. They should be placed out of sight and reach, in a closed bag, or in a distant area of the classroom at those times. Please give your peers and instructors your full attention, as per the structure of a courteous classroom environment.

Other Electronic Devices and Behaviors

Here is a list of things I have encountered in 14 consecutive years of teaching in higher education that I have found detract from the learning environment and directly affect class participation:

- Use of iPods, earphones, or earbuds
- Use of laptops to watch movies, play solitaire or other games, access social media, access Wikipedia
- Use of cell phones to watch movies, play games, access social media, or internet sites not correlated to the class
- Loud or unruly conversations
- Walking into class late and leaving class early.

Studio labs are scheduled for about three hours. You are welcome to take limited breaks as needed. If you have special circumstances, please let me know by the end of the second class period so we can start the appropriate paperwork. Again, if you are in an emergency or sick, please do not come to class but please DO email me.

If you know you will need to leave class early on a particular day, please let me know at the latest by the beginning of the class period.

- Working on material for other classes
- Bringing up unrelated material
- Sleeping during class

Please give your full attention to your work, and to the availability and opportunity for feedback to and from your peers. I refrain from use of distracting devices during class and expect compliance with this policy from you. Students failing to comply with this course requirement may be asked to leave class and may not be allowed to return to class that day at the instructor's discretion.

Please also refer to the Student Conduct Code for procedures regarding disruptive behaviors.

Participation in Critiques.

The participation grade is configured by your participation in each of four critiques. You receive 50 points for your participation in each critique, for a total of 200 points toward the final grade. During critiques, which are during the entire class period for which they are scheduled, you will be asked to explain how you have completed your project and convey your understanding of project criteria. Critiques are structured for the benefit of you and your classmates.

Points for each critique are evenly distributed over these four criteria:

1. Be on time, attend, and stay throughout the entire critique. (12.5 pts)
2. Hang your completed project(s) on the wall for discussion. (12.5 pts)
3. Ability to talk about the work (your personal view—how does your work complete project criteria). (12.5 pts)
4. Reception to and participation in discussion about your work and the work of others. (12.5 pts)

If you are unable to meet these criteria, you will not receive full credit for the participation grade.

Cell phones shall not be used during critiques, at all. Students using a cell phone during critiques may be asked to leave class and receive no credit for the critique.

Students who are not present at the beginning of critique may not be allowed to participate.

I will provide study guides for the midterm and final exams. I will also provide grading rubrics and descriptions for writing assignments and the scavenger hunts. My hope is for joy in both looking at visual art and responding to it, so I think of these as major “fun factors” in learning about the subjects in the course.

Projects and Assignments.

You will be assigned six projects. These projects are designed to complete the course objectives: to enable students' development of a variety of skills, concepts, and materials. Projects are detailed and explained on individual description sheets made available to students on Moodle. We will go over each project with a presentation at the commencement of the time period allotted for the project in the class, according to the syllabus.

In addition:

- Sketchbook work will accompany each project, each of which will be worth 20 points toward the final grade. Each sketchbook assignment is due in class on the specified date on the syllabus. Sketchbooks are checked in class. Each sketchbook assignment is listed on the project description sheet.
- One quiz due on Tuesday, 5/5, by 11:59 p.m., will test students on vocabulary, concepts, and techniques learned through the projects throughout the semester. The quiz will only be available on Moodle. The quiz is cumulative. It will be set to multiple attempts, and only the highest score will be recorded; students may attempt the quiz for about two weeks prior to the due date. Students should prepare for the quiz by reviewing terms and readings listed on project description sheets. The quiz is worth 100 points of the final grade. More specific details about the kinds of questions students can expect on the quiz will be available closer to the launch date for the quiz.
- Two artist statements will ask students to discuss, in writing, their individual understanding of project criteria. Artist statement assignments provide a written evaluation component in the course, and are intended to help students utilize the vocabulary they are gaining through practical application in written form. These assignments should help students learn to communicate about their project goals with visually literate vocabulary. Artist statements should be written in paragraph form with complete sentences, correct grammar, correct spelling, and correct punctuation; I will provide grading rubrics on Moodle. Artist statements are each worth 50 points.

Homework.

Art takes time. Projects will require attention outside of the class period. As per NASAD requirements, students can expect three hours of homework for the class per week. Homework includes outside-of-class time on projects, sketchbook assignments for projects, work on the quiz, and artist statements.

Grading.

Each project will have general and specific graded criteria. General criteria include craftsmanship and resolution of problems posed by projects. Craftsmanship refers to the neat presentation and technically proficient handling of project materials. Specific criteria relate to individual problems per project. The overall success of the project is determined in part by your ability to talk about your completed project, which is reflected in your critique participation grade. Grades will be given on an individual and private basis via individual grading sheet, and will be returned to students via UNO email. Rubrics and evaluation criteria will be discussed in class and provided on Moodle as well, which should help guide students' work through projects.

All projects and assignments must be complete and on time to be considered for full credit. In general, a project is complete when its idea is wholly and understandably rendered according to the specific criteria of each assignment. Use of specific media and knowledge gained in class aids your understanding and ability to wholly render and complete the project.

A project is "on time" when it is turned in at the beginning of the class period during which we will hold critique, or at which it is due, according to the syllabus. It is "complete" when it shows full consideration of project criteria, including formal qualities, concept, and content. Sketchbook assignments are "on time" when they are complete in the class period in which they are due. Artist statements are "complete" and "on time" when they have been fully considered within the parameters of the assignment and are submitted by the due date and time. The quiz is "on time" when it is completed by the due date, by 11:59 p.m., on Moodle. Assignments that are not submitted "on time" are considered "late."

Late projects, assignments, or any other late materials are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or phone call in case of an emergency situation.

If a project is complete and turned in on time, but you are dissatisfied with a component of your grade, you may have the opportunity to rework or redo a completed project for up to five extra points on the given grade. Redo's must be worked on concurrently with ongoing class projects and must be completed by the last day of class and the final critique. Any redo must be labeled "redo" with changes explained on an attached and removable note for credit.

Students may not turn in projects from other classes for this class for credit. Students will fail the project (grade of zero) if they turn in a project made by another student. This constitutes plagiarism. Projects are worth varying amounts of points (please see the grading requirements below).

Outside of project redo's, I do not give extra credit, but bonus point opportunities will be available to all students throughout the semester. However, I will give you ten points to start if you have made it to the first day of class!

Projects should be dry when they are submitted. Your first and last name should be neatly and legibly labeled on the back of your projects.

All artwork, final grades, and supplies must be picked up by students by 9 a.m. Monday, 5/14, or they will be confiscated and/or discarded.

Your final score is based on a 1000 pt. scale that breaks down as follows. I've provided weights of each assignment:

Participation in Critiques (4)	50 pts each	200 pts total	5% ea., 20% total
Sketchbook Assignments (6)	20 pts each	120 pts total	2% ea., 12% total*
Quiz	100 pts each	100 pts total	10% total
Projects 1 and 2	60 pts each	120 pts total	6% ea., 12% total*
Project 3	80 pts	80 pts total	8% total*
Projects 4 and 5	90 pts each	180 pts total	9% ea., 18% total*
Project 6	100 pts	100 pts	10%*
Artist Statements (2)	50 pts each	100 pts total	5% ea., 10% total
Total Points		1000 pts	100%

*At 60% of the total grading requirements, visual projects alone do form the bulk of the grading. However, it is crucial to also turn in all assignments and fully participate in the class in order to get an "A." Question answered?

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., $895/1000 = 89.5\% = 90\% = A$).

90-100% (895-1000 pts) A
80-89% (795-894 pts) B
70-79% (695-794 pts) C
60-69% (595-694pts) D
Below 60% (0-594 pts) F



Syllabus.

Please note this syllabus is subject to change. Be in class and check Moodle for updates.

Week 1.

T 1/14 Introduction, read syllabus, introduce “Art and Fear,” icebreaker. Students must respond to the email sent by the instructor with their UNO email addresses by the next class period (10 points). Bring objects showing “good” design to next class period.

Th 1/16 Discuss “Art and Fear.” Discuss objects in groups then as a class.

Week 2.

T 1/21 Expressive markmaking exercises in class. Gesture drawing, markmaking with various tools.

Th 1/23 *Last Day of Schedule Adjustment. Last Day to drop courses and receive a 100% refund. Introduce Project 1: Making an Alphabet – Line Communicating Idea.* Begin brainstorming list of 100 ideas/thoughts/words/concepts.

Week 3.

T 1/28 Project 1 – **SBI due**

Th 1/30 Project 1

Friday, 1/31: 14th Day. Students who have not attended the majority of classes and have not contacted me will be dropped from the course. Final day to drop classes and not receive a “W” (withdraw) for the course.

Week 4.

T 2/4 **Introduce Project 2: Visualizing the “Sentence” – Composition Communicating Content.** Begin work on SB2

Th 2/6 Project 2

Week 5.

T 2/11 Project 2/ **SB2 due**

Th 2/13 Project 2

Week 6. Midterm Exams

T 2/18 **Critique 1 - Midterm Critique**

Th 2/20 **Artist Statement workshop.** Overview of artist statements; student writing and then group/peer review in class.

Week 7.

No Class – Mardi Gras/Spring Break 2/24 – 2/29

Week 8.

T 3/3 **Introduce Project 3 – Achromatic Self-Portrait.** Take portraits in class. Create ink wash value scales. *Wednesday, 3/4: Midterm Grades due by 9 a.m.*

Th 3/5 **Artist statement 1 due.** Distribute portraits to students. Begin outlines of value shapes.

Week 9.

T 3/10 Project 3 – **SB3 due**

Th 3/12 Project 3

F 3/13: Final Day to Drop Courses

Week 10.

T 3/17 Project 3

Th 3/19 **Critique 2 - Project 3.** Discuss the element of space. **Discuss Project 4: Whitescapes, color temperature, bias**

Week 11.

T 3/24 Bring white samples to class. Organize using formal terminology. (temperature, bias, value). Begin sketches of non-objective composition showing balance, unity, and emphasis to be repeated four times.

Th 3/26 Project 4 **SB4 due**

Week 12.

T 3/31 **Registration for Summer and Fall 2020 opens** Project 4

Th 4/2 **Introduce Project 5: Traditional Color Harmonies.** Students will reproduce composition from Project 4 with four different color harmonies (monochromatic, complementary, split complement, and triadic OR tetradic), showing balance, variety, and emphasis, with attention to color temperature and bias from Project 4. Color exercises/exploration in class with gouache kits.

Week 13.

T 4/7 Project 5 **SB5 due**

Th 4/9 Project 5 **Quiz available on Moodle**

Week 14.

T 4/14 **Critique 3 - Projects 4 and 5.**

Th 4/16 **Introduce Project 6: Expressive Color and Texture.** Scavenger Hunt: Students explore campus to photograph three different actual textures, three different visual textures, and three different examples of pattern. Return to class to show examples. Print photos for next class. Students may alter color to enhance expressiveness of texture.

Friday, 4/17: Student Evaluations of Instruction open on Webstar

Week 15.

T 4/21 Project 6 – collage photos into a small-scale abstract or representational composition with attention to expressive color (think Max Ernst, synthetic Cubism). **SB6 due**

Th 4/23 Project 6

Week 16.

T 4/28 Project 6

Th 4/30 Last Day of Class – Critique 4 - Final Critique – Project 6

Friday, May 1: Student Evaluations of Instruction close on Webstar

Week 17.

Monday, May 4th: Last Day of Classes. **Artist Statement 2 Due.**

Tuesday, May 5th: Reading Day **Quiz due via Moodle**

Final Exams: Thursday, May 7 – Thursday, May 14th

Final Grades Due Tuesday, May 19th, by 12 noon

SUPPLIES

Buy Local if possible! Student discounts are available.

David Art Supply, 3020 N Arnoult Rd, Metairie, LA 70002; (504) 888-3630 (student discount available – bring your student ID card)

Mo's Art Supply NOLA, 2525 Bienville St., New Orleans, LA 70119; (504) 571-5030 (15% student discount available)

Mo's Art Supply Covington, 315 N. Columbia St., Covington, LA 70433; (985) 809-6854

Email: mosartsupply@gmail.com

Bristol paper is provided for students on a sheet-by-sheet basis.

A variety of **synthetic sable brushes** for use for markmaking and color mixing.

Students must provide the following:

Sketchbook, at least 8" x 10", white, acid-free paper. You may use a previously used sketchbook for this class – please section off an area for use for class work.

Portfolio. Cardboard, plastic, or cloth portfolio, at least 20" x 25", sturdy, or other carrying device for projects

HB pencil for light tracing

Pencils or Charcoals for sketching

White Eraser – vinyl or plastic eraser. Bic click, Staedtler, etc.

Container to hold supplies. I think Tupperware works well. ArtBins, Fishing Tackle Boxes, roll-up canvas or cloth, Caboodle!!, plastic bags – anything that is convenient to carry and store will work.

For Projects 1 and 2:

3" x 5" or 4" x 6" blank, white, unlined index cards – unlined (available in UNO Bookstore for \$1.08, including tax)

X-acto Knife, #1 or #2, with #11 or #2 blades (check the package for specs)

24" ruler with cork bottom (or masking tape on the back of a metal ruler) – the department has a limited number of rulers to share

Scissors

1, Black ink **Tombow Pen** – the department will provide you with one pen, but you may need an extra one.

Fine line black ink pen – Bic Pilot, Micron, or Faber-Castell Pitt Artist Pens; #.5 – 1

Cup bottom to trace circles

For Project 3:

Found print magazines and/or color-printed material

Glue stick

Scissors and X-acto

For Project 4:

A variety of white paint chip samples (taken from paint supply stores)

Glue stick

Scissors and X-acto

For Project 5:

A variety of colors/hues taken from paint chip samples and/or solid color paper

Glue stick

Scissors and X-acto

For Project 6:

Texture/pattern images in print

Glue stick

Scissors and X-acto

University of New Orleans, Spring 2020 semester (01/13/2020-05/14/2020)

CRN 20902, FA 3750 sec. 001 – Advanced Studio Practice in Painting

Assistant Professor Kathy Rodriguez

Instructor E-mail: klrودي2@uno.edu

Office Hours: MWF, 10 a.m. – 12 p.m., FA 104

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Class Meeting Times: T/Th, 2-4:45 p.m., FA 117

Pre-requisite courses: FA 2750

Teaching Philosophy

The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

Policies/Procedures

Course Description

From the UNO Course Catalogue:

Offered each semester. Prerequisite: FA 2750. Studio work in painting, with emphasis on the development of a variety of skills, concepts, and materials. Class work includes studio projects supplemented by discussions, critiques, slide presentations, field trips, lectures, and outside readings. FA 3750 may be repeated for up to 9 hours of credit. Six hours of studio work.

Course Objectives

This course is a requirement for all Fine Arts (Studio) majors pursuing painting as an area of emphasis. The focus of this course is to develop individual ideas in a body of work in which form and concept communicate content.

Students may paint with their choice of medium, excluding hazardous techniques (e.g., students may use solvent-free oil painting techniques, but may not use turpentine or mineral spirits; students cannot use spray paint and paint sprayers in the classroom; encaustics and enamels ok for limited use...). Additionally, we will utilize basic carpentry skills needed for producing traditional painting substrates and learn about priming and preparing substrates for use with media. During the learning process, students will develop their skills in and understanding of formal and technical problems of painting and explore fundamental concepts and skills aligned with the medium of paint.

It is likely that students in this class will have already begun investigations of content that is personal and meaningful to them through painting. This semester, each student will individually select subject matter for a series of works using predetermined formats. In an advanced painting course, ideally, each student produces a series of 4-6 paintings. In addition to the projects and proposal, students will be evaluated on an artist statement, a set of preliminary sketches, and participation in critiques. Slide discussions, outside readings, and a field trip will supplement studio production and will be used to explicate projects, as well as foment discussion.

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this medium! I've painted seriously since I was nine years old, most specifically in oils since 1998. My personal goal is to engage us all in a frank discussion of the trials of the medium, and hopefully inspire the respect and passion for painting that I feel. I hope to share my experiences with you as you learn to develop your own language in the medium.

Painting is work. It takes time and effort. It will be frustrating and we will all make mistakes. Despite this, only dedicated application to the work will bring success. Students are required to come to class and work, and class participation is vital to the development of your work. That kind of dedication inevitably leads to more understanding of the process. I find that

once I've navigated through each painting I make, often the end result is deep pride and satisfaction. I want for you to experience these feelings too!

Student Learning Outcomes

- Students will demonstrate an understanding of painting as it relates to historical context, concepts, and theories related to painting.
- Students will demonstrate an understanding of the technical and creative uses of the medium, craftsmanship and attention to detail, formal elements, and processes related to painting.
- Students will produce a coherent body of creative work related to the genre of painting.
- Students will write an artist statement that explicates the content of the series of work they produce, related to form and context.

Policies/Procedures

Academic Integrity and Honesty

"Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.uno.edu/student-affairs/>." (UNO Course Syllabus Requirements document, Fall 2015)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

Statement on Student Conduct

The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/handbook>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code." (*UNO Student Handbook*, 22).

This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom norms and expectations you have. Discrimination of any kind will be dealt with according to the policies of the University, which state that first attempts for resolution of any conflict occur between faculty, department personnel, or staff members and students directly and may be processed through the Dean of the College (*UNO Student Handbook*, 23-24). I shall address disruptive behavior of any kind in the classroom.

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

Please read and be familiar with the Student Code of Conduct, and please share any classroom "norms" you might expect.

Important Dates

Important dates for this semester are available at <http://www.uno.edu/registrar/academic-calendar>. I list most of these dates on the syllabus for reference.

Disability Services

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or

invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/> (UNO Course Syllabus Requirements document, Fall 2013).

I will also employ the "Academic Early Alert" referral system on an as-needed basis.

Health and Safety – Special Procedures

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. Students are expected to use art supplies safely. **Students are individually responsible for clean up of their workspaces (table, floor, chair, easel, etc.) at the end of each of the classroom working periods (in or out of class time).** Housekeeping provides some cleaning materials for students.

No creatures or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. Students should wash their hands with soap and water in the classroom before consuming any food products.

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. Though the binders in the paints we use are non-toxic, some pigments are poisonous if misused. I will have MSDS (Material Safety Data Sheets) available for your information.

Please take every precaution to protect your supplies by securing them in a locker in the classroom or the hallway near the dark room (you must provide your own lock) labeled with your name and the semester (Fall 2020). The department is not liable for stolen materials.

Course Requirements.

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2019-2020 NASAD Handbook states, "A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks." (*NASAD Handbook 2019-2020*, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class (Fridays are good days for studio use outside of class time). Projects and homework are designed to effectively utilize nine hours of work per week.

Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, CA:

Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Buster, Kendall, and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper

Saddle River, NJ: Pearson Prentice Hall, 2007. **ISBN-13:** 978-0205708116

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. **ISBN-13:** 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043

Vitamin P2: New Perspectives in Painting. New York: Phaidon, 2011. ISBN: 9780714861609

Vitamin P3: New Perspectives in Painting. New York: Phaidon, 2016. ISBN-10: 0714871451

The above list is not exclusive, but these books are good guides and resources for information on painting, critique formats, and health and safety. I recommend looking them over. You do not need to purchase them, and I'll post any

readings on Moodle. However, I highly recommend obtaining a copy of Rossol's health and safety guide for your own uses.

E-Mail and Moodle

I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to New.uno.edu. Click "Current Students" in the menu bar at the left of the page. Click the "EMAIL" icon in the middle of the new page. Follow instructions on the following page. There's also information about the Help Center at the bottom to help you if needed.

Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

Students should email their professors in a professional way. Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:

Hi Kathy,

This is Maddi from your Art Appreciation class on MWF. I have a question about the scavenger hunt assignment we're doing. Could I meet you during your office hours on Wednesday?

Thanks,

Maddi

This course requires you to have access to Moodle. We're going as paperless as possible! I use Moodle to communicate with you outside of class by posting announcements; sending you pertinent course information; listing sources of information for class assignments; posting assignments and other important course documents; recording your grades so you can keep track of your point progress in the class; posting additional readings for in-class discussion; and listing links, answers or ideas about questions we ask in class. Please access Moodle at least twice a week for course-related information.

To access Moodle, go to <http://www.uno.edu/dock> and click the Moodle icon at the left of the page. The login information is the same as you use for UNO email.

Attendance

The University's policy on attendance is stated in the August 2019 course catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make up of any missed work.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

http://new.uno.edu/media/15576?_ga=2.99995990.937347068.1565741949-1380443508.1532157053

There are no excused absences. However, I do understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

Generally, three absences during the semester, or a week of class, should not affect a student's ability to succeed in the course. More than three absences can jeopardize a student's chances of satisfactorily completing the course. Students who miss five or more classes may fail the course.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Please note the class starting time and plan it into your schedule.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class at 2 p.m. In other words, please get here on time. It's important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. **If you are sick, please do not come to class** – please take care of yourself (and others) by meeting the needs of your health.

Please come to class with supplies and readings ready for participation.

A perfect attendance record for the semester, meaning no absences and no late arrivals, can potentially raise a student's final grade to the next highest letter.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers' education!

This course includes a large degree of independent work on a proposed project. However, class time is the best time to get feedback from all of us. Please plan to regularly work in and out of the classroom, during and outside of class time. Also, please use class time effectively. Your materials are here, mostly set up, for you to work. Historically, projects completed by students who diligently work during each class period have shown quicker progress and more thorough comprehension of technical and conceptual issues than projects that are developed outside of class time.

Participation in Class.

Participation encompasses attendance and interaction with course projects, class time, and curriculum. It is part of the tradition of studio practicum. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Participation in class involves the following:

1. Attendance (use your three absences wisely)
2. Discussions – read the assigned material and be prepared to talk about it, ask questions, etc.
3. In-class work on projects
4. Conversation – be able to talk with and listen to your classmates and instructor about the projects.

I may randomly call on students for input during class discussions.

Please feel free to walk around the classroom during class time to discuss ongoing projects. Your peers are a valuable resource.

I also walk around the class to talk with students about their work on projects during class time. These one-on-one conversations are intended to give advice and feedback about projects. I may use students' works as examples for the class while projects are ongoing.

Students may take breaks from work periods during class time. However, these breaks should be limited to a few minutes once or maybe twice during a period to get snacks, rest eyes, take a phone call (please see below), stretch, etc.

A classroom environment conducive for learning is the responsibility of both the instructor and students in the class. Some factors can affect your own, your classmates', and your teacher's abilities to fully participate in the class, as follows:

Cell Phones and other mobile devices

Disruptions and distractions in the classroom caused by cell phones and other mobile devices are not conducive to classroom learning. Prior to entering a class all cell phones and other mobile devices should be set on vibrate, mute, or turned off. Cell phones may be used for phone calls lasting no more than ten minutes by stepping outside of the classroom, at most once or twice during a class session. Again, if you are in the midst of an emergency, do not come to class, but please communicate with me about your situation via email or phone call.

Cell phones may not be used during class presentations/discussions and critiques, at all. They should be placed out of sight and reach, in a closed bag, or in a distant area of the classroom at those times. Please give your peers and instructors your full attention, as per the structure of a courteous classroom environment.

Other Electronic Devices and Behaviors

Here is a list of things I have encountered in 14 consecutive years of teaching in higher education that I have found detract from the learning environment and directly affect class participation:

- Use of iPods, earphones, or earbuds – except during working periods – not during critiques or discussions
- Use of laptops to watch movies, play solitaire or other games, access social media, access Wikipedia
- Use of cell phones to watch movies, play games, access social media, or internet sites not correlated to the class
- Loud or unruly conversations
- Walking into class late and leaving class early.

Studio labs are scheduled for about three hours. You are welcome to take limited breaks as needed. If you have special circumstances, please let me know by the end of the second class period so we can start the appropriate paperwork. Again, if you are in an emergency or sick, please do not come to class but please DO email me.

If you know you will need to leave class early on a particular day, please let me know at the latest by the beginning of the class period.

Students who leave more than 20 minutes before the end of class without giving me prior notice will be considered absent.

- Working on material for other classes
- Bringing up unrelated material
- Sleeping during class

Please also refer to the Student Conduct Code for procedures regarding disruptive behaviors.

Participation in Critiques.

The participation grade is configured by your participation in each of four critiques. You receive 100 points for your participation in each critique, for a total of 400 points toward the final grade. During critiques, which are during the entire class period for which they are scheduled, you will be asked to explain how you have completed your project and convey your understanding of project criteria. Critiques are structured for the benefit of you and your classmates.

Points for each critique are evenly distributed over these four criteria:

1. Be on time, attend, and stay throughout the entire critique. (25 pts)
2. Hang your completed project(s) on the wall for discussion. (25 pts)
3. Ability to talk about the work (your personal view—how does your work complete project criteria). (25 pts)
4. Reception to and participation in discussion about your work and the work of others. (25 pts)

If you are unable to meet these criteria, you will not receive full credit for the participation grade.

Cell phones shall not be used during critiques, at all. Students using a cell phone during critiques may be asked to leave class and receive no credit for the critique.

Students who are not present at the beginning of critique may not be allowed to participate.

Projects and Assignments.

Students will produce a proposal and present it to the class for points toward the final grade.

PROPOSAL FORMAT

In addition to your each individually selecting the subject matter for your semester, by formal written proposal and class presentation, in the FOUR paintings you'll produce this semester you must include the following:

1. You must use at least 4 different traditional substrates during the semester: paper, stretched canvas, wooden panel, and 1 found object/non traditional substrate surface.
2. At least 1 of the 4 paintings must be a diptych or a triptych.
3. At least 1 of the 4 paintings must be 12" or LESS, in both directions or in diameter.
4. At least 1 of the 4 paintings must be achromatic or monochromatic.
5. At least 1 of the 4 paintings must any shape other than a rectangle, square or a circle. (Any other geometric or angular shape or a biomorphic shape is acceptable.)

Students will present their proposal in a Powerpoint comprised of 6-10 slides that includes artwork by an artist or artists that inspire them. Students should also have an outline of their proposal in hard copy to hand out to me and other students in the class.

We will go on a field trip to the Ogden Museum of Art to view works in the Level Artist Collective exhibition and the permanent collection. This relates to an "observation exercise" inspired by an article by Harvard professor Jennifer L Roberts titled "The Power of Patience." This article is available on Moodle. I'll assign a short written response to the field trip, which will also be evaluated toward the final grade.

An artist statement, worked on through a process of revision, and sketches for the proposal will also be evaluated toward the final grade.

The date for the field trip and due dates for assignments are listed on the syllabus.

Homework.

Painting takes time. Projects will require attention outside of the class period. Homework includes outside-of-class time on paintings and sketches for paintings, a project proposal, work on substrates, readings, and the artist statement.

Grading.

We will use a general rubric for grading proposals and paintings – however, evaluation criteria always include craftsmanship and completion. Craftsmanship generally refers to the neat presentation and technically proficient handling of project materials.

All projects and assignments must be complete and on time to be considered for full credit. In general, a project is complete when its idea is wholly, fully, and understandably rendered according to the specific criteria of each assignment. Use of specific media and knowledge gained in class aids your understanding and ability to wholly render and complete the project.

A painting project is "on time" when it is turned in at the beginning of the class period during which we will hold critique. It is "complete" when it shows full consideration of the substrate in paint, composition, other formal qualities, concept, and content. Sketchbook assignments are "on time" when they are complete for the class period in which they are due. Artist statements and other written assignments are "complete" and "on time" when they have been fully considered within the parameters of the assignment and are submitted by the due date and time. Assignments that are not submitted "on time" are considered "late."

Late projects, assignments, or any materials are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or phone call in case of an emergency situation.

Students will lose the amount of points for a project if a project from another course is used for this course.

I do not give extra credit, but bonus point opportunities will be available to all students throughout the semester. Plus, I'll give you ten points for coming on the first day!

The overall success of the project is determined in part by your ability to talk about your completed project, which is reflected in your critique participation grade. Grades will be given on an individual and private basis via individual grading sheet, and will be returned to students via UNO email. Rubrics will be provided on Moodle as well, which should help guide students' work through projects.

Your name, the name of the project, and a title for the project must be labeled on the back of each project at turn-in.

Your final score is based on a 1000 pt. scale that breaks down as follows. I've provided weights for each assignment:

Participation in each of four critiques	100 pts	400 pts total	40%
Field Trip – “Observation Exercise” written response	50 pts		5%
Proposal	50 pts		5%
Proposal Presentation to the Class	50 pts		5%
Projects – each of 4	100 pts	400 pts total	40%
Sketches – for each of 4 paintings	6.25 pts	25 points total	2.5%
Artist Statement	25 pts		2.5%
Total Possible Points	1000 pts total		100%

Drawing and painting projects alone do form a bulk in the grading. However, it is crucial to also turn in all assignments and fully participate in the class, including attendance/participation, in order to get an “A.” Question answered?

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., $895/1000 = 89.5\% = 90\% = A$).

90-100% (895-1000) A

80-89% (795-894 pts) B

70-79% (695-794 pts) C

60-69% (595-694 pts) D

Below 60% (0-594 pts) F

Syllabus.

Please note this syllabus is subject to change – be in class for updates.

Learning to budget time is part of the college experience. The syllabus organizes time for the class, and so you must use it with your own schedule in mind. Use time wisely to complete requirements for this course on time, to complete requirements for any other courses you take this session, and to satisfy your personal needs and requirements!

Week 1.

T 1/14 Intro, read course requirements and syllabus.

Th 1/16 Overview of studio health and safety

Week 2.

T 1/21 Proposal Research Day

Th 1/23 *Last Day of Schedule Adjustment. Last Day to drop courses and receive a 100% refund.* Field Trip to Ogden Museum for Observation Exercise/Writing Assignment.

Week 3.

T 1/28 Proposal Presentations

Th 1/30 Proposal Presentations

Friday, 1/31: 14th Day. Students who have not attended the majority of classes and have not contacted me will be dropped from the course. Final day to drop classes and not receive a “W” (withdraw) for the course.

Week 4.

T 2/4 Work Day – Project 1

Th 2/6 Work Day– Project 1 – sketches due

Week 5.

T 2/11 Work Day– Project 1

Th 2/13 Work Day– Project 1

Week 6. Midterm Exams

T 2/18 Work Day– Project 1

Th 2/20 Critique 1

Week 7.

No Class – Mardi Gras/Spring Break 2/24 – 2/29

Week 8.

T 3/3 Artist Statement Overview – Work Day – Project 2

Wednesday, 3/4: Midterm Grades due by 9 a.m.

Th 3/5 Work Day – Project 2 – sketches due

Week 9.

T 3/10 Work Day – Project 2

Th 3/12 Work Day – Project 2

F 3/13: Final Day to Drop Courses

Week 10.

T 3/17 Work Day – Project 2

Th 3/19 Critique 2

Week 11.

T 3/24 Work Day – Project 3

Th 3/26 Work Day – Project 3 – sketches due

Week 12.

T 3/31 **Registration for Summer and Fall 2020 opens** Work Day – Project 3

Th 4/2 Work Day – Project 3

Week 13.

T 4/7 Critique 3

Th 4/9 Artist Statement Workshop

Week 14.

T 4/14 Work Day – Project 4

Th 4/16 Work Day – Project 4 – sketches due

Friday, 4/17: Student Evaluations of Instruction open on Webstar

Week 15.

T 4/21 Work Day – Project 4 – Artist statements due for instructor review

Th 4/23 Work Day – Project 4 – Artist statements returned to students

Week 16.

T 4/28 Work Day – Project 4 – Final Draft of Artist Statements due

Th 4/30 Last Day of Class – Critique 4. All projects presented on the critique wall as a series by the beginning of class. Artist statements distributed to the class by the instructor in hard copy.

Friday, May 1: Student Evaluations of Instruction close on Webstar

Week 17.

Monday, May 4th: Last Day of Classes

Tuesday, May 5th: Reading Day

Final Exams: Thursday, May 7 – Thursday, May 14th

Final Grades Due Tuesday, May 19th, by 12 noon

SUPPLIES

Buy Local if possible! Student discounts are available.

David Art Supply, 3020 N Arnoult Rd, Metairie, LA 70002; (504) 888-3630 (student discount available – bring your student ID card)

Mo's Art Supply NOLA, 2525 Bienville St., New Orleans, LA 70119; (504) 571-5030 (15% student discount available)

Mo's Art Supply Covington, 315 N. Columbia St., Covington, LA 70433; (985) 809-6854

Email: mosartsupply@gmail.com

A sketchbook is required for creating preliminary images for the proposal. Students may use their choice of medium to create these images.

Recommended Brands

My policy is that artist-grade paint should be used for the course. Avoid student-grade paints, as their pigment load is smaller and pigments are not pure. The difference in expense is related to the viability, saturation, and smaller amount of higher-grade product you will need to use in an artist-grade paint.

Oil Paint: M. Graham or Gamblin. Use with solvent-free products – Walnut Oil and Walnut Alkyd medium

Acrylic Paint: Golden Acrylics are the best in my opinion. Liquitex (avoid “basics”) also demonstrates good pigment load and consistency. Do not buy craft paint.

Watercolor or gouache: M. Graham, Winsor & Newton.

Brushes: Oils and Acrylics: Robert Simmons (Signet, Simply Simmons, Sapphire)

Watercolors: synthetic sable (Simply Simmons, Winsor & Newton Cotman)

Be sure to get a variety of sizes, and multiples of the same size and kind. See the diagram at dickblick.com for more info.

<http://www.dickblick.com/info/brushshape/>

Canvas: I strongly recommend building and stretching your own canvas. You may also want to try linen though it's expensive.

For stretchers, you need 2"x2"x 8' whitewood or pine and quarter round. Do not buy pressurized wood. It's most available at Home Depot or Lowe's. The department provides staples, staple guns, nails, screws, drills, and glue as well as the chop saw and panel saw.

Panels: primed or unprimed birch, cradled if pre-made; gessoboard or clayboard

Papers: Stonehenge, Arches, Fabriano, Legion Yupo, Strathmore, Winsor-Newton. Paper should be at least 120-140 lb (except Yupo)

Cheap house painting brush, palette knife, trowel, or squeegee for applying gesso or primer

Please check with me regarding needed amounts of materials if you are making your own canvas stretchers or panels.

University of New Orleans, Fall 2020 semester (08/19/20-12/10/20)

CRN 10844, FA 2750 sec. 495 – Introduction to Painting (3 cr.)

Assistant Professor Kathy Rodriguez

Instructor E-mail: klrodri2@uno.edu

Office Hours: Tues/Thurs/Fri, 11 a.m. – 1 p.m. Fine Arts Building, room 104

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Class Meeting Times: Internet

Pre-requisite courses: FA 1050, 1060, and 1061 strongly recommended

COVID-19 HEALTH-RELATED CLASS ABSENCES

Students should evaluate their health status regularly, refrain from coming to campus if they are ill, and seek appropriate medical attention for treatment of illness. Students should notify (email) their instructors about their absence as soon as possible, so that accommodations can be made. In the event of COVID-19 illness, students should also complete the Campus Reporting Form <https://uno.guardianconduct.com/incident-reporting>. Please note that medical excuse may be required at the discretion of the department chair and/or college dean.

Teaching Philosophy

The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

Policies/Procedures

Course Description

From the Course Description on Webstar:

Offered each semester. An introduction to formal and technical problems of painting and development of fundamental concepts and skills. Class work includes studio projects supplemented by discussions, critiques, slide presentations, field trips, lectures, and outside readings. Six hours of studio work.

Course Objectives

This course serves as one of three Intro requirements (of five choices) for all Fine Arts (Studio) majors. Majors should have passed three of the four core curriculum courses listed above with a C or better before enrolling in this course. All enrolled students should be familiar with basic drawing, composition, and color family skills before enrolling in this class.

During the learning process, students will be introduced to formal and technical problems of painting and develop fundamental concepts and skills aligned with the medium. Students may use the painting medium of their choice, though if painting in oils, I encourage solvent-free techniques. This means replacing petroleum-based products like turpentine or mineral spirits with walnut oil. We'll produce three paintings over the semester. We'll start with an achromatic palette and move towards mixing pure pigments and painting with color families. These paintings can be on your choice of substrate: canvas, panel, paper, or other. One artist statement, one painting quiz, one face-to-face meeting for a color mixing demo, discussion forums, sketchbook assignments, and Zoom meetings will foment discussion and form evaluation for the course.

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this medium! I've painted seriously since I was nine years old, most specifically in oils since 1998. My personal goal is to engage us all in a frank discussion of the trials of the medium, and hopefully inspire the respect and passion for painting that I feel. I hope to share my experiences with you as you learn to develop your own language in the medium.

Painting is work. It takes time and effort. I look forward to the challenges we'll face. Only dedicated application to the work will bring success. Students are required to come to class and work, and class participation is vital to the development of your work. That kind of dedication inevitably leads to more understanding of the process. I find that once I've navigated

through each painting I make, often the end result is deep pride and satisfaction. I want for you to experience these feelings too!

Student Learning Outcomes

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

Policies/Procedures

Academic Integrity and Honesty

“Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <https://www.uno.edu/media/15321> (UNO Course Syllabus Requirements document, Fall 2020)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

Statement on Student Conduct

The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/handbook>

“The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code.” (*UNO Student Handbook*, 22).

This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom norms and expectations you have. Discrimination of any kind will be dealt with according to the policies of the University, which state that first attempts for resolution of any conflict occur between faculty, department personnel, or staff members and students directly and may be processed through the Dean of the College (*UNO Student Handbook*, 23-24). I shall address disruptive behavior of any kind in the classroom.

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

Please read and be familiar with the Student Code of Conduct, and please share any classroom “norms” you might expect.

Netiquette

Please review guidelines for etiquette on the internet via this link: <http://www.albion.com/netiquette/corerules.html>

Netiquette is important in an online class. It basically means that we treat each other as we would in face-to-face courses, with respect for each other's' opinions and experiences. Any conversation, discussion, and interaction among students in the Moodle classroom is governed by the Student Conduct Code and rules of Netiquette.

Important Dates

Important dates for this semester are available at <http://www.uno.edu/registrar/academic-calendar>. I list most of these dates on the syllabus for reference.

Disability Services

The University has a continuing commitment to providing reasonable accommodations for students with documented disabilities. Like so many things this fall, the need for accommodations and the process for arranging them may be altered by the COVID-19 changes we are experiencing and the safety protocols currently in place. Students with disabilities who may need some accommodation in order to fully participate in this class are urged to contact the Disability Services Office, as soon as possible, to explore what accommodations need to be made to provide access.

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2020).

I will also employ the "Academic Early Alert" referral system on an as-needed basis.

Health and Safety – Special Procedures

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. Students are expected to use art supplies safely. **Students are individually responsible for clean up of their workspaces (table, floor, chair, easel, etc.) at the end of each of the classroom working periods (in or out of class time).** Housekeeping provides some cleaning materials for students.

No creatures or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. Students should wash their hands with soap and water in the classroom before consuming any food products.

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. Though the binders in the paints we use are non-toxic, some pigments are poisonous if misused. I will have MSDS (Material Safety Data Sheets) available for your information.

Please take every precaution to protect your supplies by securing them in a locker in the classroom or the hallway near the dark room (you must provide your own lock) labeled with your name and the semester (Fall 2020). The department is not liable for stolen materials.

Writing Center

If you need help with writing an artist statement outside of feedback from me, UNO has a Writing Center on campus. More information can be found here: <https://www.uno.edu/lrc/writing-center>

Course Requirements.

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2019-2020 NASAD Handbook states, "A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks." (NASAD Handbook 2019-2020, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class. Projects and homework are designed to effectively utilize nine hours of work per week.

Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Berger, John. "Chapter 5." *Ways of Seeing*. London: Penguin Books, 1972. **ISBN-13:** 978-0140135152

Buster, Kendall, and Paula Crawford. *The Critique Handbook: A Sourcebook and Survival Guide*. Upper Saddle River, NJ:

Pearson Prentice Hall, 2007. **ISBN-13:** 978-0205708116
Dalí, Salvador. *50 Secrets of Magic Craftsmanship*. Dover Publications, 1992. **ISBN-13:** 978-0486271323
Dunning, William V. *Changing Images of Pictorial Space: A History of Spatial Illusion in Painting*. New York: Syracuse UP, 1991. **ISBN** 0-8156-2505-7
Elkins, James. *What Painting Is*. London: Routledge, 2000. **ISBN-13:** 978-0415926621
McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. **ISBN-13:** 978-1592285921
Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043
Vitamin P. New York: Phaidon, 2002. * **ISBN-13:** 978-0714844466
Vitamin P2. New York: Phaidon, 2011.* **ISBN** 978 0 7148 6160
Vitamin P3. New York: Phaidon, 2016 **ISBN:** 9780714871455 – available in the Fine Arts Main Office

I will not require you to purchase any of these texts. Rather, I will provide scanned excerpts on Moodle for your perusal in conjunction with various projects and discussions. I do highly recommend that all students obtain a copy of Rossol's health and safety guide, and *Art & Fear* is a very useful, very thin, very inexpensive volume that has been known to return with multitudes of help in working through a studio practice.

E-Mail and Moodle

I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to New.uno.edu. Click "Current Students" in the menu bar at the left of the page. Click the "EMAIL" icon in the middle of the new page. Follow instructions on the following page. There's also information about the Help Center at the bottom to help you if needed.

Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

Students should email their professors in a professional way. (Consider Netiquette) Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:

Hi Kathy,

This is Maddi from your Art Appreciation class on MWF. I have a question about the scavenger hunt assignment we're doing. Could I meet you during your office hours on Wednesday?

**Thanks,
Maddi**

This course requires you to have access to Moodle. I use Moodle to communicate with you by posting announcements; sending you pertinent course information; listing sources of information for class assignments; posting assignments and other important course documents; recording your grades so you can keep track of your point progress in the class; posting additional readings for discussion; and listing links, answers or ideas about questions we ask in class.

To access Moodle, go to <http://www.uno.edu/dock> and click the Moodle icon at the left of the page. The login information is the same as you use for UNO email.

Attendance

The University's policy on online attendance is stated in the August 2019 course catalog as follows:

Students are required to log in to each online course by the second day of the week in which the course officially begins or the day of enrollment during the late registration period to complete the initial postings required in the course.

Student must review the attendance requirements of the course in which they are enrolled. Students are strongly advised to check e-mail daily in addition to logging in to the course on a regular basis.

<https://www.uno.edu/media/15576>

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work and turn in work on time have shown quicker progress and more thorough comprehension of assignments and conceptual issues. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers' education!

Attendance involves participation in turning in assignments on time, Zoom meetings, discussion boards, and overall communication.

Participation in Class.

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of studio practicum. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Grading participation is a nebulous and difficult task. Some students prefer to quietly listen; some students are very vocal during class discussions. If you are coming to class, I believe you are participating.

Your participation grade is based on your participation in discussion boards and Zoom critiques. In addition, my overall evaluation of participation in class discussions via Zoom factors into the participation grade. This includes attendance, responses in discussion, timely submission of assignments, and communication with me about questions, needs, and concerns. Grading for participation, which includes attendance, is factored into the grading schema below.

Homework, Assignments, Evaluation

I've incorporated several assignments throughout the semester, in addition to required class attendance:

- Sketchbook Assignments
- Three paintings
- Participation in critiques via Zoom
- Participation in discussion boards
- Artist Statement
- Painting Quiz

Grading.

All assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. Use of knowledge gained in class aids your understanding and ability to complete the assignment.

An assignment is "on time" when it is turned by the time at which it is due, according to the syllabus. It is "complete" when it shows full consideration of evaluation criteria. Assignments that are not submitted "on time" are considered "late."

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or during office hours within the week of the due date of the assignment in case of an emergency situation.

Please note University policies on plagiarism. While I implicitly trust my students, I know that cases of plagiarism occur, whether known or unbeknownst to the student. Plagiarism is addressed above in the section on academic honesty.

Your final score is based on a 775-pt. scale that breaks down as follows. I've provided weights of each assignment:

Sketchbooks (3)	10 points each	30 points total
Three Painting Projects	100 points each	300 points total
Participation in Zoom critiques	100 points each	300 points total
Responses to Sketchbook Assignments in Discussion Forums	7.5 points each	45 points total
Artist Statement	50 points	50 points total
Painting Quiz	50 points	50 points total

Total

775 points

100%

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., $694/775 = 89.5\% = 90\% = A$).

90-100%: 694-775 pts, A

80-89%: 617-693 pts, B

70-79%: 539-616 pts, C

60-69%: 462-538 pts, D

0-59%: 0-461 pts, F



FA 2750 sec 495 – Intro to Painting (CRN 10844)

Fall 2020 semester

Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Hours on Campus: Tuesday/Thursday/Friday, 11 a.m. – 1 p.m., FA 104

Hybrid class with limited face-to-face as on the schedule. Students coming for face-to-face sessions must be wearing masks and I will provide nitrile gloves.

Syllabus – Please note this is subject to change. Any adjustments will be announced on Moodle.

Week 1. W 8/19 – Sun 8/23

Introductions

Week 2. M 8/24 – Sun 8/30

Friday, 8/28 – Last day for schedule adjustments.

Readings on Moodle:

Excerpt from *Art & Fear*

Excerpt from *50 Secrets of Magic Craftsmanship*

Notes on mixing chromatic black and Project 1

Discussion Board due Sunday, 8/30, by 11:59 p.m.

Week 3. M 8/31 – Sun 9/6

Monday, 8/31: Group 1 in Face 2 Face for demo paint mixing, FA 117

Wednesday, 9/2: Group 2 in Face 2 Face for demo paint mixing, FA 117

Group 1:

Suzan Abdelaziz

Lydia Barby

Samantha Bultman

Allen Buras

Darrell Donaldson

Kathleen Dunklin

Katalea Ford

Katherine Hill

Group 2:

Caroline Istre

Trinity Jackson

Kaia Jourdan

Thanh Nguyen

Michaela Olsen

Cody Sentomore-Jones

Diamond Sylve

Rebekah Tomblin

Week 4. M 9/7 – Sun 9/13

Monday, 9/7: Labor Day Holiday

Tuesday, 9/8: 14th class day. Students who have not attended class will be dropped.

Wednesday, 12/9 – Final day to drop with 100% refund

Thursday, 9/10 - Final day to drop or resign and not have courses recorded. A “W” is listed on the transcript after this date until 10/23.

Work on Project 1: [Discussion Forum](#) for submitting images of sketches, due by Sunday, 9/13, 11:59 p.m.

Week 5. M 9/14 – Sun 9/20

Project 1.

Week 6. M 9/21 – Sun 9/27

Monday, 9/21 – Final day to drop and receive 50% refund

Friday, 9/25: All students meet for group critique via Zoom link, 5 p.m.

Week 7. M 9/28 – Sun 10/4

Monday, 9/28: Zoom meeting to discuss Project 2, 5 p.m.

Wednesday, 9/30: Individual work on sketches for Project 2.

Week 8. M 10/5 – Sun 10/11 MIDTERM WEEK

Project 2. [Sketches due by Sunday, 10/11 via Moodle discussion board.](#)

Week 9. M 10/12 – Sun 10/18

Wednesday, 10/14 – Midterm Grades due, 9 a.m.

Project 2

Week 10. M 10/19 – Sun 10/25

Thursday, 10/22 – Final Date to drop or resign and receive a “W.” Students who have not completed the majority of course work and have not been regularly attending class will receive an F or XF after this date if they have not withdrawn.

Week 11. M 10/26 – Sun 11/1

Syllabus dates Post-ZETA

Week 12. M 11/2 – Sun 11/8

Monday, 11/2 – Spring Registration Opens

Project 2

Week 13. M 11/9 – Sun 11/15

Project 2

Week 14. M 11/16 – Sun 11/22

Tuesday, 11/17 – Course Evaluations Open

Thursday, 11/19 – All instruction is online for the rest of the term

Friday, 11/20: All students meet via Zoom for group critique on Project 2, 5 p.m.

Week 15. M 11/23 – Sun 11/29

Monday, 11/23: Zoom meeting to discuss artist statements and painting quiz. Painting quiz available on Moodle.

Wednesday, 11/25 – Friday, 11/27 – Thanksgiving Break

Week 16. M 11/30 – W 12/2

Wednesday, 12/2 – Last Day of Classes
Thursday, 12/3 – Course Evaluations Close
Individual work on artist statements and art quiz

Sat. 12/5 – Thursday 12/10 FINAL EXAMS

Monday, 12/6: Painting Quiz due

Wednesday, 12/8: Artist Statements due

Friday, 12/11 – Commencement Ceremony

Tuesday, 12/15 – Grades due at 12 noon

Thursday, 12/31 – Academic appointments end

University of New Orleans, Fall 2020 semester (08/19/20-12/10/20)

CRN 10855, FA 3750 sec. 495 – Advanced Studio Painting (3 cr.)

Assistant Professor Kathy Rodriguez

Instructor E-mail: klrodri2@uno.edu

Office Hours: Tues/Thurs/Fri, 11 a.m. – 1 p.m. Fine Arts Building, room 104

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Class Meeting Times: Internet

Pre-requisite courses: FA 2750

COVID-19 HEALTH-RELATED CLASS ABSENCES

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The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

Policies/Procedures

Course Description

From the Course Description on Webstar:

Offered each semester. Prerequisite: FA 2750. Studio work in painting, with emphasis on the development of a variety of skills, concepts, and materials. Class work includes studio projects supplemented by discussions, critiques, slide presentations, field trips, lectures, and outside readings. FA 3750 may be repeated for up to 9 hours of credit. Six hours of studio work.

Course Objectives

This course is a requirement for all Fine Arts (Studio) majors pursuing painting as an area of emphasis. The focus of this course is to develop individual ideas in a body of work in which form and concept communicate content.

Students may paint with their choice of medium, and if painting with oils, I encourage solvent-free methods. This means replacing petroleum-based products like turpentine and mineral spirits with walnut oil. During the learning process, students will develop their skills in and understanding of formal and technical problems of painting and explore fundamental concepts and skills aligned with the medium of paint.

It is likely that students in this class will have already begun investigations of content that is personal and meaningful to them through painting. This semester, I will provide an initial assignment that will hopefully vault the imagination of each student. Then, each student will individually select subject matter for a series of works using predetermined formats. We will produce three distinct projects this semester. In addition to the projects and proposal, students will be evaluated on an artist statement, a set of preliminary sketches, and participation in critiques and Zoom meetings.

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this medium! I've painted seriously since I was nine years old, most specifically in oils since 1998. My personal goal is to engage us all in a frank discussion of the trials of the medium, and hopefully inspire the respect and passion for painting that I feel. I hope to share my experiences with you as you learn to develop your own language in the medium.

Painting is work. It takes time and effort. I look forward to the challenges we'll face. Only dedicated application to the work will bring success. Students are required to come to class and work, and class participation is vital to the development of

your work. That kind of dedication inevitably leads to more understanding of the process. I find that once I've navigated through each painting I make, often the end result is deep pride and satisfaction. I want for you to experience these feelings too!

Student Learning Objectives

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

- Students will demonstrate an understanding of painting as it relates to historical context, concepts, and theories related to painting.
- Students will demonstrate an understanding of the technical and creative uses of the medium, craftsmanship and attention to detail, formal elements, and processes related to painting.
- Students will produce a coherent body of creative work related to the genre of painting.
- Students will write an artist statement that explicates the content of the series of work they produce, related to form and context.

Policies/Procedures

Academic Integrity and Honesty

"Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <https://www.uno.edu/media/15321> (UNO Course Syllabus Requirements document, Fall 2020)

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Important dates for this semester are available at <http://www.uno.edu/registrar/academic-calendar>. I list most of these dates on the syllabus for reference.

Disability Services

The University has a continuing commitment to providing reasonable accommodations for students with documented disabilities. Like so many things this fall, the need for accommodations and the process for arranging them may be altered by the COVID-19 changes we are experiencing and the safety protocols currently in place. Students with disabilities who may need some accommodation in order to fully participate in this class are urged to contact the Disability Services Office, as soon as possible, to explore what accommodations need to be made to provide access.

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2020).

I will also employ the "Academic Early Alert" referral system on an as-needed basis.

Health and Safety – Special Procedures

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. Students are expected to use art supplies safely. **Students are individually responsible for clean up of their workspaces (table, floor, chair, easel, etc.) at the end of each of the classroom working periods (in or out of class time).** Housekeeping provides some cleaning materials for students.

No creatures or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. Students should wash their hands with soap and water in the classroom before consuming any food products.

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. Though the binders in the paints we use are non-toxic, some pigments are poisonous if misused. I will have MSDS (Material Safety Data Sheets) available for your information.

Please take every precaution to protect your supplies by securing them in a locker in the classroom or the hallway near the dark room (you must provide your own lock) labeled with your name and the semester (Fall 2020). The department is not liable for stolen materials.

Course Requirements.

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2019-2020 NASAD Handbook states, "A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks." (NASAD Handbook 2019-2020, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class. Projects and homework are designed to effectively utilize nine hours of work per week.

Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, CA: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Buster, Kendall, and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. **ISBN-13:** 978-0205708116

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. **ISBN-13:** 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043

Vitamin P2: New Perspectives in Painting. New York: Phaidon, 2011. ISBN: 9780714861609

Vitamin P3: New Perspectives in Painting. New York: Phaidon, 2016. ISBN-10: 0714871451

The above list is not exclusive, but these books are good guides and resources for information on painting, critique formats, and health and safety. I recommend looking them over. You do not need to purchase them, and I'll post any readings on Moodle. However, I highly recommend obtaining a copy of Rossol's health and safety guide for your own uses.

E-Mail and Moodle

I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to New.uno.edu. Click "Current Students" in the menu bar at the left of the page. Click the "EMAIL" icon in the middle of the new page. Follow instructions on the following page. There's also information about the Help Center at the bottom to help you if needed.

Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

Students should email their professors in a professional way. (Consider Netiquette) Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:

Hi Kathy,

This is Maddi from your Art Appreciation class on MWF. I have a question about the scavenger hunt assignment we're doing. Could I meet you during your office hours on Wednesday?

Thanks,

Maddi

This course requires you to have access to Moodle. I use Moodle to communicate with you by posting announcements; sending you pertinent course information; listing sources of information for class assignments; posting assignments and other important course documents; recording your grades so you can keep track of your point progress in the class; posting additional readings for discussion; and listing links, answers or ideas about questions we ask in class.

To access Moodle, go to <http://www.uno.edu/dock> and click the Moodle icon at the left of the page. The login information is the same as you use for UNO email.

Attendance

The University's policy on online attendance is stated in the August 2019 course catalog as follows:

Students are required to log in to each online course by the second day of the week in which the course officially begins or the day of enrollment during the late registration period to complete the initial postings required in the course.

Student must review the attendance requirements of the course in which they are enrolled. Students are strongly advised to check e-mail daily in addition to logging in to the course on a regular basis.

<https://www.uno.edu/media/15576>

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work and turn in work on time have shown quicker progress and more thorough comprehension of assignments and conceptual issues. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers' education!

Attendance involves participation in turning in assignments on time, Zoom meetings, discussion boards, and overall communication. It's worth 50 points of the final grade.

Participation in Class.

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of studio practicum. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Grading participation is a nebulous and difficult task. Some students prefer to quietly listen; some students are very vocal during class discussions. If you are coming to class, I believe you are participating.

Your participation grade, worth 50 points of the final grade, is based on my overall assessment of your participation over the semester. This includes attendance, responses in discussion, timely submission of assignments, and communication with me about questions, needs, and concerns.

Homework, Assignments, Evaluation

I've incorporated several assignments throughout the semester, in addition to required class attendance:

- Sketchbooks
- Discussion Forums for critiques, including posts and responses
- Zoom meetings
- Brainstorming for Projects 2 and 3
- Three painting projects
- Artist Statement

Grading.

All assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. Use of knowledge gained in class aids your understanding and ability to complete the assignment.

An assignment is "on time" when it is turned by the time at which it is due, according to the syllabus. It is "complete" when it shows full consideration of evaluation criteria. Assignments that are not submitted "on time" are considered "late."

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or during office hours within the week of the due date of the assignment in case of an emergency situation.

Please note University policies on plagiarism. While I implicitly trust my students, I know that cases of plagiarism occur, whether known or unbeknownst to the student. Plagiarism is addressed above in the section on academic honesty.

Your final score is based on a 775-pt. scale that breaks down as follows. I've provided weights of each assignment:

Discussion Forum Week 2	10 points	10 points total	1.2%
Sketchbooks (3)	10 points each	30 points total	3.8%
Project Submissions (3)	100 points each	300 points total	38.7%
Critique Discussion Board Participation	100 points each	200 points total	25.8%
Responses to Others' Posts	10 points each	60 points total	7.7%
Brainstorming for Projects 2 and 3	50 points	50 points total	6.4%
Artist Statement	50 points	50 points total	6.4%
Zoom Meetings (3)	25 points each	75 points total	9.6%
Total		775 points	100%

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., $694/775 = 89.5\% = 90\% = A$).

90-100%: 694-775 pts, A
80-89%: 617-693 pts, B
70-79%: 539-616 pts, C
60-69%: 462-538 pts, D
0-59%: 0-461 pts, F



FA 3750 sec 495 – Advanced Painting (CRN 10855)

Fall 2020 semester

Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

Office Hours on Campus: Tuesday/Thursday/Friday, 11 a.m. – 1 p.m., FA 104

Hybrid class with limited face-to-face as on the schedule. Students coming for face-to-face sessions or to work in the studios must be wearing masks and I will provide nitrile gloves.

Syllabus – Please note this is subject to change. Any adjustments will be announced on Moodle.

Week 1. W 8/19 – Sun 8/23

Introductions

Week 2. M 8/24 – Sun 8/30

Friday, 8/28 – Last day for schedule adjustments.

Reading, excerpt from James Elkins' *What Painting Is*

Reading, excerpt from *Art & Fear*

Project 1 description available

Discussion forum for initial readings due by Sunday, 8/30, at 11:59 p.m. via Moodle, worth 10 points.

Week 3. M 8/31 – Sun 9/6

[Sketches for Project 1](#) due by Sunday, 9/6, at 11:59 p.m. via **discussion forum** on Moodle, worth 10 points.

Week 4. M 9/7 – Sun 9/13

Monday, 9/7: Labor Day Holiday

Tuesday, 9/8: 14th class day. Students who have not attended class will be dropped.

Wednesday, 9/9 – Final day to drop with 100% refund

Thursday, 9/10 - Final day to drop or resign and not have courses recorded. A "W" is listed on the transcript after this date until 10/23.

Work on Project 1.

Week 5. M 9/14 – Sun 9/20

Hurricane Updates

Continue work on Project 1, please!

Week 6. M 9/21 – Sun 9/27

Monday, 9/21 – Final day to drop and receive 50% refund

[Submissions for Project 1](#) due by Sunday, 9/27. Please use the **discussion forum** for Project 1 to post an image of your work and a brief interpretation of it. Please also respond to at least two other students' posts. Your post is worth 100 points, and your responses to others are worth 20 points total (10 points each). Your project itself is worth 100 points.

Week 7. M 9/28 – Sun 10/4

Brainstorming and ideas for the second and third projects for the semester due via **discussion board on Moodle due Wednesday, 9/30**. I will post a template for your use to respond to this project. Worth 50 points

Friday, 10/2: Zoom meeting with all students to discuss ideas for next projects. 10 a.m.

Work on Projects 2, 3

Week 8. M 10/5 – Sun 10/11 MIDTERM WEEK

Work on Projects 2, 3 – [sketches for projects due](#) via discussion forum on Moodle by Sunday, 10/11, at 11:59 p.m. Each project sketch is worth 10 points for a total of 20 points.

Week 9. M 10/12 – Sun 10/18

Wednesday, 10/14 – Midterm Grades due, 9 a.m.

Work on Projects 2, 3

Week 10. M 10/19 – Sun 10/25

Thursday, 10/22 – Final Date to drop or resign and receive a “W.” Students who have not completed the majority of course work and have not been regularly attending class will receive an F or XF after this date if they have not withdrawn.

Monday, 10/19: In-progress critique via Zoom meeting on projects. 10 a.m.

Week 11. M 10/26 – Sun 11/1

Work on Projects 2,3

Week 12. M 11/2 – Sun 11/8

Monday, 11/2 – Spring Registration Opens

Work on Projects 2,3

Week 13. M 11/9 – Sun 11/15

Work on Projects 2,3

Week 14. M 11/16 – Sun 11/22

Tuesday, 11/17 – Course Evaluations Open

Thursday, 11/19 – All instruction is online for the rest of the term

[Images of Projects 2 and 3 due](#) via [discussion forum](#) on Moodle on Sunday, 11/22, by 11:59 p.m.

Please use the discussion forum for Projects 2 and 3 to post an image of your work and a brief interpretation of it. Please also respond to at least two other students' posts. Each of your posts is worth 100 points, and your responses to others are worth 10 points each (40 points total). The two projects themselves are worth 100 points each (200 points total).

Week 15. M 11/23 – Sun 11/29

Wednesday, 11/25 – Friday, 11/27 – Thanksgiving Break

Monday, 11/23: Zoom meeting, 10 a.m., to talk in real time about your work. Discussion of artist statement for the semester.

Week 16. M 11/30 – W 12/2

Wednesday, 12/2 – Last Day of Classes

Thursday, 12/3 – Course Evaluations Close

Work on artist statement and any adjustments to projects.

Sat. 12/5 – Thursday 12/10 FINAL EXAMS

Wednesday, 12/7: [Artist statements due via discussion forum on Moodle by 11:59 p.m.](#)

Friday, 12/11 – Commencement Ceremony

Tuesday, 12/15 – Grades due at 12 noon

Thursday, 12/31 – Academic appointments end

University of New Orleans, Spring 2019 semester (01/16/19-05/16/19)

CRN 10869, FA 1060 sec. 001 – Drawing I (3 cr.)

Instructor: Kathy Rodriguez **Teaching Assistant:** Jennifer Jones

Instructor E-mails: klrodri2@uno.edu / jkjonas4@uno.edu

Office Hours: T/W/Th 10 a.m. – 12 p.m.

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Class Meeting Times: M/W 2-4:45 p.m., FA 138

Pre-requisite courses: none

Teaching Philosophy

The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

Policies/Procedures

Course Description

From the Course Description on Webstar:

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

Course Objectives

This is a studio course designed to introduce to the student various methods and materials traditionally used in drawing. Emphasis is placed on the learning of correct observation and on the translation of that observation accurately on to a flat surface by means of the non-verbal language of line and value (lightness and darkness). Because correct observation requires so much contact with actual objects, we will address a rich variety of actual objects and environments for utilization in your drawings. Each drawing session may be followed with brief discussion of the work.

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

- See correctly.
- Express the observations accurately 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.
- Perceive and define the shapes of negative space.
- Organize shapes, figures, objects, and negative spaces on a page so that the parts of the 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 were made in the execution of the drawing, what particular observations were stressed and what means were used to stress them – in short, what was 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.

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I have great love for drawing, and I often use the media of drawing in my own practice. Learning to draw is much like learning anything by practice; it's like learning to play a musical instrument, learning a sport, or learning to read. We'll start with basics and work towards more complex compositions. My personal belief is that everyone can learn to draw, and even those most experienced in the medium learn more by doing. Artists often take drawing as daily "exercise" – consider this yoga of the eyes – we learn to analyze what we see by drawing. My personal goal is to engage us all active participation in the technique and concepts of the projects, and to learn more about how we all see.

This course will take work. It will be frustrating and we will all make mistakes. Despite this, only dedicated application to the work will bring success. I find that once I've navigated through each project I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

Student Learning Outcomes

- 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.

Policies/Procedures

Academic Integrity and Honesty

"Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.uno.edu/student-affairs/>." (UNO Course Syllabus Requirements document, Fall 2015)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty, and include the possible failure of an assignment and/or the course.

Statement on Student Conduct

The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/student-handbook-policies.aspx>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code." (*UNO Student Handbook*, 22).

This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom norms and expectations you have. Discrimination of any kind will be dealt with according to the policies of the University, which state that first attempts for resolution of any conflict occur between faculty, department personnel, or staff members and students directly and may be processed through the Dean of the College (*UNO Student Handbook*, 23-24). I shall address disruptive behavior of any kind in the classroom.

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

Please read and be familiar with the Student Code of Conduct, and please share any classroom “norms” you might expect.

Important Dates

Important dates for this semester are available at <http://www.uno.edu/registrar/bulletin/important-dates.aspx#Spring> . I list most of these dates on the syllabus for reference.

Disability Services

The Office of Disability Services is available on the web at <http://www.ods.uno.edu/>. “It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.ods.uno.edu>” (UNO Course Syllabus Requirements document, Fall 2013).

I will also employ the “UNO Cares” referral system on an as-needed basis.

Health and Safety – Special Procedures

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. Students are expected to use art supplies safely. **Students are individually responsible for clean up of their workspaces (table, floor, chair, etc.) at the end of each of the classroom working periods (in or out of class time).** Please expect to take fifteen minutes at the end of each class period for clean up time.

No creatures (unless ESA or for disability according to the guidelines of the University) or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). The Food and Drug Administration (FDA) does not regulate the production of art supplies. While we will be using generally non-toxic media, please be sure to maintain healthy practices by washing hands with soap and water, and refraining from putting materials on the face or in the mouth (including pencils, pens, and brushes). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. **Please do not put food or containers from food consumption in the trash cans inside the classroom.** Food trash encourages the world of fauna to enter the classroom and destroy the environment of the studio space. Students should wash their hands with soap and water in the classroom before consuming any food products.

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. Though the binders in the paints we use are non-toxic, some pigments are poisonous if misused. I will have MSDS (Material Safety Data Sheets) available for your information.

Please take every precaution to protect your supplies by securing them in a locker in the building. There are many in the hallway near the dark room (you must provide your own lock). Label the locker with a piece of tape bearing your name and the semester (Fall 2018). The department is not liable for stolen materials.

Course Requirements.

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2013-2014 NASAD Handbook states, “A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks.” (NASAD Handbook 2013-14, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class (Fridays are good days for studio use outside of class time, as studio classes are not scheduled then). Projects and homework are designed to effectively utilize nine hours of work per week. The classroom and building should remain open until 10 p.m. M-F, and is locked on the weekends.

Recommended Texts.

- Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739
- Brooke, Sandy. *Drawing as Expression: Techniques and Concepts*, 2nd ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN 9780131940055
- Drury, Fritz, and Stryker, Joanne. *Drawing: Structure and Vision*. Upper Saddle River, NJ: Pearson Prentice Hall, 2009. ISBN 9780130896025
- Edwards, Betty. *The New Drawing of the Right Side of the Brain*, 4th ed. New York: Penguin Putnam Inc., 2012. ISBN 9781585429202
- Enstice, Wayne, and Melody Peters. *Drawing: Space, Form, and Expression*, 4th ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2011. ISBN 978-0136031901
- Gardner, Stephen C.P. *Gateways to Drawing: A Complete Guide*. London: Thames and Hudson, 2018. ISBN 13978-0-500-29448-2
- Goldstein, Nathan. *The Art of Responsive Drawing*, 7th ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2006. ISBN 978-0131945616
- McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. **ISBN-13:** 978-1592285921
- Mendelowitz, Daniel M., et al. *A Guide to Drawing*, 6th ed. Belmont, CA: Wadsworth/Thomson Learning, 2006. ISBN 978-0495006947
- Stewart, Mary. *Launching the Imagination*, 4th ed. New York: McGraw Hill, 2011. ISBN 978-0073379241
- Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043

These texts are recommended, not required. I'll use examples from the texts in class by showing images and structuring projects.

Additional readings may also be posted on Moodle.

I highly recommend obtaining a copy of Rossol's health and safety guide for your own uses. It may be found online and in the Department of Fine Arts. *Art & Fear* is a useful, thin volume – I think it should be on every maker's bookshelf.

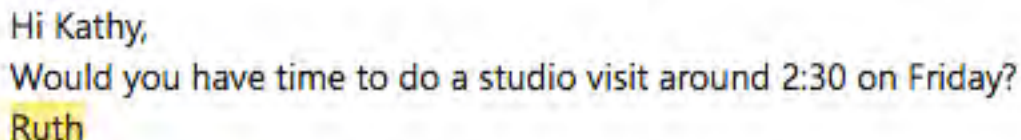
E-Mail and Moodle

I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to www.uno.edu. Click "Current Students" at the top of the page. Click the "EMAIL" icon on the upper left hand side of the new page. Follow instructions on the following page. There's also information about the Help Center at the bottom to help you if needed.

The University Information Technology Website, for help determining LAN ID and password:
<http://www.uno.edu/information-technology/>

The actual website to determine your LAN ID and an initial password: <http://useraccount.uno.edu/>

Students should email their professors in a professional way. Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:



Hi Kathy,

Would you have time to do a studio visit around 2:30 on Friday?

Ruth

This course requires you to have access to Moodle. We're going as paperless as possible! I use Moodle to communicate with you outside of class by posting announcements; sending you pertinent course information; listing sources of information for class assignments; posting assignments and other important course documents; recording your grades so you can keep track of your point progress in the class; posting additional readings for in-class discussion; and listing links, answers or ideas about questions we ask in class. Please access Moodle at least twice a week for course-related information.

To access Moodle, go to the UNO website at www.uno.edu. Click "Current Students" in the top middle of the page. Under "Quick Links" in the left column on the new page, click "Moodle/Moodle Support." On the new login page, enter your Username and Password and click the "Login" button. Your Username is your LAN (Local Area Network) ID, or the first part of your UNO e-mail account. Your password is the same that you use for e-mail.

Here's a link for Moodle login and Help: <https://uno.mrooms3.net/> Please notify me ASAP if you experience problems with Moodle or trouble logging in.

Attendance

The University's policy on attendance is stated in the August 2018 course catalog as follows:

"All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make up of any missed work.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

<http://www.uno.edu/registrar/catalog/1819catalog/university-regulations.aspx#UR19>

I take attendance at each class so that I may report absences that, according to the university policy, might jeopardize students' chances of satisfactorily completing the course. There are no excused absences. However, I do understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

Generally, three absences during the semester, or a week and a half of class, should not affect a student's ability to succeed in the course. More than three absences can jeopardize a student's chances of satisfactorily completing the course. Should a student miss more than three classes, I shall contact him/her via email. Students who miss six or more classes may fail the course.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Since certain circumstances can occasionally affect your timely arrival, I regularly take attendance at five minutes past the posted starting time, or at 2:05 p.m. Please note the class starting time and plan it into your schedule.

I will consider three tardy arrivals, or coming to class after 2:05 p.m., as one absence.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all **able** to be in class at 2 p.m. In other words, please get here on time. It's important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. **If you are sick, please do not come to class** – please take care of yourself (and others) by meeting the needs of your health.

Please come to class with supplies and readings ready for participation. Students who do not have supplies for the class period will be considered absent.

You will be considered absent if you leave more than twenty minutes before the end of class without giving me prior notice, at the latest by the start of the class period. Please contact me via email in case you miss a class period, or know that you will be unable to attend a class period.

A perfect attendance record for the semester, meaning no absences and no late arrivals, can potentially raise a student's final grade to the next highest letter.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, projects completed by students who diligently work during each class period have shown quicker progress and more thorough comprehension of technical and conceptual issues than projects made solely outside of class time. In addition, in-class time is the best time to get feedback, discuss projects, and learn from your peers. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers' education!

Participation in Class.

Participation encompasses attendance and interaction with course projects, class time, and curriculum. It is part of the tradition of studio practicum. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Participation in class involves the following:

1. Attendance (use your three absences wisely)
2. Discussions – read the assigned material and be prepared to talk about it, ask questions, etc.
3. In-class work on projects
4. Conversation – be able to talk with and listen to your classmates and instructor about the projects.

I may randomly call on students for input during class discussions.

Please feel free to walk around the classroom during class time to discuss ongoing projects. Your peers are a valuable resource.

I also walk around the class to talk with students about their work on projects during class time. These one-on-one conversations are intended to give advice and feedback about projects. I may use students' works as examples for the class while projects are ongoing.

Students may take breaks from work periods during class time. However, these breaks should be limited to a few minutes once or maybe twice during a period to get snacks, rest eyes, take a phone call (please see below), stretch, etc.

A classroom environment conducive for learning is the responsibility of both the instructor and students in the class. Some factors can affect your own, your classmates', and your teacher's abilities to fully participate in the class, as follows:

Cell Phones and other mobile devices

Disruptions and distractions in the classroom caused by cell phones and other mobile devices are not conducive to classroom learning. Prior to entering a class all cell phones and other mobile devices should be set on vibrate, mute, or turned off. Cell phones may be used for phone calls lasting no more than ten minutes by stepping outside of the classroom, at most once or twice during a class session. Again, if you are in the midst of an emergency, do not come to class, but please communicate with me about your situation via email or phone call.

Cell phones may not be used during class presentations/discussions and critiques, at all. They should be placed out of sight and reach, in a closed bag, or in a distant area of the classroom at those times. Please give your peers and instructors your full attention, as per the structure of a courteous classroom environment.

Other Electronic Devices and Behaviors

Use of iPods, earphones or earbuds, laptops (unless for image reference), loud or unruly conversations, walking into class late, working on material for other classes or other purposes than our class during our class time, and other distracting devices and behaviors during class time directly affect class participation. Earbuds and iPods may be used during work sessions, but please remove them/turn them off during class discussions, whether group or individual. Please give your full attention to your work, and to the availability and opportunity for feedback to and from your peers. I refrain from use of distracting devices during class, and expect compliance with this policy from you. Students failing to comply with this course requirement may be asked to leave class and may not be allowed to return to class that day at the instructor's discretion.

Please also refer to the Student Conduct Code for procedures regarding disruptive behaviors.

Participation in Critiques.

The participation grade is configured by your participation in each of two critiques. You receive 100 points for your participation in each critique, for a total of 200 points toward the final grade. During critiques, you will be asked to explain

how you have completed your project and convey your understanding of project criteria. Critiques are structured for the benefit of you and your classmates.

Points for each critique are evenly distributed over these four criteria:

1. Be on time, attend, and stay throughout the entire critique. (25 pts)
2. Hang your completed project(s) on the wall for discussion. (25 pts)
3. Ability to talk about the work (your personal view—how does your work complete project criteria). (25 pts)
4. Reception to and participation in discussion about your work. (25 pts)

If you are unable to meet these criteria, you will not receive full credit for the participation grade.

Cell phones shall not be used during critiques. Students using a cell phone during critiques may be asked to leave class and receive no credit for the critique.

Students who are not present at the beginning of critique may not be allowed to participate.

Homework

Homework includes working on projects and completing ten sketchbook assignments given throughout the semester. I will check sketchbooks in class on a random basis. Each sketchbook assignment is worth 10 points for a total of 100 points of the final grade. One quiz will be available to students via Moodle covering techniques, terms, and other info learned during the semester; it is worth 100 points of the final grade. The quiz will be available for at least two weeks prior to the due date, is set to multiple attempts with only the highest score recorded, is objective, and is open-note.

Projects

We will complete a series of projects throughout the semester, including drawings using various media in representational, abstract, and non-objective styles, and a variety of techniques as described in the course objectives. There are two portfolio turn-ins during the semester – one at midterm and one for the final. Each of these portfolios is worth 250 points. I will ask for written self-critiques for each of the two portfolio turn-ins; these are each worth an additional 50 points.

I will give you sheets detailing exactly what needs to be in the portfolio for turn in. This can include any or all of the projects we work on in class and for homework, excluding sketchbook drawings. Thus, it is crucial to attend all classes. Your grade on the portfolio always includes points towards craftsmanship. Craftsmanship refers to the neat presentation of projects and handling of project materials (i.e., specified media are used, no smearing of inks or arbitrary smudging, clean borders, no remaining tape, good mounting of projects if required).

I will also provide grading rubrics for projects.

Grading.

Each project will have general and specific graded criteria. General criteria include craftsmanship and resolution of problems posed by projects. Again, craftsmanship refers to the neat presentation and technically proficient handling of project materials. Specific criteria relate to individual problems per project. The overall success of the project is determined in part by your ability to talk about your completed project, which is reflected in your critique participation grade. Grades will be given on an individual and private basis via individual grading sheet, and will be returned to students via UNO email. Rubrics and evaluation criteria will be discussed in class and provided on Moodle as well, which should help guide students' work through projects.

All assignments must be complete and on time to be considered for full credit. In general, a project is complete when its idea is wholly and understandably rendered according to the specific criteria of each assignment. Use of specific media and knowledge gained in class aids your understanding and ability to wholly render and complete the project.

A project and/or portfolio is "on time" when it is turned at the time at which it is due, according to the syllabus (for midterm and final portfolios). It is "complete" when it shows full consideration of project criteria, including formal qualities, concept, and content. Sketchbook assignments are "on time" when they are complete in the class period in which they are due. Artist statements are "complete" and "on time" when they have been fully considered within the parameters of the assignment and are submitted by the due date and time. Assignments that are not submitted "on time" are considered "late."

Late projects, assignments, or any other late materials are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or phone call in case of an emergency situation.

If a project is complete and turned in on time, but you are dissatisfied with a component of your grade, you may have the opportunity to rework or redo a completed project for up to five extra points on the given grade. Redo's must be worked

on concurrently with ongoing class projects. Any redo or continued work must be labeled "redo" with changes explained on an attached and removable note for credit.

Students will lose the amount of points for a project if a project by that student from another course is used for this course. Students will fail the project (grade of zero) if they turn in a project made by another student. This constitutes plagiarism.

Outside of project redo's, I do not give extra credit, but bonus point opportunities will be available to all students throughout the semester. However, I will give you ten points to start if you have made it to the first day of class!

Projects should be turned in by placing them neatly in a portfolio, making sure that media are fixed to the paper by spraying with fixative. **Fixative must never be sprayed inside the classroom.** Students may include a single sheet of newsprint between them. Projects should be dry when they are submitted. The portfolio may then be turned in at the designated area in our classroom. Your first and last name should be neatly and legibly labeled on your portfolio. Your name, the name of the project, and a title for the project must be labeled on the back of each project at turn-in.

All artwork, final grades, and supplies must be picked up by students by 9 a.m. Monday, 5/20, or they will be confiscated and/or discarded.

Your final score is based on a 1000 pt. scale that breaks down as follows. I've provided weights of each assignment:

Participation in Critiques (2)	100 pts each	200 pts total	10% ea, 20% total
Sketchbook Assignments (10)	10 pts each	100 pts total	1% ea., 10% total*
Quiz	100 pts each	100 pts total	10% total
Midterm Portfolio	250 pts each	250 pts total	25% total*
Final Portfolio	250 pts each	250 pts total	25% total*
Written Self-Critique (2)	50 pts each	100 pts total	5% ea., 10% total

*At 60% of the total grading requirements, visual projects alone do form the bulk of the grading. However, it is crucial to also turn in all assignments, show effort, care, and development in the work itself, and fully participate in the class in order to get an "A." Question answered?

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., $895/1000 = 89.5\% = 90\% = A$).

90-100% (895-1000 pts) A
80-89% (795-894 pts) B
70-79% (695-794 pts) C
60-69% (595-694 pts) D
Below 60% (0-594 pts) F

CRN 20881

FA 1060 – Drawing I, Spring 2019 (1/16/19-5/16/19)

M/W 2-4:45 p.m.

Syllabus

Week 1.

W 1/16 – Regular Classes Begin. Introduction, read syllabus, ice breaker? For next class, W, 1/23, please bring a sketchbook and a drawing instrument (pencil, pen, marker, etc.)

Week 2.

M 1/21 – Dr. Martin Luther King Jr. Day – University Closed

W 1/23 Memory Drawing (SB1)

F 1/25 – Last Day of Schedule Adjustment – last day to drop, add, audit courses

Week 3.

M 1/28 Discussion of deconstruction and degrees of representation. Abstract and Non-Objective drawing exercises. Markmaking, deconstruction, composition strategies, vantage point

W 1/30 Line Kinds – Gesture (SB2), Broken, Pure, Bold, Lost-and-Found (handout)

F 2/1 – 14th day census. Final day to drop and not have courses recorded. All drops after this day will incur a \$50 drop fee, counseling, and a “W” on transcripts.

Week 4.

M 2/4 Outline vs. Contour, fundamentals of perspective – overlap, size differentiation – Paper Chase

W 2/6 Object Studies – hatching, cross-hatching, contour, cross-contour. Bring string (string wrapping SB 3)

Week 5.

M 2/11 One-Point Linear Perspective

W 2/13 Two-Point Linear Perspective

Week 6.

M 2/18 Three-Point Linear Perspective

W 2/20 Isometric Perspective

Week 7.

M 2/25 Midterm Critique, Memory Drawing (SB 4). Written Self-Evaluation due with Portfolio

W 2/27 Projector Drawing

Th 2/28 – Midterm Grades Due (9 a.m.)

Week 8. – Spring Break

M 3/4 – No Class

W 3/6 – No Class

Week 9.

M 3/11 Negative Shape – Camo Drawing

W 3/13 Negative Shape – Camo Drawing

Week 10.

M 3/18 Negative Shape – Silhouette Drawing

W 3/20 Negative Shape – Silhouette Drawing

Week 11.

M 3/25 Atmospheric Perspective – Reductive Drawing – Invented Landscape

W 3/27 Atmospheric Perspective – Reductive Drawing – Invented Landscape

Week 12.

M 4/1 – ***Registration for Summer and Fall 2019 opens*** Ink Landscape – value scale (SB 5)

W 4/3 Ink Landscape

Week 13.

M 4/8 Figure Studies with Cross-Contour – Blind Contour drawings (SB 6), body part studies (hands, feet, head)

W 4/10 Frontal Portrait (SB 7 – template for proportions)

Week 14.

M 4/15 Profile Portrait (SB 8 – Template for profile proportions) **Quiz Available**

W 4/17 $\frac{3}{4}$ Portrait in Ink with emphasis on value shape

F 4/19 – Good Friday Holiday

Week 15.

M 4/22 Representing Texture – Foil/Object Close-Ups (SB 9)

W 4/24 Collaborative Drawing

Week 16.

M 4/29 Collaborative Drawing

W 5/1 Collaborative Drawing

Week 17.

M 5/6 – Last Day of Classes. Final Critique, Memory Drawing (SB 10).

W 5/8 – Final Exams Begin, through May 16. Quiz Due

Final Portfolio due Monday, 5/13, by 2 p.m. Written Self-Evaluation due with Portfolio

Final Grades Due M 5/20, by 9 a.m.

The University of New Orleans, Spring 2019
CRN 20907, FA 4599 sec. 001 (hybrid) – Senior Project (3 cr.)

Instructor: Kathy Rodriguez (klrodri2@uno.edu)

Office Hours: T/W/Th, 10 a.m. – 12 p.m.

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Class Meeting Times: Fridays, 1-1:50, and other hours as scheduled during the semester

Instructor Cell Phone: 504.952.8184

Teaching Philosophy

The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

Policies/Procedures

Course Description

From the Course Description on Webstar:

Prerequisite for Studio Option: 9 hours of advanced studio practice (3000-level) in the chosen area of specialization.

Prerequisite for Art History Option: At least 24 hours in art history courses at the 3000 level or above.

Students will execute a major project involving independent study that culminates in an advanced research paper for Art History option students and an exhibition for Studio option students.

Course Objectives

This is the capstone course for students pursuing either the B.A. in Studio Art or B.A. in Art History degrees. The course has three main components:

1. **Professional Practice Development:** using the textbook *Art/Work*, we will address various areas of professional practice in an artist's career. These include development of submission materials, including documenting work; making applications to graduate programs or residencies; and submitting work to galleries for exhibition consideration.
2. **Development of a cohesive body of work:** Students are **required** to meet with a mentor from the UNO art department faculty base, ideally every two weeks, to develop a concept into a unified body of work, or paper for art history students, which explores different facets of an idea. The faculty as a whole at midterm and final critiques, for which the student will not be present, will address this body of work. This work should reflect further development of or extrapolation upon ideas the student has already addressed throughout their career in art making. In other words, don't start something completely unfamiliar for Senior Project.
3. **Exhibition:** Students are required to participate in a group exhibition of the class's work, to be held in the Fine Arts Gallery on campus. This will include learning about making work presentation-ready and installing work in the exhibition.

These course objectives should be met by attending classes regularly, through hands-on demonstrations which will lead to student participation, organizing one's time to meet with faculty, and field trips to discuss course concepts with those active in the arts profession.

Student Learning Outcomes

At the end of this course, students should be able to do the following:

- Understand various facets of professional practices in the arts
- Evaluate and explain work in a meaningful way through peer reviews and in a series of written documents.
- Apply practical skills in presentation and exhibition of work

Policies/Procedures

Academic Integrity and Honesty

"Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.uno.edu/student-affairs/>." (UNO Course Syllabus Requirements document, Fall 2015)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty, and include the possible failure of an assignment and/or the course.

Statement on Student Conduct

The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/student-handbook-policies.aspx>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code." (*UNO Student Handbook*, 22).

This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom norms and expectations you have. Discrimination of any kind will be dealt with according to the policies of the University, which state that first attempts for resolution of any conflict occur between faculty, department personnel, or staff members and students directly and may be processed through the Dean of the College (*UNO Student Handbook*, 23-24). I shall address disruptive behavior of any kind in the classroom.

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

Please read and be familiar with the Student Code of Conduct, and please share any classroom "norms" you might expect.

Important Dates

Important dates for this semester are available at <http://www.uno.edu/registrar/bulletin/important-dates.aspx#Spring> . I list most of these dates on the syllabus for reference.

Disability Services

The Office of Disability Services is available on the web at <http://www.ods.uno.edu/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.ods.uno.edu>" (UNO Course Syllabus Requirements document, Fall 2013).

I will also employ the "UNO Cares" referral system on an as-needed basis.

Health and Safety – Special Procedures

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. Students are expected to use art supplies safely. **Students are individually responsible for clean up of their workspaces (table, floor, chair, etc.) at the end of each of the classroom working periods (in or out of class time).**

No creatures (unless ESA or for disability according to the guidelines of the University) or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you 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. **Please do not put food or containers from food consumption in the trashcans inside the classroom.** Food trash encourages the world of fauna to enter the classroom and destroy the environment of the studio space. Students should wash their hands with soap and water in the classroom before consuming any food products.

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. Check out MSDS (Material Safety Data Sheets) available for your information, online, for whatever materials you are using to make your work.

Please take every precaution to protect your supplies by securing them in a locker in the building. There are many in the hallway near the dark room (you must provide your own lock). Label the locker with a piece of tape bearing your name and the semester (Spring 2019). The department is not liable for stolen materials.

Course Requirements.

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2013-2014 NASAD Handbook states, "A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks." (*NASAD Handbook 2013-14*, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. The classroom and building should remain open until 10 p.m. M-F, and is locked on the weekends.

Textbook

Bhandari, Heather Darcy, and Jonathan Melber. *ART/WORK: Revise & Updated: Everything You Need to Know (and Do) As You Pursue Your Art Career*. New York: Free Press, 2017. ISBN-13: 978-1501146169

Recommended Texts

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. ISBN-13: 978-0961454739

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. ISBN-13: 978-1592285921

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. ISBN-13: 978-1581152043

Tharp, Twyla. *The Creative Habit: Learn It and Use It for Life*. New York: Simon & Schuster, 2003. ISBN-13: 978-0-7432-3527-3

Additional readings will be posted on Moodle.

E-Mail and Moodle

I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to www.uno.edu. Click "Current Students" at the top of the page. Click the "EMAIL" icon on the upper left hand side of the new page. Follow instructions on the following page. There's also information about the Help Center at the bottom to help you if needed.

The University Information Technology Website, for help determining LAN ID and password:
<http://www.uno.edu/information-technology/>

The actual website to determine your LAN ID and an initial password: <http://useraccount.uno.edu/>

Students should email their professors in a professional way. Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:

Hi Kathy,

Would you have time to do a studio visit around 2:30 on Friday?

Ruth

This course requires you to have access to Moodle. We're going as paperless as possible! I use Moodle to communicate with you outside of class by posting announcements; sending you pertinent course information; listing sources of information for class assignments; posting assignments and other important course documents; recording your grades so you can keep track of your point progress in the class; posting additional readings for in-class discussion; and listing links, answers or ideas about questions we ask in class. Please access Moodle at least twice a week for course-related information.

To access Moodle, go to the UNO website at www.uno.edu. Click "Current Students" in the top middle of the page. Under "Quick Links" in the left column on the new page, click "Moodle/Moodle Support." On the new login page, enter your Username and Password and click the "Login" button. Your Username is your LAN (Local Area Network) ID, or the first part of your UNO e-mail account. Your password is the same that you use for e-mail.

Here's a link for Moodle login and Help: <https://uno.mrooms3.net/> Please notify me ASAP if you experience problems with Moodle or trouble logging in.

Cell Phone Policy

I do not regularly give out my cell phone number. I am giving it to you for convenience. Please do not publicly distribute my number. I accept texts or phone calls from 8 a.m. until 6 p.m. If you are in a medical emergency or crisis, and have no other recourse than to call me, please call 911 and follow up with me as soon as you can.

Attendance

The University's policy on attendance is stated in the August 2018 course catalog as follows:

"All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make up of any missed work.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

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I take attendance at each class so that I may report absences that, according to the university policy, might "jeopardize" students' chances of satisfactorily completing the course. There are no excused absences. However, I do understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

We meet only once a week, and for various activities scheduled out of class time. Attendance, therefore, is crucial.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Since certain circumstances can occasionally affect your timely arrival, I regularly take attendance at five minutes past the posted starting time, or at 1:05 p.m. Please note the class starting time and plan it into your schedule.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all **able** to be in class at 1 p.m. In other words, please get here on time. It's important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. **If you are sick, please do not come to class** – please take care of yourself (and others) by meeting the needs of your health.

You will be considered absent if you leave before the end of class without giving me prior notice, at the latest by the start of the class period. Please contact me via email in case you miss a class period, or know that you will be unable to attend a class period.

Participation in Class

Participation in class is linked to attendance. Students must attend all class sessions, engage in discussion during class, participate in class-related activities such as field trips and writing assignments, and turn in work on time to get full credit for the class participation grade.

Grading

Evaluation for this course is largely based in participation. The midterm grade is configured from the average of letter grades from the midterm review/critique. The final grade is comprised of weights of the following criteria:

60% Body of Work (includes meeting with mentors) – Final Critique Grades
5% Artist Statement
5% Resume
15% Exhibition Installation
15% Class Participation and Attendance

Letter Grades are assigned a point value, which is then averaged to determine the final letter grade.

A = 4 points
B = 3 points
C = 2 points
D = 1 point
F = 0 points

At the final, the point value of the letter grades will be multiplied by their weight, in accordance with the schema above.

For instance, if grades were as follows:

Body of Work – Final Critique Grades: A

Artist Statement: B

Resume: B

Exhibition Installation: A

Class Participation and Attendance: B

The weighting would work like this:

$4 \times .6 = 2.4$
 $3 \times .05 = .15$
 $3 \times .05 = .15$
 $4 \times .15 = .6$
 $3 \times .15 = .45$
Total: 3.75

I will round up points of .75 or higher to the next highest letter grade. So, the 3.75 in the example above would count as an A overall.

A = 3.75-4
B = 2.75-3.74
C = 1.75 – 2.74
D = .75 – 1.74
F = 0 - .74

CRN 20907
FA 4599 – Senior Project, Spring 2019 (1/16/19-5/16/19)
Fridays, 1-1:50 p.m.

Syllabus

Week 1.

F 1/18. Introduction. Mentor assignments completed. Review schedule options (class time meetings). Read syllabus and course requirements, look at textbook. Senior Project survey, for completion at next class period.

Week 2. Meet with Mentors this week.

F 1/25 -Review of surveys. Read pp 1-27 from Art/Work for discussion next class.

Week 3.

F 2/1 Discuss intro, and resume/CV. Read pp 66-75 from Art/Work. Create a resume for review next class period. ***14th day census. Final day to drop and not have courses recorded. All drops after this day will incur a \$50 drop fee, counseling, and a "W" on transcripts.***

Week 4. - Meet with Mentors this week.

F 2/8 Review resumes. Read *Art/Work* pp 76-79, 95, plus links on Moodle regarding artist statements.

Week 5.

F 2/15 Discuss artist statement pros and cons. Workshop artist statement ideas in writing during class period.

Week 6. – Meet with Mentors this week.

F 2/22 – Senior Project Midterm Critique. Submit artist statement drafts via Moodle for instructor review.

Week 7. - Meet with Mentors this week to discuss Midterm commentary.

Th 2/28 – ***Midterm Grades Due (9 a.m.)***

F 3/1 Review artist statements with comments in peer review.

Week 8.

F 3/8 – Mardi Gras/Spring Break – No Class

Week 9. – Meet with Mentors this week.

F 3/15 – Exhibition Preparation – Documenting Work, *Art/Work* pp 28-56

Week 10. – Work Documentation sessions scheduled this week.

F 3/22 – Exhibition Preparation – “Presentation-Ready” artworks. Framing, hanging devices, sculptural methods, video, etc.

Week 11. – Meet with Mentors this week.

F 3/29 – Exhibition Preparation – Installation Methods

Week 12. – Meet with Mentors this week if needed.

F 4/5 – Senior Project Final Critique. Works selected for exhibition. Final draft of artist statement available in the classroom with presentation of works.

Week 13.

F 4/12 – Senior Project Reception

Week 14.

F 4/19 – Good Friday Holiday

Week 15.

F 4/26 – Applying to Graduate Programs

Week 16.

F 5/3 – Submitting Work to Galleries and Gallery Representation, *Art/Work* pp 176-205, 300-339

University of New Orleans, Spring 2019 semester (01/16/19-05/16/19)

CRN 20884, FA 1061 sec. 001 – Drawing II (3 cr.)

Instructor: Kathy Rodriguez **Teaching Assistant:** Barbara Mileto

Instructor E-mails: klrodri2@uno.edu / bjmileto@uno.edu

Office Hours: T/W/Th, 10 a.m. – 12 p.m.

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Class Meeting Times: T/Th 2-4:45 p.m., FA 138

Pre-requisite courses: none

Teaching Philosophy

The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

Policies/Procedures

Course Description

From the 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 Objectives

This course serves as one of the core curriculum classes for the Bachelor of Fine Arts in Fine Arts at the University of New Orleans. This class focuses 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 will continue to utilize visually literate vocabulary in writing and discussion, involving the formal elements and principles of design, and delve deeply into the expressive content they can be manipulated to evoke.

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

I am excited to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in the medium of drawing, which I value for its approachability and economy, as well as its complexity. I believe in drawing beyond its status as preparatory practice, and love to work in it as both an immediate and lengthy medium. My personal goal is to engage us all in a frank discussion of the trials of the medium, and hopefully inspire the respect and passion for it that I feel. I hope to share my experiences with you as you learn to develop your own language in the medium.

Student Learning Outcomes

- Students will demonstrate an understanding of art studio practices, concepts and theories, and critical understanding of foundation practices in the studio discipline of drawing.
- Students will demonstrate an 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 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.

This course will take work. It will be frustrating and we will all make mistakes. Despite this, only dedicated application to the work will bring success. I find that once I've navigated through each project I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

Policies/Procedures

Academic Integrity and Honesty

"Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.uno.edu/student-affairs/>." (UNO Course Syllabus Requirements document, Fall 2015)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty, and include the possible failure of an assignment and/or the course.

Statement on Student Conduct

The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/student-handbook-policies.aspx>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code." (*UNO Student Handbook*, 22).

This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom norms and expectations you have. Discrimination of any kind will be dealt with according to the policies of the University, which state that first attempts for resolution of any conflict occur between faculty, department personnel, or staff members and students directly and may be processed through the Dean of the College (*UNO Student Handbook*, 23-24). I shall address disruptive behavior of any kind in the classroom.

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

Please read and be familiar with the Student Code of Conduct, and please share any classroom "norms" you might expect.

Important Dates

Important dates for this semester are available at <http://www.uno.edu/registrar/bulletin/important-dates.aspx#Spring> . I list most of these dates on the syllabus for reference.

Disability Services

The Office of Disability Services is available on the web at <http://www.ods.uno.edu/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.ods.uno.edu>" (UNO Course Syllabus Requirements document, Fall 2013).

I will also employ the "UNO Cares" referral system on an as-needed basis.

Health and Safety – Special Procedures

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. Students are expected to use art supplies safely. **Students are individually responsible for clean up of their workspaces (table, floor, chair,**

workhorse, wall, etc.) at the end of each of the classroom working periods (in or out of class time). Please expect to take fifteen minutes at the end of each class period for clean up time.

No creatures (unless ESA or for disability according to the guidelines of the University) or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). The Food and Drug Administration (FDA) does not regulate the production of art supplies. While we will be using generally non-toxic media, please be sure to maintain healthy practices by washing hands with soap and water, and refraining from putting materials on the face or in the mouth (including pencils, pens, and brushes). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. **Please do not put food or containers from food consumption in the trashcans inside the classroom.** Food trash encourages the world of fauna to enter the classroom and destroy the environment of the studio space. Students should wash their hands with soap and water in the classroom before consuming any food products.

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. MSDS (Material Safety Data Sheets) are available online for your information.

Please take every precaution to protect your supplies by securing them in a locker in the building. There are many in the hallway near the dark room (you must provide your own lock). Label the locker with a piece of tape bearing your name and the semester (Spring 2019). The department is not liable for stolen materials.

Course Requirements.

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2013-2014 NASAD Handbook states, "A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks." (*NASAD Handbook 2013-14*, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class (Fridays are good days for studio use outside of class time, as studio classes are not scheduled then). Projects and homework are designed to effectively utilize nine hours of work per week. The classroom and building should remain open until 10 p.m. M-F, and is locked on the weekends.

Recommended Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Brooke, Sandy. *Drawing as Expression: Techniques and Concepts*, 2nd ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN 9780131940055

Drury, Fritz, and Stryker, Joanne. *Drawing: Structure and Vision*. Upper Saddle River, NJ: Pearson Prentice Hall, 2009. ISBN 9780130896025

Edwards, Betty. *The New Drawing of the Right Side of the Brain*, 4th ed. New York: Penguin Putnam Inc., 2012. ISBN 9781585429202

Enstice, Wayne, and Melody Peters. *Drawing: Space, Form, and Expression*, 4th ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2011. ISBN 978-0136031901

Goldstein, Nathan. *The Art of Responsive Drawing*, 7th ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2006. ISBN 978-0131945616

McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. **ISBN-13:** 978-1592285921

Mendelowitz, Daniel M., et al. *A Guide to Drawing*, 6th ed. Belmont, CA: Wadsworth/Thomson Learning, 2006. 978-0495006947

Stewart, Mary. *Launching the Imagination*, 4th ed. New York: McGraw Hill, 2011. ISBN 978-0073379241

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043

These texts are recommended, not required. I'll use examples from the texts in class by showing images and structuring projects.

Additional readings may also be posted on Moodle.

I highly recommend obtaining a copy of Rossol's health and safety guide for your own uses. It may be found online and in the Department of Fine Arts. *Art & Fear* is a useful, thin volume – I think it should be on every maker's bookshelf.

E-Mail and Moodle

I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to www.uno.edu. Click "Current Students" at the top of the page. Click the "EMAIL" icon on the upper left hand side of the new page. Follow instructions on the following page. There's also information about the Help Center at the bottom to help you if needed.

The University Information Technology Website, for help determining LAN ID and password:
<http://www.uno.edu/information-technology/>

The actual website to determine your LAN ID and an initial password: <http://useraccount.uno.edu/>

Students should email their professors in a professional way. Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:

Hi Kathy,

Would you have time to do a studio visit around 2:30 on Friday?

Ruth

This course requires you to have access to Moodle. We're going as paperless as possible! I use Moodle to communicate with you outside of class by posting announcements; sending you pertinent course information; listing sources of information for class assignments; posting assignments and other important course documents; recording your grades so you can keep track of your point progress in the class; posting additional readings for in-class discussion; and listing links, answers or ideas about questions we ask in class. Please access Moodle at least twice a week for course-related information.

To access Moodle, go to the UNO website at www.uno.edu. Click "Current Students" in the top middle of the page. Under "Quick Links" in the left column on the new page, click "Moodle/Moodle Support." On the new login page, enter your Username and Password and click the "Login" button. Your Username is your LAN (Local Area Network) ID, or the first part of your UNO e-mail account. Your password is the same that you use for e-mail.

Here's a link for Moodle login and Help: <https://uno.mrooms3.net/> Please notify me ASAP if you experience problems with Moodle or trouble logging in.

Attendance

The University's policy on attendance is stated in the August 2018 course catalog as follows:

"All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make up of any missed work.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

<http://www.uno.edu/registrar/catalog/1819catalog/university-regulations.aspx#UR19>

I take attendance at each class so that I may report absences that, according to the university policy, might “jeopardize” students’ chances of satisfactorily completing the course. There are no excused absences. However, I do understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

Generally, three absences during the semester, or a week and a half of class, should not affect a student’s ability to succeed in the course. More than three absences can jeopardize a student’s chances of satisfactorily completing the course. Should a student miss more than three classes, I shall contact him/her via email. Students who miss six or more classes may fail the course.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Since certain circumstances can occasionally affect your timely arrival, I regularly take attendance at five minutes past the posted starting time, or at 2:05 p.m. Please note the class starting time and plan it into your schedule.

I will consider three tardy arrivals, or coming to class after 2:05 p.m., as one absence.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class at 2 p.m. In other words, please get here on time. It’s important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. **If you are sick, please do not come to class** – please take care of yourself (and others) by meeting the needs of your health.

Please come to class with supplies and readings ready for participation. Students who do not have supplies for the class period will be considered absent.

You will be considered absent if you leave more than twenty minutes before the end of class without giving me prior notice, at the latest by the start of the class period. Please contact me via email in case you miss a class period, or know that you will be unable to attend a class period.

A perfect attendance record for the semester, meaning no absences and no late arrivals, can potentially raise a student’s final grade to the next highest letter.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you’re where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, projects completed by students who diligently work during each class period have shown quicker progress and more thorough comprehension of technical and conceptual issues than projects made solely outside of class time. In addition, in-class time is the best time to get feedback, discuss projects, and learn from your peers. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers’ education!

Participation in Class.

Participation encompasses attendance and interaction with course projects, class time, and curriculum. It is part of the tradition of studio practicum. Participation, including mine, is vital to the development of our class. Your participation is part of your peers’ experience.

Participation in class involves the following:

1. Attendance (use your three absences wisely)
2. Discussions – read the assigned material and be prepared to talk about it, ask questions, etc.
3. In-class work on projects
4. Conversation – be able to talk with and listen to your classmates and instructor about the projects.

I may randomly call on students for input during class discussions.

Please feel free to walk around the classroom during class time to discuss ongoing projects. Your peers are a valuable resource.

I also walk around the class to talk with students about their work on projects during class time. These one-on-one conversations are intended to give advice and feedback about projects. I may use students' works as examples for the class while projects are ongoing.

Students may take breaks from work periods during class time. However, these breaks should be limited to a few minutes once or maybe twice during a period to get snacks, rest eyes, take a phone call (please see below), stretch, etc.

A classroom environment conducive for learning is the responsibility of both the instructor and students in the class. Some factors can affect your own, your classmates', and your teacher's abilities to fully participate in the class, as follows:

Cell Phones and other mobile devices

Disruptions and distractions in the classroom caused by cell phones and other mobile devices are not conducive to classroom learning. Prior to entering a class all cell phones and other mobile devices should be set on vibrate, mute, or turned off. Cell phones may be used for phone calls lasting no more than ten minutes by stepping outside of the classroom, at most once or twice during a class session. Again, if you are in the midst of an emergency, do not come to class, but please communicate with me about your situation via email or phone call.

Cell phones may not be used during class presentations/discussions and critiques, at all. They should be placed out of sight and reach, in a closed bag, or in a distant area of the classroom at those times. Please give your peers and instructors your full attention, as per the structure of a courteous classroom environment.

Other Electronic Devices and Behaviors

Use of iPods, earphones or earbuds, laptops (unless for image reference), loud or unruly conversations, walking into class late, working on material for other classes or other purposes than our class during our class time, and other distracting devices and behaviors during class time directly affect class participation. Earbuds and iPods may be used during work sessions, but please remove them/turn them off during class discussions, whether group or individual. Please give your full attention to your work, and to the availability and opportunity for feedback to and from your peers. I refrain from use of distracting devices during class, and expect compliance with this policy from you. Students failing to comply with this course requirement may be asked to leave class and may not be allowed to return to class that day at the instructor's discretion.

Please also refer to the Student Conduct Code for procedures regarding disruptive behaviors.

Participation in Critiques.

The participation grade is configured by your participation in each of three critiques. You receive 50 points for your participation in each critique, for a total of 150 points toward the final grade. During critiques, you will be asked to explain how you have completed your project and convey your understanding of project criteria. Critiques are structured for the benefit of you and your classmates.

Points for each critique are evenly distributed over these four criteria:

1. Be on time, attend, and stay throughout the entire critique. (12.5 pts)
2. Hang your completed project(s) on the wall for discussion. (12.5 pts)
3. Ability to talk about the work (your personal view—how does your work complete project criteria), and the work of other students. (12.5 pts)
4. Reception to and participation in discussion about your work, and the work of other students. (12.5 pts)

If you are unable to meet these criteria, you will not receive full credit for the participation grade.

Cell phones shall not be used during critiques. Students using a cell phone during critiques may be asked to leave class and receive no credit for the critique.

Students who are not present at the beginning of critique may not be allowed to participate.

Projects and Assignments

You will be assigned six drawing projects for in-class attention and out-of-class work. These projects are designed to complete the course objectives: to continue exploration of drawing concepts and media with an emphasis on academic and life drawing techniques and experimental approaches. Students will lose the amount of points for a project if a project from another course or another student or individual is used for this course. Projects are detailed and explained on individual description sheets made available to students on Moodle. We will go over each project with a presentation and/or demonstration at the commencement of the time period allotted for the project in the class, according to the syllabus.

Projects are assigned different point values, which increase as the projects progress throughout the semester. Please see the grading schema below for details. Two projects will be turned in at a time, progressively through the semester as they are completed. Projects should be turned in within a portfolio in the classroom after the critique in which they are discussed, except for Projects 5 and 6, which may be turned in slightly later with the final exam. Students are only required to hang one of the two projects slated for critique on the wall, but both are due for evaluation at the time of the critique (except Projects 5 and 6 – please see below).

Artist statement assignments provide a written evaluation component in the course, and are intended to help students utilize the vocabulary they are gaining through practical application in written form. These assignments should help students learn to communicate about their project goals with visually literate vocabulary. Artist statements should be written in paragraph form with complete sentences, correct grammar, correct spelling, and correct punctuation. Artist statements must be turned in by 11:55 p.m. on the dates they are due, listed on the syllabus, for full credit. Each artist statement may be turned in by submitting it via links on Moodle. Each artist statement, of two, is worth 50 points toward the final grade. I will post a grading rubric for artist statements on Moodle. Students may decide for which critique they want to write a statement (2 out of three).

Students are required to complete a semester-long homework project, which is a full-length self-portrait at life size. I will provide a grading rubric for this project on Moodle, which is worth 100 points toward the final grade. The self-portrait is due for final evaluation at the same time as the final exam: 2 p.m. Monday, 5/13. Due to the scale of the work, students may roll the drawing if needed. The self-portrait will not be graded at the times of its in-progress critiques, until it is due on May 13th. However, students should bring the self-portrait for discussion to the critiques. Due to the size of the class, I will likely ask groups of students to show their self-portraits in progress for certain critiques, but they may be worked on during class time concurrently with other projects, and brought for discussion during regular class periods.

Students will complete two still-life drawings for the midterm and final exam. The still lives will be available during the class period on the day of the midterm and final, and for at least two days following the class. At that time all students in the class should have turned in the still life drawing in a portfolio, in the designated area of the classroom. I will post a schedule with times that the room is available outside of other classes' use of the room so that students in our class are aware of when they can draw outside of our class time.

All drawings must be sprayed outdoors with fixative before turning in for evaluation.

Homework.

Projects will require attention outside of the class period. Homework includes outside-of-class time on drawings in addition to the full-length self-portrait and work on artist statements. In addition, I ask students to complete self-reflective journals to be completed outside of class time. These journal entries are private, and intended to allow students time to consider the goals of the projects and how they are able to complete them. I will ask students to show the dates of entries in their journals on an individual basis on the day of the final critique, which is May 2nd. So, the five journals must be completed at that time. The total of journals is worth 50 points toward the final grade, and students should complete at least five (10 points each).

Grading.

Each project will have general and specific graded criteria. General criteria include craftsmanship and resolution of problems posed by projects. Again, craftsmanship refers to the neat presentation and technically proficient handling of project materials. Specific criteria relate to individual problems per project. The overall success of the project is determined in part by your ability to talk about your completed project, which is reflected in your critique participation grade. Grades will be given on an individual and private basis via individual grading sheet, and will be returned to students via UNO email. Rubrics and evaluation criteria will be discussed in class and provided on Moodle as well, which should help guide students' work through projects.

All assignments must be complete and on time to be considered for full credit. In general, a project is complete when its idea is wholly and understandably rendered according to the specific criteria of each assignment. Use of specific media and knowledge gained in class aids your understanding and ability to wholly render and complete the project.

A project and/or portfolio is "on time" when it is turned in at the time at which it is due, according to the syllabus (for midterm and final portfolios). It is "complete" when it shows full consideration of project criteria, including formal qualities, concept, and content. Journals are "on time" when they are complete in the class period in which they are due. Artist statements are "complete" and "on time" when they have been fully considered within the parameters of the assignment and are submitted by the due date and time. Assignments that are not submitted "on time" are considered "late."

Late projects, assignments, or any other late materials are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or phone call in case of an emergency situation.

If a project is complete and turned in on time, but you are dissatisfied with a component of your grade, you may have the opportunity to rework or redo a completed project for up to five extra points on the given grade. Redo's must be worked on concurrently with ongoing class projects and must be completed by 2 p.m. Monday, 5/13. Any redo or continued work must be labeled "redo" with changes explained on an attached and removable note for credit.

Students will lose the amount of points for a project if a project by that student from another course is used for this course. Students will fail the project (grade of zero) if they turn in a project made by another student. This constitutes plagiarism.

Outside of project redo's, I do not give extra credit, but bonus point opportunities will be available to all students throughout the semester. However, I will give you ten points to start if you have made it to the first day of class!

Projects should be turned in by placing them neatly in a portfolio, making sure that media are fixed to the paper by spraying with fixative. **Fixative must never be sprayed inside the classroom.** Students may include a single sheet of newsprint between them. Projects should be dry when they are submitted. The portfolio may then be turned in at the designated area in our classroom. Your first and last name should be neatly and legibly labeled on your portfolio. Your name, the name of the project, and a title for the project must be labeled on the back of each project at turn-in.

All artwork, final grades, and supplies must be picked up by students by 9 a.m. Monday, 5/20, or they will be confiscated and/or discarded.

Your final score is based on a 1000 pt. scale that breaks down as follows:

Participation in Critiques (3)	50 pts each	150 pts total	5% each, 15% total
Artist Statements (2)	50 pts each	100 pts total	5% each, 10% total
Journal (5 each)	10 pts each	50 pts total	5%
Full Length Self Portrait*	100 pts	100 pts total	10%
Projects 1 and 2*	50 pts each	100 pts total	5 % each, 10 % total
Projects 3 and 4*	75 pts each	150 pts total	7.5% each, 15% total
Projects 5 and 6*	100 pts each	200 pts total	10% each, 20% total
Midterm Still Life*	50 pts	50 pts total	5%
Final Still Life*	100 pts	100 pts total	10%
Total Possible Points		1000 pts total	100%

*At 70%, the projects alone form the majority of the overall grading. However, even if full credit were assigned only for projects (without turning in other assignments and being present for critiques), the final grade would still be a C. All assignments must be turned on time in for credit, and completion of all work, while effectively using class time, is the best way to get an A in the class. Question answered?

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., 895/900 = 89.5% = 90% = A).

90-100% (895-1000) A

80-89% (795-894 pts) B

70-79% (695-794 pts) C

60-69% (595-694 pts) D

Below 60% (0-594 pts) F

University of New Orleans, Spring 2019 semester (01/16/19-05/16/19)

CRN 20884, FA 1061 sec. 001 – Drawing II (3 cr.)

Instructor: Kathy Rodriguez **Teaching Assistant:** Barbara Mileto

Instructor E-mails: klrodri2@uno.edu / bjmileto@uno.edu

Office Hours: T/W/Th, 10 a.m. – 12 p.m.

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Class Meeting Times: T/Th 2-4:45 p.m., FA 138

Pre-requisite courses: none

Teaching Philosophy

The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

Policies/Procedures

Course Description

From the 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 Objectives

This course serves as one of the core curriculum classes for the Bachelor of Fine Arts in Fine Arts at the University of New Orleans. This class focuses 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 will continue to utilize visually literate vocabulary in writing and discussion, involving the formal elements and principles of design, and delve deeply into the expressive content they can be manipulated to evoke.

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

I am excited to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in the medium of drawing, which I value for its approachability and economy, as well as its complexity. I believe in drawing beyond its status as preparatory practice, and love to work in it as both an immediate and lengthy medium. My personal goal is to engage us all in a frank discussion of the trials of the medium, and hopefully inspire the respect and passion for it that I feel. I hope to share my experiences with you as you learn to develop your own language in the medium.

Student Learning Outcomes

- Students will demonstrate an understanding of art studio practices, concepts and theories, and critical understanding of foundation practices in the studio discipline of drawing.
- Students will demonstrate an 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 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.

This course will take work. It will be frustrating and we will all make mistakes. Despite this, only dedicated application to the work will bring success. I find that once I've navigated through each project I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

Policies/Procedures

Academic Integrity and Honesty

"Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.uno.edu/student-affairs/>." (UNO Course Syllabus Requirements document, Fall 2015)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty, and include the possible failure of an assignment and/or the course.

Statement on Student Conduct

The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/student-handbook-policies.aspx>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code." (*UNO Student Handbook*, 22).

This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom norms and expectations you have. Discrimination of any kind will be dealt with according to the policies of the University, which state that first attempts for resolution of any conflict occur between faculty, department personnel, or staff members and students directly and may be processed through the Dean of the College (*UNO Student Handbook*, 23-24). I shall address disruptive behavior of any kind in the classroom.

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

Please read and be familiar with the Student Code of Conduct, and please share any classroom "norms" you might expect.

Important Dates

Important dates for this semester are available at <http://www.uno.edu/registrar/bulletin/important-dates.aspx#Spring> . I list most of these dates on the syllabus for reference.

Disability Services

The Office of Disability Services is available on the web at <http://www.ods.uno.edu/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.ods.uno.edu>" (UNO Course Syllabus Requirements document, Fall 2013).

I will also employ the "UNO Cares" referral system on an as-needed basis.

Health and Safety – Special Procedures

The UNO Department of Fine Arts promotes the safe use of art materials and studio space. Students are expected to use art supplies safely. **Students are individually responsible for clean up of their workspaces (table, floor, chair,**

workhorse, wall, etc.) at the end of each of the classroom working periods (in or out of class time). Please expect to take fifteen minutes at the end of each class period for clean up time.

No creatures (unless ESA or for disability according to the guidelines of the University) or children will be allowed in studios during class time or open studio times. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). The Food and Drug Administration (FDA) does not regulate the production of art supplies. While we will be using generally non-toxic media, please be sure to maintain healthy practices by washing hands with soap and water, and refraining from putting materials on the face or in the mouth (including pencils, pens, and brushes). You may have water bottles or coffee cups that can be securely closed until you 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. When needed, students may take breaks by simply stepping out of the studios. **Please do not put food or containers from food consumption in the trashcans inside the classroom.** Food trash encourages the world of fauna to enter the classroom and destroy the environment of the studio space. Students should wash their hands with soap and water in the classroom before consuming any food products.

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. MSDS (Material Safety Data Sheets) are available online for your information.

Please take every precaution to protect your supplies by securing them in a locker in the building. There are many in the hallway near the dark room (you must provide your own lock). Label the locker with a piece of tape bearing your name and the semester (Spring 2019). The department is not liable for stolen materials.

Course Requirements.

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2013-2014 NASAD Handbook states, "A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks." (*NASAD Handbook 2013-14*, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class (Fridays are good days for studio use outside of class time, as studio classes are not scheduled then). Projects and homework are designed to effectively utilize nine hours of work per week. The classroom and building should remain open until 10 p.m. M-F, and is locked on the weekends.

Recommended Texts.

- Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739
- Brooke, Sandy. *Drawing as Expression: Techniques and Concepts*, 2nd ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN 9780131940055
- Drury, Fritz, and Stryker, Joanne. *Drawing: Structure and Vision*. Upper Saddle River, NJ: Pearson Prentice Hall, 2009. ISBN 9780130896025
- Edwards, Betty. *The New Drawing of the Right Side of the Brain*, 4th ed. New York: Penguin Putnam Inc., 2012. ISBN 9781585429202
- Enstice, Wayne, and Melody Peters. *Drawing: Space, Form, and Expression*, 4th ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2011. ISBN 978-0136031901
- Goldstein, Nathan. *The Art of Responsive Drawing*, 7th ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2006. ISBN 978-0131945616
- McCann, Michael. *Artist, Beware, Updated and Revised*, 5th ed. Guilford, CT: The Lyons Press, 2005. **ISBN-13:** 978-1592285921
- Mendelowitz, Daniel M., et al. *A Guide to Drawing*, 6th ed. Belmont, CA: Wadsworth/Thomson Learning, 2006. 978-0495006947
- Stewart, Mary. *Launching the Imagination*, 4th ed. New York: McGraw Hill, 2011. ISBN 978-0073379241
- Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. **ISBN-13:** 978-1581152043

These texts are recommended, not required. I'll use examples from the texts in class by showing images and structuring projects.

Additional readings may also be posted on Moodle.

I highly recommend obtaining a copy of Rossol's health and safety guide for your own uses. It may be found online and in the Department of Fine Arts. *Art & Fear* is a useful, thin volume – I think it should be on every maker's bookshelf.

E-Mail and Moodle

I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to www.uno.edu. Click "Current Students" at the top of the page. Click the "EMAIL" icon on the upper left hand side of the new page. Follow instructions on the following page. There's also information about the Help Center at the bottom to help you if needed.

The University Information Technology Website, for help determining LAN ID and password:
<http://www.uno.edu/information-technology/>

The actual website to determine your LAN ID and an initial password: <http://useraccount.uno.edu/>

Students should email their professors in a professional way. Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:

Hi Kathy,

Would you have time to do a studio visit around 2:30 on Friday?

Ruth

This course requires you to have access to Moodle. We're going as paperless as possible! I use Moodle to communicate with you outside of class by posting announcements; sending you pertinent course information; listing sources of information for class assignments; posting assignments and other important course documents; recording your grades so you can keep track of your point progress in the class; posting additional readings for in-class discussion; and listing links, answers or ideas about questions we ask in class. Please access Moodle at least twice a week for course-related information.

To access Moodle, go to the UNO website at www.uno.edu. Click "Current Students" in the top middle of the page. Under "Quick Links" in the left column on the new page, click "Moodle/Moodle Support." On the new login page, enter your Username and Password and click the "Login" button. Your Username is your LAN (Local Area Network) ID, or the first part of your UNO e-mail account. Your password is the same that you use for e-mail.

Here's a link for Moodle login and Help: <https://uno.mrooms3.net/> Please notify me ASAP if you experience problems with Moodle or trouble logging in.

Attendance

The University's policy on attendance is stated in the August 2018 course catalog as follows:

"All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make up of any missed work.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

<http://www.uno.edu/registrar/catalog/1819catalog/university-regulations.aspx#UR19>

I take attendance at each class so that I may report absences that, according to the university policy, might “jeopardize” students’ chances of satisfactorily completing the course. There are no excused absences. However, I do understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

Generally, three absences during the semester, or a week and a half of class, should not affect a student’s ability to succeed in the course. More than three absences can jeopardize a student’s chances of satisfactorily completing the course. Should a student miss more than three classes, I shall contact him/her via email. Students who miss six or more classes may fail the course.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Since certain circumstances can occasionally affect your timely arrival, I regularly take attendance at five minutes past the posted starting time, or at 2:05 p.m. Please note the class starting time and plan it into your schedule.

I will consider three tardy arrivals, or coming to class after 2:05 p.m., as one absence.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class at 2 p.m. In other words, please get here on time. It’s important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. **If you are sick, please do not come to class** – please take care of yourself (and others) by meeting the needs of your health.

Please come to class with supplies and readings ready for participation. Students who do not have supplies for the class period will be considered absent.

You will be considered absent if you leave more than twenty minutes before the end of class without giving me prior notice, at the latest by the start of the class period. Please contact me via email in case you miss a class period, or know that you will be unable to attend a class period.

A perfect attendance record for the semester, meaning no absences and no late arrivals, can potentially raise a student’s final grade to the next highest letter.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you’re where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, projects completed by students who diligently work during each class period have shown quicker progress and more thorough comprehension of technical and conceptual issues than projects made solely outside of class time. In addition, in-class time is the best time to get feedback, discuss projects, and learn from your peers. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers’ education!

Participation in Class.

Participation encompasses attendance and interaction with course projects, class time, and curriculum. It is part of the tradition of studio practicum. Participation, including mine, is vital to the development of our class. Your participation is part of your peers’ experience.

Participation in class involves the following:

1. Attendance (use your three absences wisely)
2. Discussions – read the assigned material and be prepared to talk about it, ask questions, etc.
3. In-class work on projects
4. Conversation – be able to talk with and listen to your classmates and instructor about the projects.

I may randomly call on students for input during class discussions.

Please feel free to walk around the classroom during class time to discuss ongoing projects. Your peers are a valuable resource.

I also walk around the class to talk with students about their work on projects during class time. These one-on-one conversations are intended to give advice and feedback about projects. I may use students' works as examples for the class while projects are ongoing.

Students may take breaks from work periods during class time. However, these breaks should be limited to a few minutes once or maybe twice during a period to get snacks, rest eyes, take a phone call (please see below), stretch, etc.

A classroom environment conducive for learning is the responsibility of both the instructor and students in the class. Some factors can affect your own, your classmates', and your teacher's abilities to fully participate in the class, as follows:

Cell Phones and other mobile devices

Disruptions and distractions in the classroom caused by cell phones and other mobile devices are not conducive to classroom learning. Prior to entering a class all cell phones and other mobile devices should be set on vibrate, mute, or turned off. Cell phones may be used for phone calls lasting no more than ten minutes by stepping outside of the classroom, at most once or twice during a class session. Again, if you are in the midst of an emergency, do not come to class, but please communicate with me about your situation via email or phone call.

Cell phones may not be used during class presentations/discussions and critiques, at all. They should be placed out of sight and reach, in a closed bag, or in a distant area of the classroom at those times. Please give your peers and instructors your full attention, as per the structure of a courteous classroom environment.

Other Electronic Devices and Behaviors

Use of iPods, earphones or earbuds, laptops (unless for image reference), loud or unruly conversations, walking into class late, working on material for other classes or other purposes than our class during our class time, and other distracting devices and behaviors during class time directly affect class participation. Earbuds and iPods may be used during work sessions, but please remove them/turn them off during class discussions, whether group or individual. Please give your full attention to your work, and to the availability and opportunity for feedback to and from your peers. I refrain from use of distracting devices during class, and expect compliance with this policy from you. Students failing to comply with this course requirement may be asked to leave class and may not be allowed to return to class that day at the instructor's discretion.

Please also refer to the Student Conduct Code for procedures regarding disruptive behaviors.

Participation in Critiques.

The participation grade is configured by your participation in each of three critiques. You receive 50 points for your participation in each critique, for a total of 150 points toward the final grade. During critiques, you will be asked to explain how you have completed your project and convey your understanding of project criteria. Critiques are structured for the benefit of you and your classmates.

Points for each critique are evenly distributed over these four criteria:

1. Be on time, attend, and stay throughout the entire critique. (12.5 pts)
2. Hang your completed project(s) on the wall for discussion. (12.5 pts)
3. Ability to talk about the work (your personal view—how does your work complete project criteria), and the work of other students. (12.5 pts)
4. Reception to and participation in discussion about your work, and the work of other students. (12.5 pts)

If you are unable to meet these criteria, you will not receive full credit for the participation grade.

Cell phones shall not be used during critiques. Students using a cell phone during critiques may be asked to leave class and receive no credit for the critique.

Students who are not present at the beginning of critique may not be allowed to participate.

Projects and Assignments

You will be assigned six drawing projects for in-class attention and out-of-class work. These projects are designed to complete the course objectives: to continue exploration of drawing concepts and media with an emphasis on academic and life drawing techniques and experimental approaches. Students will lose the amount of points for a project if a project from another course or another student or individual is used for this course. Projects are detailed and explained on individual description sheets made available to students on Moodle. We will go over each project with a presentation and/or demonstration at the commencement of the time period allotted for the project in the class, according to the syllabus.

Projects are assigned different point values, which increase as the projects progress throughout the semester. Please see the grading schema below for details. Two projects will be turned in at a time, progressively through the semester as they are completed. Projects should be turned in within a portfolio in the classroom after the critique in which they are discussed, except for Projects 5 and 6, which may be turned in slightly later with the final exam. Students are only required to hang one of the two projects slated for critique on the wall, but both are due for evaluation at the time of the critique (except Projects 5 and 6 – please see below).

Artist statement assignments provide a written evaluation component in the course, and are intended to help students utilize the vocabulary they are gaining through practical application in written form. These assignments should help students learn to communicate about their project goals with visually literate vocabulary. Artist statements should be written in paragraph form with complete sentences, correct grammar, correct spelling, and correct punctuation. Artist statements must be turned in by 11:55 p.m. on the dates they are due, listed on the syllabus, for full credit. Each artist statement may be turned in by submitting it via links on Moodle. Each artist statement, of two, is worth 50 points toward the final grade. I will post a grading rubric for artist statements on Moodle. Students may decide for which critique they want to write a statement (2 out of three).

Students are required to complete a semester-long homework project, which is a full-length self-portrait at life size. I will provide a grading rubric for this project on Moodle, which is worth 100 points toward the final grade. The self-portrait is due for final evaluation at the same time as the final exam: 2 p.m. Monday, 5/13. Due to the scale of the work, students may roll the drawing if needed. The self-portrait will not be graded at the times of its in-progress critiques, until it is due on May 13th. However, students should bring the self-portrait for discussion to the critiques. Due to the size of the class, I will likely ask groups of students to show their self-portraits in progress for certain critiques, but they may be worked on during class time concurrently with other projects, and brought for discussion during regular class periods.

Students will complete two still-life drawings for the midterm and final exam. The still lifes will be available during the class period on the day of the midterm and final, and for at least two days following the class. At that time all students in the class should have turned in the still life drawing in a portfolio, in the designated area of the classroom. I will post a schedule with times that the room is available outside of other classes' use of the room so that students in our class are aware of when they can draw outside of our class time.

All drawings must be sprayed outdoors with fixative before turning in for evaluation.

Homework.

Projects will require attention outside of the class period. Homework includes outside-of-class time on drawings in addition to the full-length self-portrait and work on artist statements. In addition, I ask students to complete self-reflective journals to be completed outside of class time. These journal entries are private, and intended to allow students time to consider the goals of the projects and how they are able to complete them. I will ask students to show the dates of entries in their journals on an individual basis on the day of the final critique, which is May 2nd. So, the five journals must be completed at that time. The total of journals is worth 50 points toward the final grade, and students should complete at least five (10 points each).

Grading.

Each project will have general and specific graded criteria. General criteria include craftsmanship and resolution of problems posed by projects. Again, craftsmanship refers to the neat presentation and technically proficient handling of project materials. Specific criteria relate to individual problems per project. The overall success of the project is determined in part by your ability to talk about your completed project, which is reflected in your critique participation grade. Grades will be given on an individual and private basis via individual grading sheet, and will be returned to students via UNO email. Rubrics and evaluation criteria will be discussed in class and provided on Moodle as well, which should help guide students' work through projects.

All assignments must be complete and on time to be considered for full credit. In general, a project is complete when its idea is wholly and understandably rendered according to the specific criteria of each assignment. Use of specific media and knowledge gained in class aids your understanding and ability to wholly render and complete the project.

A project and/or portfolio is "on time" when it is turned in at the time at which it is due, according to the syllabus (for midterm and final portfolios). It is "complete" when it shows full consideration of project criteria, including formal qualities, concept, and content. Journals are "on time" when they are complete in the class period in which they are due. Artist statements are "complete" and "on time" when they have been fully considered within the parameters of the assignment and are submitted by the due date and time. Assignments that are not submitted "on time" are considered "late."

Late projects, assignments, or any other late materials are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or phone call in case of an emergency situation.

If a project is complete and turned in on time, but you are dissatisfied with a component of your grade, you may have the opportunity to rework or redo a completed project for up to five extra points on the given grade. Redo's must be worked on concurrently with ongoing class projects and must be completed by 2 p.m. Monday, 5/13. Any redo or continued work must be labeled "redo" with changes explained on an attached and removable note for credit.

Students will lose the amount of points for a project if a project by that student from another course is used for this course. Students will fail the project (grade of zero) if they turn in a project made by another student. This constitutes plagiarism.

Outside of project redo's, I do not give extra credit, but bonus point opportunities will be available to all students throughout the semester. However, I will give you ten points to start if you have made it to the first day of class!

Projects should be turned in by placing them neatly in a portfolio, making sure that media are fixed to the paper by spraying with fixative. **Fixative must never be sprayed inside the classroom.** Students may include a single sheet of newsprint between them. Projects should be dry when they are submitted. The portfolio may then be turned in at the designated area in our classroom. Your first and last name should be neatly and legibly labeled on your portfolio. Your name, the name of the project, and a title for the project must be labeled on the back of each project at turn-in.

All artwork, final grades, and supplies must be picked up by students by 9 a.m. Monday, 5/20, or they will be confiscated and/or discarded.

Your final score is based on a 1000 pt. scale that breaks down as follows:

Participation in Critiques (3)	50 pts each	150 pts total	5% each, 15% total
Artist Statements (2)	50 pts each	100 pts total	5% each, 10% total
Journal (5 each)	10 pts each	50 pts total	5%
Full Length Self Portrait*	100 pts	100 pts total	10%
Projects 1 and 2*	50 pts each	100 pts total	5 % each, 10 % total
Projects 3 and 4*	75 pts each	150 pts total	7.5% each, 15% total
Projects 5 and 6*	100 pts each	200 pts total	10% each, 20% total
Midterm Still Life*	50 pts	50 pts total	5%
Final Still Life*	100 pts	100 pts total	10%
Total Possible Points		1000 pts total	100%

*At 70%, the projects alone form the majority of the overall grading. However, even if full credit were assigned only for projects (without turning in other assignments and being present for critiques), the final grade would still be a C. All assignments must be turned on time in for credit, and completion of all work, while effectively using class time, is the best way to get an A in the class. Question answered?

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., 895/900 = 89.5% = 90% = A).

90-100% (895-1000) A

80-89% (795-894 pts) B

70-79% (695-794 pts) C

60-69% (595-694 pts) D

Below 60% (0-594 pts) F

University of New Orleans, Fall 2019 semester (08/14/19-12/11/19)

CRN 10857, FA 1010 sec. 001 – Art Appreciation (3 cr.)

Assistant Professor Kathy Rodriguez

Instructor E-mail: klrودي2@uno.edu

Office Hours: T/Th, 10 a.m. – 12 p.m.; F 1-3 p.m.

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Class Meeting Times: MWF, 11-11:50 a.m., LA 140

Pre-requisite courses: none

Teaching Philosophy

The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

Policies/Procedures

Course Description

From the Course Description on Webstar:

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 Objectives

This is a face-to-face section of a course that introduces students to the concepts, design, materials, and history associated with the visual arts across a global range of cultures. The class is based on PowerPoint lectures, group activities, and inside- and outside-the-classroom assignments. I aim for student engagement in the course, so I try to incorporate various ways of delivering the material we discuss.

In this class, students will develop a vocabulary of art terms and apply them, demonstrate an understanding of pertinent visual elements and principles of design, identify various two- and three-dimensional mediums, learn more about the lives of several prominent artists, discuss complex and at times controversial topics in art, and understand certain art issues that affect the world today. Various activities are intended to enrich student learning. We will also incorporate general art historical context into each presentation and discussion. The class is evaluated through participation in class discussions, through writing in assignments and tests, through applied learning, and through quizzes and examinations.

Student Learning Objectives

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

- Learn and apply a visually literate vocabulary to art-viewing projects and practices
- Identify and analyze formal elements and principles of design and other formal qualities in visual artworks
- Demonstrate understanding of interpretation of artworks
- 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

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you! This course will take work. It will be frustrating, and we will all make mistakes. Despite this, only dedicated application to the work will bring success. I find that once I've navigated through each project I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

Policies/Procedures

Academic Integrity and Honesty

“Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.uno.edu/student-affairs/>.” (UNO Course Syllabus Requirements document, Fall 2015)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

Statement on Student Conduct

The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/handbook>

“The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code.” (*UNO Student Handbook*, 22).

This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom norms and expectations you have. Discrimination of any kind will be dealt with according to the policies of the University, which state that first attempts for resolution of any conflict occur between faculty, department personnel, or staff members and students directly and may be processed through the Dean of the College (*UNO Student Handbook*, 23-24). I shall address disruptive behavior of any kind in the classroom.

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

Please read and be familiar with the Student Code of Conduct, and please share any classroom “norms” you might expect.

Important Dates

Important dates for this semester are available at <http://www.uno.edu/registrar/academic-calendar>. I list most of these dates on the syllabus for reference.

Disability Services

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. “It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>” (UNO Course Syllabus Requirements document, Fall 2013).

I will also employ the “Academic Early Alert” referral system on an as-needed basis.

Health and Safety – Special Procedures

No creatures (unless ESA or for disability according to the guidelines of the University) or children will be allowed in the classroom during class time or otherwise. They create a liability issue for faculty and the department.

No food or open beverage containers will be allowed in classroom at any time (consider food safety regulations in general). You may have water bottles or coffee cups that can be securely closed until you drink from them. Food must be consumed outside of the classroom. Students with food in the classroom will be asked to leave the classroom. **Please do not put food or containers from food consumption in the trash cans inside the classroom.** Food trash encourages the world of fauna to enter the classroom and destroy the environment of the space.

Course Requirements.

Required Text.

Getlein, Mark. *Living with Art*, 11th ed. New York: McGraw Hill, 2016. ISBN 9780073379319; ISBN 9781259360640

Ragans, Rosalind. "Art Criticism and Aesthetic Judgment." *Glencoe Arttalk*, 3^d ed. New York: Glencoe/McGraw Hill, 2000. pp 26-33 (available on Moodle)

Recommended Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Stewart, Mary. *Launching the Imagination*, 4th ed. New York: McGraw Hill, 2011. ISBN 978-0073379241

Additional readings may also be posted on Moodle or available in class.

E-Mail and Moodle

I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to New.uno.edu. Click "Current Students" in the menu bar at the left of the page. Click the "EMAIL" icon in the middle of the new page. Follow instructions on the following page. There's also information about the Help Center at the bottom to help you if needed.

Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

Students should email their professors in a professional way. Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:

Hi Kathy,

This is Maddi from your Art Appreciation class on MWF. I have a question about the scavenger hunt assignment we're doing. Could I meet you during your office hours on Thursday?

Thanks,

Maddi

This course requires you to have access to Moodle. We're going as paperless as possible! I use Moodle to communicate with you outside of class by posting announcements; sending you pertinent course information; listing sources of information for class assignments; posting assignments and other important course documents; recording your grades so you can keep track of your point progress in the class; posting additional readings for in-class discussion; and listing links, answers or ideas about questions we ask in class. Please access Moodle at least twice a week for course-related information.

To access Moodle, go to <http://www.uno.edu/dock> and click the Moodle icon at the left of the page. The login information is the same as you use for UNO email.

Attendance

The University's policy on attendance is stated in the August 2019 course catalog as follows:

"All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make up of any missed work.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a University-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

http://new.uno.edu/media/15576?_ga=2.99995990.937347068.1565741949-1380443508.1532157053

There are no excused absences. However, I do understand that extreme circumstances may prevent attendance and timeliness. Absences due to University-sponsored activities, such as University-sponsored sports, must be discussed with me at least three weeks prior to the event.

Generally, three absences during the semester, or a week of class, should not affect a student's ability to succeed in the course. More than three absences can jeopardize a student's chances of satisfactorily completing the course. Students who miss six or more classes may fail the course.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class. Please note the class starting time and plan it into your schedule.

Students who regularly arrive to class late disrupt the learning, focus, and attention of their peers and their instructor. Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class at 11 a.m. In other words, please get here on time. It's important.

If you are in the midst of an emergency, please do not come to class, but please do communicate with me about your situation. **If you are sick, please do not come to class** – please take care of yourself (and others) by meeting the needs of your health.

Please come to class with supplies and readings ready for participation.

A perfect attendance record for the semester, meaning no absences and no late arrivals, can potentially raise a student's final grade to the next highest letter.

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues. Your attendance and participation are vital to the overall development of the course – I learn from you, as well! – and the enrichment of your peers' education!

I am planning five random "attendance surveys" throughout the semester. The dates of these surveys are not listed on the syllabus. The time I will give these surveys during the class period is not set. The students' participation in each survey is worth 10 points, for a total of 50 points toward the final grade.

Participation in Class.

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of studio practicum. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Grading participation is a nebulous and difficult task. Some students prefer to quietly listen; some students are very vocal during class discussions. If you are coming to class, I believe you are participating.

Your participation grade, worth 50 points of the final grade, is based on my overall assessment of your participation over the semester. This includes attendance, responses in class, timely submission of assignments, **staying awake**, and communication with me about questions, needs, and concerns.

I may randomly call on students for input during class discussions.

A classroom environment conducive for learning is the responsibility of both the instructor and students in the class. Some factors can affect your own, your classmates', and your teacher's abilities to fully participate in the class, as follows:

Cell Phones and other mobile devices

Disruptions and distractions in the classroom caused by cell phones and other mobile devices are not conducive to classroom learning. Prior to entering a class all cell phones and other mobile devices should be set on vibrate, mute, or turned off. Again, if you are in the midst of an emergency, do not come to class, but please communicate with me about your situation via email or phone call.

Cell phones may not be used during class presentations/discussions, at all. They should be placed out of sight and reach, such as in a closed bag. Please give your peers and instructors your full attention, as per the structure of a courteous classroom environment.

Other Electronic Devices and Behaviors

Use of iPods, earphones or earbuds, laptops (no solitaire), loud or unruly conversations, walking into class late, working on material for other classes or other purposes than our class during our class time, and other distracting devices and behaviors during class time directly affect class participation. Please give your full attention to your work, and to the availability and opportunity for feedback to and from your peers. I refrain from use of distracting devices during class and expect compliance with this policy from you. Students failing to comply with this course requirement may be asked to leave class and may not be allowed to return to class that day at the instructor's discretion.

Please also refer to the Student Conduct Code for procedures regarding disruptive behaviors.

Homework, Assignments, Evaluation

I've incorporated several assignments throughout the semester, in addition to required class attendance:

- Assumptions Game
- Writing Assignments
- Additional Readings besides the text
- "Is It Art?" group discussions
- Four open-book quizzes available on Moodle
- One in-class quiz regarding formal analysis
- New Orleans Museum of Art Scavenger Hunt
- Architecture Scavenger Hunt
- Sculpture Walk (?)
- Midterm and Final Exams
- Attendance at UNO events for the visual arts

I will provide study guides for the midterm and final exams. I will also provide grading rubrics and descriptions for writing assignments and the scavenger hunts. My hope is for joy in both looking at visual art and responding to it, so I think of these as major "fun factors" in learning about the subjects in the course.

Grading.

Rubrics and evaluation criteria will be discussed in class and provided on Moodle; they should help guide students' work through projects.

All assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. Use of knowledge gained in class aids your understanding and ability to complete the assignment.

An assignment is "on time" when it is turned by the time at which it is due, according to the syllabus. It is "complete" when it shows full consideration of evaluation criteria. Assignments that are not submitted "on time" are considered "late."

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or phone call in case of an emergency situation.

Please note University policies on plagiarism. While I implicitly trust my students, I know that cases of plagiarism occur, whether known or unbeknownst to the student.

If you make it to the first day of class, I'll give you ten points ☺

Your final score is based on a 600-pt. scale that breaks down as follows. I've provided weights of each assignment:

5 quizzes	10 pts ea.	50 pts total	1.67% ea., 8.33% total
3 writing assignments	20 pts ea.	60 pts total	3.33% ea., 10% total
Midterm Exam	100 pts		16.67%
Final Exam	100 pts		16.67%
Art Events	30 pts ea.	90 pts total	5% ea., 15% total
Scavenger Hunt	100 pts		16.67%
Attendance*	50 pts		8.33%
Participation**	50 pts		8.33%

Total

600 pts

100%

*5 attendance checks at random over the semester, each worth 10 points

overall assessment of participation over the semester, including attendance, responses in class, timely submission of assignments, **staying awake, and communication with the professor about questions, needs, concerns

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., $537/600 = 89.5\% = 90\% = A$).

90-100%: 537-600 pts, A

80-89%: 477-536 pts, B

70-79%: 417-476 pts, C

60-69%: 357-416 pts, D

0-59%: 0-356 pts, F

Syllabus.

Please note this syllabus is subject to change. Any changes will be announced in class or available on Moodle.

Week 1.

W 8/14 *Late Registration fee of \$150 applies on this day. Schedule Adjustment Period begins with \$50 fee penalty per day.* Review course objectives, syllabus.

F 8/16 Play assumptions game. Homework: Read the article "Art Criticism: Learning from a Work of Art" available on Moodle.

Week 2.

M 8/19 Discuss Description, Analysis, Interpretation, and Evaluation, as well as writing assignments.

W 8/21 "Is It Art?" group exercises. Bring paper and writing instruments for notes. Class discussion afterward.

F 8/23 *Last day of schedule adjustment period. Final day to drop and receive 100% tuition refund. No tuition refunds after this date unless for complete withdrawal/resignation from the University. Final day to change from credit to audit.* Chapter 1: Living with Art

Week 3.

M 8/26 Chapter 2: What is Art? (Appearances)

W 8/28 Chapter 2 cont'd: What is Art? (visual literacy, terminology)

F 8/30 Chapter 3: Themes in Art **Moodle quiz 1 available until Tuesday, 9/3, at 11:59 p.m.**

Week 4.

M 9/2 *Labor Day Holiday – No Class*

T 9/3 – 14th day census. *Students who have not attended class may be dropped from the course. Deadline for work for "I" grades.*

W 9/4 "W" applied to transcripts for all withdrawn courses. Chapter 4: The Visual Elements (line, shape and mass)

F 9/6 Chapter 4: The Visual Elements (light and color) **Writing Assignment 1: Description due by 11:55 p.m. via**

Moodle

Week 5.

M 9/9 Chapter 4: The Visual Elements (texture/pattern, space)

W 9/11 Chapter 4: The Visual Elements (time and motion)

F 9/13 Chapter 5: Principles of Design (unity and variety, balance) **Moodle quiz 2 available until Monday, 9/9, at 11:59 p.m.**

Week 6.

M 9/16 *50% tuition reduction for complete withdrawal from the University.* Chapter 5: Principles of Design (emphasis/subordination, scale/proportion)

W 9/18 Chapter 5: Principles of Design (rhythm, summary)

F 9/20 **In-class quiz 3: Analysis** – Bring writing materials to this class!

Week 7.

M 9/23 Chapter 6: Drawing

W 9/25 Chapter 7: Painting

F 9/27 Chapter 8: Prints (relief vs. intaglio)

Week 8. Midterm Exams

M 9/30 **Midterm Exam, 11-11:50 a.m., LA 104**

T 10/1 *Deadline to file application for Fall 2019 graduation.*

W 10/2 *Application for degree for Spring 2020 opens.* Chapter 8: Prints cont'd (Lithography, screen printing/serigraphy)

F 10/4 Chapter 8: Prints (monotype, inkjet)

Week 9.

M 10/7 Chapter 9: Camera and Computer Arts (photography and film)

W 10/9 *Midterm grades due by 9 a.m. via Webstar.* Chapter 9: Camera and Computer Arts (video and the internet)

F 10/11 *Midsemester Break – No Class*

Week 10.

M 10/14 Chapter 10: Graphic Design

W 10/16 Chapter 11: Sculpture and Installation (sculpture)

F 10/18 *Final Date to drop the course. Grades of F or XF assigned after this date for students who are not attending/not completing course work.* Chapter 10: Sculpture and Installation (Installation) sculpture walk on campus? **Moodle Quiz 4 available until Monday, 10/21, at 11:59 p.m.**

Week 11.

M 10/21 Introduce Chapter 12: Arts of Ritual and Daily Life; Discuss museum etiquette and interpretation.

W 10/23 New Orleans Museum of Art 3rd Floor Scavenger Hunt. Entrance is free on Wednesdays for Louisiana residents. The museum is open from 10 a.m. – 6 p.m. <https://noma.org/visit/visitor-information/> **Work on Writing Assignment 2:**

Interpretation

F 10/25 Chapter 12: Arts of Ritual and Daily Life **Writing Assignment 2: Interpretation due Monday by 11:55 p.m. via Moodle**

Week 12.

M 10/28 Chapter 13: Architecture (early techniques)

W 10/30 *Spring 2020 priority registration opens for continuing students.* Chapter 13: Architecture (modern and contemporary techniques)

F 11/1 Open class period for architecture scavenger hunt. **NOMA Scavenger Hunt Answer due by 11:55 p.m. via Moodle THIS EVENING; Moodle quiz 5 available until Monday, 11/4, at 11:59 p.m.**

Week 13.

M 11/4 Chapter 14: Ancient Mediterranean Worlds

W 11/6 Chapter 15: Christianity and the Formation of Europe

F 11/8 Chapter 16: The Renaissance

Week 14.

M 11/11 Chapter 17: The 17th and 18th Centuries

W 11/13 Chapter 18: Arts of Islam and Africa

F 11/15 Chapter 19: Arts of Asia: India

Week 15.

M 11/18 *Student evaluation of Instruction Service available via Webstar.* Chapter 19: Arts of Asia: China and Japan

W 11/20 Chapter 20: Arts of the Pacific and the Americas

F 11/22 Chapter 21: The Modern World: 1800-1945 (Neoclassicism to end of 19th century)

Week 16.

M 11/25 Chapter 21: The Modern World: 1800-1945 (early 20th century)

W 11/27 *Thanksgiving Holiday – No Class*

F 11/29 *Thanksgiving Holiday – No Class*

Week 17.

M 12/2 *Last Day of Classes.* Chapter 22: From Modern to Postmodern

T 12/3 *Reading Day*

W 12/4 *Final Exams begin.*

F 12/6 No Class. Graduate Critiques. Study for the final! **Writing Assignment 3: Evaluation due by 11:55 p.m. via Moodle**

Finals Week

M 12/9 – **Final Exam Period, 10 a.m. – 12 noon, LA 140. Art Event Listings/Materials Due at beginning of the period.**

W 12/11 – Final Exams End

Th 12/12 – Final Exam Conflict Day

F 12/13 – Graduation Day, 3 p.m., Lakefront Arena

T 12/17 – Final Grades Due by 12 noon.

12/23-1/1 – University Closed.



University of New Orleans, Fall 2019 semester (08/14/19-12/11/19)

CRN 10860, FA 1010 sec. 476 – Art Appreciation (3 cr.)

Assistant Professor Kathy Rodriguez

Instructor E-mail: klrودي2@uno.edu

Office Hours: T/Th, 10 a.m. – 12 p.m.; F 1-3 p.m.

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Class Meeting Times: Internet/Moodle

Pre-requisite courses: none

Teaching Philosophy

The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

Policies/Procedures

Course Description

From the Course Description on Webstar:

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 Objectives

This is an online section of a course that introduces students to the concepts, design, materials, and history associated with the visual arts across a global range of cultures. The class is based on PowerPoint lectures, discussion boards, and outside-the-classroom assignments. I aim for student engagement in the course, so I try to incorporate various ways of delivering the material we discuss.

In this class, students will develop a vocabulary of art terms and apply them, demonstrate an understanding of pertinent visual elements and principles of design, identify various two- and three-dimensional media, learn more about the lives of several prominent artists, discuss complex and at times controversial topics in art, and understand certain art issues that affect the world today. Various activities are intended to enrich student learning. We will also incorporate general art historical context into each presentation and discussion. The class is evaluated through participation in discussions, through writing, and through applied learning.

Student Learning Objectives

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

- Learn and apply a visually literate vocabulary to art-viewing projects and practices
- Identify and analyze formal elements and principles of design and other formal qualities in visual artworks
- Demonstrate understanding of interpretation of artworks
- 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

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. It will be frustrating, and we will all make mistakes. Despite this, only dedicated application to the work will bring success. I find that once I've navigated through each project I make, successful or not, often the end result is deep pride and satisfaction for the effort. I want for you to experience these feelings too!

Policies/Procedures

Academic Integrity and Honesty

"Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.uno.edu/student-affairs/>." (UNO Course Syllabus Requirements document, Fall 2015)

Academic honesty is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I encourage this atmosphere of academic honesty in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning. Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

Statement on Student Conduct

The direct link to the *UNO Student Handbook*, which includes a link to the Student Code of Conduct, is <http://www.uno.edu/student-affairs/handbook>

"The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the university is held accountable to this standard, which is strongly reflected in this code." (*UNO Student Handbook*, 22).

This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom norms and expectations you have. Discrimination of any kind will be dealt with according to the policies of the University, which state that first attempts for resolution of any conflict occur between faculty, department personnel, or staff members and students directly and may be processed through the Dean of the College (*UNO Student Handbook*, 23-24). I shall address disruptive behavior of any kind.

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

Please read and be familiar with the Student Code of Conduct, and please share any classroom "norms" you might expect.

Important Dates

Important dates for this semester are available at <http://www.uno.edu/registrar/academic-calendar>. I list most of these dates on the syllabus for reference.

Disability Services

The Office of Disability Services is available on the web at <http://www.uno.edu/disability-services/>. "It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities (visible or invisible) that may affect their ability to participate in course activities or to meet course requirements. Students with disabilities should contact the Office of Disability Services as well as their instructors to discuss their individual needs for accommodations. For more information, please go to <http://www.uno.edu/disability-services/>" (UNO Course Syllabus Requirements document, Fall 2013).

I will also employ the "Academic Early Alert" referral system on an as-needed basis.

Course Requirements.

Required Text.

Getlein, Mark. *Living with Art*, 11th ed. New York: McGraw Hill, 2016. ISBN 9780073379319; ISBN 9781259360640

Ragans, Rosalind. "Art Criticism and Aesthetic Judgment." *Glencoe Arttalk*, 3rd ed. New York: Glencoe/McGraw Hill, 2000. pp 26-33 (available on Moodle)

Recommended Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Stewart, Mary. *Launching the Imagination*, 4th ed. New York: McGraw Hill, 2011. ISBN 978-0073379241

Additional readings may also be posted on Moodle or available in class.

E-Mail and Moodle

I communicate with you via your UNO e-mail address; any correspondence will go to that mailbox. Please make sure yours is active and accessible. To access UNO e-mail, go to New.uno.edu. Click "Current Students" in the menu bar at the left of the page. Click the "EMAIL" icon in the middle of the new page. Follow instructions on the following page. There's also information about the Help Center at the bottom to help you if needed.

Students can find links to multiple resources, including email and Moodle help, at <http://www.uno.edu/dock>.

Students should email their professors in a professional way. Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:

Hi Kathy,

This is Maddi from your Art Appreciation class on MWF. I have a question about the scavenger hunt assignment we're doing. Could I meet you during your office hours on Thursday?

**Thanks,
Maddi**

This course requires you to have access to Moodle. Because it is an online section, all material will be delivered via this platform! I use Moodle to communicate with you by posting announcements; sending you pertinent course information; listing sources of information for class assignments; posting assignments and other important course documents; recording your grades so you can keep track of your point progress in the class; posting additional readings for discussion; and listing links, answers or ideas about questions. Please access Moodle regularly during the week for course-related information.

To access Moodle, go to <http://www.uno.edu/dock> and click the Moodle icon at the left of the page. The login information is the same as you use for UNO email.

Attendance

The University's policy on attendance in online courses is stated in the August 2019 course catalog as follows:

Students are required to log in to each online course by the second day of the week in which the course officially begins or the day of enrollment during the late registration period to complete the initial postings required in the course.

Students must review the attendance requirements of the course in which they are enrolled.

Students are strongly advised to check e-mail daily in addition to logging in to the course on a regular basis.

http://new.uno.edu/media/15576?_ga=2.99995990.937347068.1565741949-1380443508.1532157053

In an online course, attendance is a fluid entity. I find it inherently linked to participation. If you are actively accessing lectures and participating in / turning in assignments, then you are attending!

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work have shown quicker progress and more thorough comprehension of assignments and conceptual issues. I learn from you, as well! Being present leads to my understanding of your understanding, and the enrichment of your peers' education!

The attendance grade is worth 50 points of the final grade. Again, regularly access course materials, participate in online discussions, and turn things in on time, and you'll get the points.

Participation in Class.

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of classroom practicum. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Your participation grade, worth 50 points of the final grade, is based on my overall assessment of your participation over the semester. This includes attendance, responses to discussions, timely submission of assignments, and communication with me about questions, needs, and concerns.

Homework, Assignments, Evaluation

I've incorporated several assignments throughout the semester, in addition to required class attendance:

- Assumptions Game
- Writing Assignments
- Additional Readings besides the text
- "Is It Art?" group discussions
- Other group discussions
- New Orleans Museum of Art Scavenger Hunt
- Architecture Scavenger Hunt
- Sculpture Walk on campus
- Midterm and Final Exams
- Attendance at UNO events for the visual arts

I will provide study guides for the midterm and final exams. I will also provide grading rubrics and descriptions for writing assignments and the scavenger hunts. My hope is for joy in both looking at visual art and responding to it, so I think of these as major "fun factors" in learning about the subjects in the course.

Grading.

Rubrics and evaluation criteria will be provided on Moodle; they should help guide students' work through projects.

All assignments must be complete and on time to be considered for full credit. In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. Use of knowledge gained in class aids your understanding and ability to complete the assignment.

An assignment is "on time" when it is turned by the time at which it is due, according to the syllabus. It is "complete" when it shows full consideration of evaluation criteria. Assignments that are not submitted "on time" are considered "late."

Late assignments, or any other late materials, are not accepted for grading. Work must be submitted on time for credit. Students must communicate with me via email or phone call in case of an emergency situation.

Please note University policies on plagiarism. While I implicitly trust my students, I know that cases of plagiarism occur, whether known or unbeknownst to the student.

If you make it to the first day of class, I'll give you ten points ☺

Your final score is based on a 600-pt. scale that breaks down as follows. I've provided weights of each assignment:

5 discussion boards	10 pts ea.	50 pts total	1.67% ea., 8.33% total
3 writing assignments	20 pts ea.	60 pts total	3.33% ea., 10% total
Midterm Exam	100 pts		16.67%
Final Exam	100 pts		16.67%
Art Events	30 pts ea.	90 pts total	5% ea., 15% total
Scavenger Hunt	100 pts		16.67%
Attendance	50 pts		8.33%
Participation	50 pts		8.33%
Total		600 pts	100%

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., $537/600 = 89.5\% = 90\% = A$).
90-100%: 537-600 pts, A

80-89%: 477-536 pts, B
70-79%: 417-476 pts, C
60-69%: 357-416 pts, D
0-59%: 0-356 pts, F

Syllabus.

Please note this syllabus is subject to change. Any changes will be announced in class or available on Moodle.
I will upload materials indicated by date on the syllabus according to the syllabus.

Week 1.

W 8/14 *Late Registration fee of \$150 applies on this day. Schedule Adjustment Period begins with \$50 fee penalty per day.* Review course objectives, syllabus.

F 8/16 Play assumptions game. Homework: Read the article "Art Criticism: Learning from a Work of Art" available on Moodle.

Week 2.

M 8/19 Presentation/discussion of Description, Analysis, Interpretation, and Evaluation, as well as writing assignments.

W 8/21 "Is It Art?" group exercises – **Discussion Board 1, available through Friday, 8/30.**

F 8/23 *Last day of schedule adjustment period. Final day to drop and receive 100% tuition refund. No tuition refunds after this date unless for complete withdrawal/resignation from the University. Final day to change from credit to audit.* Chapter 1: Living with Art

Week 3.

M 8/26 Chapter 2: What is Art? (Appearances)

W 8/28 Chapter 2 cont'd: What is Art? (visual literacy, terminology)

F 8/30 Chapter 3: Themes in Art **Discussion Board 2, available through Friday, 9/6**

Week 4.

M 9/2 *Labor Day Holiday – No Uploads*

T 9/3 – 14th day census. *Students who have not attended class may be dropped from the course. Deadline for work for "I" grades.*

W 9/4 "W" applied to transcripts for all withdrawn courses. Chapter 4: The Visual Elements (line, shape and mass)

F 9/6 Chapter 4: The Visual Elements (light and color) **Writing Assignment 1: Description due by 11:55 p.m. via Moodle**

Week 5.

M 9/9 Chapter 4: The Visual Elements (texture/pattern, space)

W 9/11 Chapter 4: The Visual Elements (time and motion)

F 9/13 Chapter 5: Principles of Design (unity and variety, balance) **Discussion Board 3, available through Friday, 9/20.**

Week 6.

M 9/16 *50% tuition reduction for complete withdrawal from the University.* Chapter 5: Principles of Design (emphasis/subordination, scale/proportion)

W 9/18 Chapter 5: Principles of Design (rhythm, summary)

F 9/20 Chapter 6: Drawing

Week 7.

M 9/23 Chapter 7: Painting

W 9/25 Chapter 8: Prints (relief vs. intaglio)

F 9/27 **Midterm Exam available**

Week 8. Midterm Exams

M 9/30 **Midterm Exam closes, 11:55 p.m.**

T 10/1 *Deadline to file application for Fall 2019 graduation.*

W 10/2 *Application for degree for Spring 2020 opens.* Chapter 8: Prints cont'd (Lithography, screen printing/serigraphy)

F 10/4 Chapter 8: Prints (monotype, inkjet)

Week 9.

M 10/7 Chapter 9: Camera and Computer Arts (photography and film)

W 10/9 *Midterm grades due by 9 a.m. via Webstar.* Chapter 9: Camera and Computer Arts (video and the internet)

F 10/11 *Midsemester Break – No Uploads*

Week 10.

M 10/14 Chapter 10: Graphic Design

W 10/16 Chapter 11: Sculpture and Installation (sculpture)

F 10/18 *Final Date to drop the course. Grades of F or XF assigned after this date for students who are not attending/not completing course work.* Chapter 10: Sculpture and Installation / Sculpture Walk on Campus **Discussion Board 4 available through Friday, 10/25**

Week 11.

M 10/21 Introduce Chapter 12: Arts of Ritual and Daily Life; Discuss museum etiquette and interpretation.

W 10/23 New Orleans Museum of Art 3rd Floor Scavenger Hunt. Entrance is free on Wednesdays for Louisiana residents. The museum is open from 10 a.m. – 6 p.m. <https://noma.org/visit/visitor-information/> **Work on Writing Assignment 2: Interpretation**

F 10/25 Chapter 12: Arts of Ritual and Daily Life **Writing Assignment 2: Interpretation due Monday by 11:55 p.m. via Moodle**

Week 12.

M 10/28 Chapter 13: Architecture (early techniques)

W 10/30 *Spring 2020 priority registration opens for continuing students.* Chapter 13: Architecture (modern and contemporary techniques)

F 11/1 Open class period for architecture scavenger hunt. **NOMA Scavenger Hunt Answer due by 11:55 p.m. via Moodle THIS EVENING**

Week 13.

M 11/4 Chapter 14: Ancient Mediterranean Worlds

W 11/6 Chapter 15: Christianity and the Formation of Europe

F 11/8 Chapter 16: The Renaissance

Week 14.

M 11/11 Chapter 17: The 17th and 18th Centuries

W 11/13 Chapter 18: Arts of Islam and Africa

F 11/15 Chapter 19: Arts of Asia: India

Week 15.

M 11/18 *Student evaluation of Instruction Service available via Webstar.* Chapter 19: Arts of Asia: China and Japan

W 11/20 Chapter 20: Arts of the Pacific and the Americas

F 11/22 Chapter 21: The Modern World: 1800-1945 (Neoclassicism to end of 19th century) **Discussion Board 5 available through Monday, 12/2**

Week 16.

M 11/25 Chapter 21: The Modern World: 1800-1945 (early 20th century)

W 11/27 *Thanksgiving Holiday – No Class*

F 11/29 *Thanksgiving Holiday – No Class*

Week 17.

M 12/2 *Last Day of Classes.* Chapter 22: From Modern to Postmodern

T 12/3 *Reading Day*

W 12/4 *Final Exams begin.*

F 12/6 No Uploads. Graduate Critiques. Study for the final! **Writing Assignment 3: Evaluation due by 11:55 p.m. via Moodle**

Finals Week

M 12/9 – **Final Exam Period, 12 a.m. – 11:59 p.m.**

T 12/10 – Art Event Uploads due by 11:55 p.m.

W 12/11 – Final Exams End

Th 12/12 – Final Exam Conflict Day

F 12/13 – Graduation Day, 3 p.m., Lakefront Arena

T 12/17 – Final Grades Due by 12 noon.

12/23-1/1 – University Closed.



University of New Orleans, Fall 2019 semester (08/14/19-12/11/19)

CRN 10868, FA 2202 sec. 476 – Art History Survey II: Fourteenth Century to the Present (3 cr.)

Assistant Professor Kathy Rodriguez

Instructor E-mail: klrودي2@uno.edu

Office Hours: T/Th, 10 a.m. – 12 p.m.; F 1-3 p.m.

Available during office hours, by appointment*, and via e-mail

***Appointment policy:** *Students must e-mail me twenty-four hours in advance of scheduled appointments to confirm; otherwise I shall cancel the appointment.*

Fine Arts Main Office: FA 113, (504) 280-6493

Class Meeting Times: Internet/Moodle

Pre-requisite courses: none

Teaching Philosophy

The educational experience is 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 make mistakes, to grow, and to continue to learn beyond the denouement at the end of a class period, project, semester, or commencement.

Policies/Procedures

Course Description

From the Course Description on Webstar:

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

Course Objectives

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

Presentations are voice-over PowerPoints, compatible with both PC and Mac computers. Presentation subjects may be broken into segments so that files maintain an easily streaming size. The presentations for each week will all be made available during that week, and available throughout the semester after they are posted.

Student Learning Objectives

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

- 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 components of tests
- Apply a visually literate vocabulary to writing
- Students will demonstrate an understanding of the formal elements, processes, and some critical issues in art history

I am delighted to have the opportunity to work with you and serve as your instructor this semester. My personal goal as your instructor is to share my passion for these topics with you and to learn your perspective and experience with the course content. I hope to frame the information in a stimulating and thought-provoking way, using historical context as a guideline. Please share your objectives for the course with me as well!

This class introduces what some may consider controversial and hopefully thought- and discussion- provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me. Your participation in the class ensures your opportunity to contribute to the discussion, and to help provide answers. I learn so much from your input in the class, and I am consistently excited to hear your take! I am available via email and during regularly scheduled office hours.

Policies/Procedures

Academic Integrity and Honesty

"Academic integrity is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the Student Code of Conduct for further information. The Code is available online at <http://www.uno.edu/student-affairs/>." (UNO Course Syllabus Requirements document, Fall 2015)

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I will also employ the "Academic Early Alert" referral system on an as-needed basis.

Course Requirements.

Required Text.

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Ragans, Rosalind. "Art Criticism and Aesthetic Judgment." *Glencoe Arttalk*, 3rd ed. New York: Glencoe/McGraw Hill, 2000. pp 26-33 (available on Moodle)

Recommended Texts.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Eugene, OR: Image Continuum Press, 2001. **ISBN-13:** 978-0961454739

Sayre, Henry M. *Writing about Art*, 6th ed. Upper Saddle River, NJ: Pearson, 2008. ISBN 9780205645787

Additional readings may also be posted on Moodle or available in class.

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Students should email their professors in a professional way. Make sure to include a salutation and identify yourself. Always remember that an email to your professor or instructor is not a text message to your friend. Before hitting send, please proofread your email to ensure proper spelling, grammar, and punctuation. **Thank You!** Here is an example:

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Thanks,

Maddi

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Students must review the attendance requirements of the course in which they are enrolled.

Students are strongly advised to check e-mail daily in addition to logging in to the course on a regular basis.

http://new.uno.edu/media/15576?_ga=2.99995990.937347068.1565741949-1380443508.1532157053

In an online course, attendance is a fluid entity. I find it inherently linked to participation. If you are actively accessing lectures and participating in / turning in assignments, then you are attending!

College is a process of learning material as well as professional development. Your attendance reflects on your ability to perform as a responsible professional, i.e., you're where you need to be when you need to be there, ready to do what you need to do. It is an integral and inextricable component of this course.

Historically, students who diligently work have shown quicker progress and more thorough comprehension of assignments and conceptual issues. I learn from you, as well! Being present leads to my understanding of your understanding, and the enrichment of your peers' education!

Participation in Class.

Participation encompasses attendance and interaction with course assignments, class time, and curriculum. It is part of the tradition of classroom practicum. Participation, including mine, is vital to the development of our class. Your participation is part of your peers' experience.

Evaluation and Assignments

I evaluate students on written assignments submitted via discussion forums on Moodle. Each week, on Thursday, I will post prompts in discussion forums. I will ask individual students in the class to make a post in response to the prompt for the class to read. That forum response is due by the end of the day on Tuesday the following week. Those students will be identified in the prompt listed on Thursdays. The other students in the class are required to respond to the posts from the previous week by the following Thursday. This schedule is detailed in the syllabus.

A student's individual post to the prompt by the Monday after it was posted is due is worth 100 points toward the final grade. The post must be at least 500 words in length. The post must include parenthetical in-text citations from the text or other sources, excluding forbidden sources such as Wikipedia and others listed for the course.

Each student's response to a post is worth 10 points toward the final grade. Only students who have not made the longer post can make a response, though I encourage a back-and-forth dialogue among all students in the discussion forums. Each student must make a total of five responses for full credit toward the final grade. Only credit for one response per post is counted. The responses should be a few sentences in length, no more than 100 words each. If material in the response is sourced from another place, it must be cited.

Students are also required to complete four "looking assignments," based on an artwork available for viewing in the city of New Orleans or based on their understanding of information presented from a link or article. Each is worth 25 points toward the final grade.

The midterm/final exam consists of a first and a final draft of a "keyword essay," in which the student will expound upon a work of art from one of the time periods discussed in the class. The student should pick an artwork from the collection at New Orleans Museum of Art, meaning the student must visit the artwork in person. Artworks from online collections are not acceptable for this assignment. The essay should be at least 1000 words in length and must include material cited from the textbook or other verifiable sources. Chicago/Turabian style citation should be used for this assignment. I will explain this citation method near the beginning of the semester. It's the standard citation method for papers written in the study of humanities.

Lack of citations in posts and/or the Final Exam/Keyword Essay shall result in zero credit for the assignment. Lack of citations when necessary in responses can result in a zero for the assignment. If in doubt, cite. Citation methods are discussed in the Intro presentation.

I do not accept late work for credit. Please make every effort to turn in work on time. The grade for a missed assignment is zero. Due dates are non-negotiable unless changed for the class. Students must contact me in case of an emergency situation. Please do not wait until the last minute to contact me if needed, or to take tests!

I do not offer extra credit except for one instance. We will complete an assignment within the first week, worth 10 pts extra credit. Bonus point opportunities are available throughout the semester.

I will post grading rubrics for the assignments, and I'm available to answer questions as they come up!

Grading

Your final grade is based on a 450 point scale that breaks down as follows, with totals of the weight of each grade:

Post (1)	100 points ea.	100 points total
Responses to Posts (5)	10 points each	50 points total
Looking Assignments (4)	25 points each	100 points total
Keyword Essay First Draft/Midterm (1)	100 points	100 points total
Keyword Essay Final Draft/Final Exam (1)	100 points ea.	100 points total

The grading scale breaks down as follows. Letter grades are assigned according to percentages. Decimals in percentages of .5 or larger are rounded up to the next highest whole number (e.g., 403/450 = 89.6% = 90% = A).

90-100% (403-450) A

80-89% (358-402 pts) B

70-79% (313-357 pts) C
60-69% (368-312 pts) D
Below 60% (0-267pts) F

Syllabus.

Please note this syllabus is subject to change. Any changes will be announced in class or available on Moodle.

Week 1. 8/14-8/16

W 8/14 *Late Registration fee of \$150 applies on this day. Schedule Adjustment Period begins with \$50 fee penalty per day.*

- Read over syllabus and course requirements.
- First week art quiz, worth 10 extra credit bonus points, available F 8/16 –F 8/23
- Read the article “Art Criticism: Learning from a Work of Art,” available on Moodle

Week 2. 8/19-8/23

F 8/23 *Last day of schedule adjustment period. Final day to drop and receive 100% tuition refund. No tuition refunds after this date unless for complete withdrawal/resignation from the University. Final day to change from credit to audit.*

- Review citations, Keyword Essay assignment description
- Presentation 1: Overview, Visual Literacy, What is Art History?
- Presentation 2: Formal Language – Vocabulary
- Review “Art Criticism” article
- Presentation 3: Chapter 17: Gothic Art of the Twelfth and Thirteenth Centuries
- Extra Credit assignment due by Friday, 8/23, via link on Moodle

Week 3. 8/26-8/30

- Presentation 4: Chapter 18: Fourteenth-Century Art in Europe (Italy)
- Presentation 5: Chapter 18: Fourteenth-Century Art in Europe (France and England)
- Presentation 6: Chapter 18: Fourteenth-Century Art in Europe (The HRE)
- Discussion Board 1 available from Thursday, 8/29-Tuesday, 9/3

Week 4. 9/2-9/6

M 9/2 *Labor Day Holiday – No Uploads*

T 9/3 – 14th day census. *Students who have not attended class may be dropped from the course. Deadline for work for “I” grades.*

W 9/4 *“W” applied to transcripts for all withdrawn courses.*

- Presentation 7: Chapter 19: Fifteenth-Century Art in Northern Europe (France)
- Presentation 8: Chapter 19: Fifteenth-Century Art in Northern Europe (Flanders/Germanic Lands)
- Presentation 9: Chapter 20: Renaissance Art in Fifteenth-Century Italy (Humanism, Florence)
- Discussion Board 2 available from Thursday, 9/5-Tuesday, 9/10
- Looking Response 1 due by Friday, 9/6, 11:55 p.m. via link on Moodle

Week 5. 9/9-9/13

- Presentation 10: Chapter 20: Renaissance Art in Fifteenth-Century Italy (Urbino, Mantua, Rome, and Venice)
- Presentation 11: Chapter 21: Sixteenth-Century Art in Italy (Rome and Northern Italy)
- Presentation 12: Chapter 21: Sixteenth-Century Art in Italy (Mannerism and the Counter-Reformation)
- Discussion Board 3 available from Thursday, 9/12 – Tuesday, 9/17

Week 6. 9/16-9/20

M 9/16 *50% tuition reduction for complete withdrawal from the University.*

- Presentation 13: Chapter 22: Sixteenth-Century Art in Northern Europe and the Iberian Peninsula (Germany, France, England)
- Presentation 14: Chapter 22: Sixteenth-Century Art in Northern Europe and the Iberian Peninsula (Spain, Netherlands)
- Discussion Board 4 available from Thursday, 9/19-Tuesday, 9/24

Week 7. 9/23-9/27

- Presentation 15: Chapter 23: Seventeenth-Century Art in Europe (Italy and Spain)
- Presentation 16: Chapter 23: Seventeenth-Century Art in Europe (Northern Europe)
- Review of first draft requirements for Keywork Essay
- Looking Response 2 due by Friday, 9/27, 11:55 p.m. via link on Moodle

Week 8. Midterm Exams, 9/30-10/4

T 10/1 *Deadline to file application for Fall 2019 graduation.*

W 10/2 *Application for degree for Spring 2020 opens.*

- Keywork Essay first draft due by Wednesday, 10/2, 11:55 p.m. via link on Moodle

Week 9. 10/7-10/11

W 10/9 *Midterm grades due by 9 a.m. via Webstar.*

F 10/11 *Midsemester Break – No Uploads*

- Presentation 17: Chapter 30: European and American Art, 1715-1840 (Rococo)
- Presentation 18: Chapter 30: European and American Art, 1715-1840 (Neoclassicism)
- Presentation 19: European and American Art, 1715-1840 (Romanticism)
- Discussion Board 5 available from Thursday, 10/10-Tuesday, 10/15

Week 10. 10/14-10/18

F 10/18 *Final Date to drop the course. Grades of F or XF assigned after this date for students who are not attending/not completing course work.*

- Presentation 20: Chapter 31: Mid- to Late Nineteenth Century Art in Europe and the U.S. (Photography and Realism)
- Presentation 21: Chapter 31: Mid- to Late Nineteenth Century Art in Europe and the U.S. (Manet)
- Presentation 22: Mid- to Late Nineteenth Century Art in Europe and the U.S. (Impressionism and Post-Impressionism)
- Discussion Board 6 available from Thursday, 10/17-Tuesday, 10/22
- Looking Response 3 due by Friday, 10/18, 11:55 p.m. via link on Moodle

Week 11. 10/21-10/25

- Presentation 23: Chapter 32: Modern Art in Europe and the Americas, 1900-1950 (Early Modern in Europe)
- Presentation 24: Chapter 32: Modern Art in Europe and the Americas, 1900-1950 (Art between the Wars)
- Presentation 25: Chapter 32: Modern Art in Europe and the Americas, 1900-1950 (Mid-Century Modernism)
- Discussion Board 7 available from Thursday, 10/24-Tuesday, 10/29

Week 12. 10/28-11/1

W 10/30 *Spring 2020 priority registration opens for continuing students.*

- Presentation 26: Chapter 33: The International Scene since the 1950s (Pop and Minimalism)
- Presentation 27: Chapter 33: The International Scene since the 1950s (Conceptual Art)
- Presentation 28: Chapter 33: The International Scene since the 1950s (Feminism)
- Discussion Board 8 available from Thursday, 10/31-Tuesday, 11/5

Week 13. 11/4-11/8

- Presentation 29: Chapter 33: The International Scene since the 1950s (Architecture)
- Presentation 30: Chapter 33: The International Scene since the 1950s (Postmodernism)
- Discussion Board 9 available from Thursday, 11/7-Tuesday, 11/12
- Looking Response 4 due by Friday, 11/8, 11:55 p.m. via link on Moodle

Week 14. 11/11-11/15

- Presentation 31: Chapter 24: Art of South and Southeast Asia after 1200
- Presentation 32: Chapter 25: Chinese and Korean Art after 1279
- Presentation 33: Chapter 26: Japanese Art after 1333
- Discussion Board 10 available from Thursday, 11/14- Tuesday, 11/19

Week 15. 11/18-11/22

M 11/18 *Student evaluation of Instruction Service available via Webstar.*

- Presentation 34: Chapter 27: Art of the Americas after 1300 (Aztec and Inca)
- Presentation 35: Chapter 27: Art of the Americas after 1300 (North America)
- Presentation 36: Chapter 28: Art of Pacific Cultures

- Discussion Board 11 available from Thursday, 11/21-Tuesday, 11/26

Week 16. 11/25-11/29

W 11/27-F11/29 *Thanksgiving Holidays*

- Presentation 37: Arts of Africa

Week 17. 12/2-12/6

M 12/2 *Last Day of Classes.*

T 12/3 *Reading Day*

W 12/4 *Final Exams begin.*

- Review of final draft requirements for Keyword Essay
- Keyword Essay final draft due by Monday, 12/9, 11:55 p.m.

Finals Week

12/9 – Final Draft of Keyword Essay Due by 11:55 p.m. via link on Moodle

W 12/11 – Final Exams End

Th 12/12 – Final Exam Conflict Day

F 12/13 – Graduation Day, 3 p.m., Lakefront Arena

T 12/17 – Final Grades Due by 12 noon.

12/23-1/1 – University Closed.

The University of New Orleans, Fall 2024 (8/19/24-12/12/24)

CRN #####: FA 6101 sec P001 – Teaching Practicum, 3 cr.

Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

F 1-3:40, MH 159

Course Description from Webstar

Prerequisite: none. 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 and must be taken during the first and second Fall semesters of graduate study.

This course 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. Offered Fall. 3 credits.

Course Objectives

Graduate Teaching Practicum meets once a week on Fridays for a two-and-a-half 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.

In the first semester, each student will shadow another faculty member (full-time, adjunct, or TA) in the class for which they are developing curriculum. In the second semester, the graduate student will 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

By the end of this course, students will

- Understand how to develop a syllabus and course description.
- Develop a teaching philosophy – a living document.
- Develop public speaking skills.
- Understand aspects of classroom maintenance and experiences at the University level
- Understand the required and optional elements of a university level syllabus.

Texts

These texts are required for purchase and may be obtained online or in the UNO Bookstore.

Bayles, David, and Ted Orland. *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, Image Continuum Press, 2001. ISBN-13: 978-0961454739

Buster, Kendall, and Paula Crawford. *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*. Upper Saddle River, NJ: Pearson Prentice Hall, 2007. ISBN-13: 978-0205708116

Madoff, Steven Henry. *Art School (Propositions for the 21st Century)*, 1st ed. Cambridge: MIT Press, 2009. ISBN-

13: 978-0262134934

Rossol, Monona. *The Artist's Complete Health and Safety Guide*. New York: Allworth Press, 2001. ISBN-13: 978-1581152043

Rudd, Natalie. *Contemporary Art*. New York: Thames & Hudson, 2023. ISBN-13: 978-0500296707

Instructor Statement

I am delighted to have the opportunity to work with you and serve as your instructor this semester. I am especially excited to work with you in this course! I feel passion and joy about the visual arts, and I love discussing students' ideas. The best is when I hear about something you saw that you had some kind of reaction towards. 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 look forward to sharing this enthusiasm with you and hope to foster the same with you!

This course will take work. 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!

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 educations, 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 is 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.

Statement on Inclusivity

Inclusivity and transparency are key elements in this class. I welcome your input and hope you're willing to share some of your personal experiences with me and our group. I will share mine, as well. 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 space of this classroom is a place where I want you to feel comfortable and open to a variety of opinions voiced with clarity, understanding, and respect. Constructive feedback and questions are far more useful than destructive language. I facilitate a constructive, courteous environment in the classroom.

Tell us – what kind of classroom norms do you expect?

Art often tackles controversial or difficult ideas. Also, art made in the past may present issues that are problematic in the present. We'll address some of these issues and questions with open minds and courteous interactions in the course.

This class introduces what some may consider controversial and hopefully thought- and discussion-provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me. We can search for the answers together.

Student Accommodations

The University of New Orleans Office of Disability Services is recognized as the University authority on accommodations for students with disabilities.

University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. However, it is the responsibility of students to seek available assistance at the University and to make their needs known. Ideally, this documentation occurs at the beginning of the semester, but I make accommodations for students whose accommodation needs arise throughout the time we work together.

The Office of Disability Services home page is available on the web at <https://www.uno.edu/disability-services>

Accreditation

We are accredited by the National Association of Schools of Art and Design, which establishes national standards for undergraduate and graduate degrees and credentials. The 2023-2024 NASAD Handbook states, "A semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks." (NASAD Handbook 2023-2024, item III.A.2.a). Thus, NASAD requires nine hours per week devoted to 3 credits of studio class. As per NASAD guidelines, a minimum of three (3) extra hours outside of class time is required for this class per week. We use six of the nine required hours in class per week; three hours are left to complete projects and homework out of class time (good days for studio use outside of class time when graduate critiques are not in progress are listed on the chalkboard). Projects and homework are designed to effectively utilize nine hours of work per week.

Attendance

The University's policy on traditional attendance is stated on the UNO website and in the catalog as follows:

All students are expected to regularly and punctually attend classes in which they are enrolled. Failure to do so may jeopardize a student's scholastic standing and may lead to suspension from the University.

Students are responsible for the effect absences have on all forms of evaluating course performance. The student is responsible for arranging the allowed make-up of any missed work.

The university accepts the following circumstances as justification for an excused absence:

- Military Service
- Jury duty
- Death of immediate family member
- Religious holidays (maximum 4 days per semester)
- Representing the university as part of university sponsored organization
- Absences due to significant illness
- Absences related to a documented disability and part of a Student Accommodation Agreement issued from the Office of Student Accountability and Disability Services.
- Absences as part of academic remedy for a student in Title IX cases when requested by a Title IX

Coordinator.

Faculty are required to state, in writing, their expectations regarding class attendance.

Faculty are expected to work with students to allow for completion of classwork and assignments if the student's absence results from his/her required participation in a university-sponsored activity provided that, prior to the absence, the student makes arrangement to complete all missed work.

Students are usually allowed to make up work and/or tests missed because of serious illness, accident, or death in the immediate family.

Kathy's Policy on Attendance

I understand that extreme circumstances may prevent attendance and timeliness.

Tardiness, or arriving to class late, is understandable on an irregular and extremely limited basis, as traffic, personal issues, and other events can affect how students are able to get to class (e.g., the bus). Please note the class starting time and plan it into your schedule.

Since all students in the class have made a commitment to arriving for the class period by signing up for the class – Webstar will not allow you to enroll in the class if you have a time conflict – then it is certain that we are all able to be in class in terms of scheduling. Students who regularly arrive late may disrupt the learning, focus, and attention of their peers and their instructor. In other words, please get here on time. It's important.

If you are amid an emergency or are sick, PLEASE DO NOT COME TO CLASS. Please do communicate with me via email. It's also important for you to make self-care a priority.

Come to class on time each class period with all supplies ready to work. College is a process of learning material as well as professional development. Your preparedness for participation reflects on your work ethic and diligence as a student, a future employee, an applicant to a different program, and a person who might ask me for a letter of recommendation in the future.

Historically, in 17 consecutive years of teaching, I have witnessed that students who regularly come to class on time with supplies and work during each class period have shown quicker progress and more thorough comprehension of assignments and conceptual issues related to the work. Both your peers and I learn from you. None of us have had your experiences in your lifetime, and your ability to share knowledge is intrinsic to the development of this course.

Grading

All assignments must be presented on time for critiques at the beginning of the critique to be considered for full credit for the critique. All critiques are "in-progress," meaning that work does not have to be complete at the time of critique. However, all work must be completed by the final due date at the end of the semester for full credit consideration.

In general, an assignment is complete when its idea is wholly and understandably rendered according to its specific evaluation criteria. These are discussed in class and through rubrics. Use of knowledge gained in class aids your understanding and ability to complete the assignment. An assignment is "on time" when it is turned by the time at which it is due. It is "complete" when it shows full consideration of evaluation criteria. Assignments that are not submitted "on time" are considered "late."

Unless the student planned with me or is amid an emergency (see attendance policy below for university-defined "emergencies," I do not accept late work for credit.

Grading is based on the following descriptions related to letter grades.

To achieve the following letter grades for both midterm and final, please refer to the related description.

A: The student has been actively working to produce a technically and conceptually superior body of work. There is active interaction with the instructor. Writing is grammatically correct and clear with correct spelling and strong identifiable references. The work shows a vested interest in individual research and the process of using specific media.

B: The student has been actively working to produce an excellent body of work exhibiting technical and conceptual prowess. There is active interaction with the instructor. Writing is strong, with strong identifiable references and correct spelling and grammar.

C: The student has been working and is producing an adequate amount of work. There is some effort to communicate with the instructor. Work shows technical and conceptual knowledge. Writing is adequate with some grammatical and spelling errors.

D: The student does not complete enough work for the time given in the semester.

F: The student shows no effort or interest in the course.

Other Policies

Netiquette

Please review guidelines for etiquette on the internet at <http://www.albion.com/netiquette/corerules.html>. Netiquette is important in any class with an online component. It basically means that we treat each other as we would face-to-face, with respect for each other's opinions and experiences. Any conversation, discussion, and interaction among students in the Canvas classroom, Zoom, or via email is governed by the Student Code of Conduct and the rules of Netiquette.

Email

I communicate with you via your UNO email address; any correspondence will go to that mailbox. Please ensure that you can access your UNO email inbox. To access UNO e-mail, go to <https://www.uno.edu/dock>. You can also click on "Current Students" in the menu bar at the left of the main page. Then click the "EMAIL" icon – an envelope – at the top left of the page. Follow instructions on the following page.

Students should email their professors in a professional way. Emails are not a text message to your peers or your instructor. They are official records of communication and reflect on your professionalism. Please always include your name, the class you're taking, specific questions, and a closing. Please also proofread before you hit "Send."

Here's an example of a way to email me:

Hi Kathy,

This is Marla from our Painting I class that meets on MW at 2 p.m. I am going to be absent on Monday, and I wanted to ask if you could meet with me to go over the prep assignment I missed for the Contemporary Icon painting. Could we please set up an appointment, or meet before or after class on Wednesday?

Thanks,

Marla

Canvas

All course learning materials can be accessed on Canvas and in hard copy in the classroom.

Any messages sent through Canvas should additionally go to your UNO email inbox. Check this daily for “Recent Canvas Notifications.”

Students can find links to multiple resources about Canvas and other apps by going to <https://www.uno.edu/dock>

Student Conduct and Academic Integrity

The direct link to the Student Handbook is <https://www.uno.edu/student-affairs/handbook>

“The University of New Orleans (UNO) is a multicultural community composed of diverse students, faculty, and staff. UNO will not tolerate discrimination or harassment of any person or group of persons based on race, color, religion, sex, disability, national origin, age, sexual orientation, marital or veteran status, or any other status protected by law. Each member of the University is held accountable to this standard, which is reflected in this code.”

The Student Code of Conduct includes information about Academic Integrity, which may be found by following this link: <https://www.uno.edu/media/17427>

Academic honesty is fundamental to the process of learning and evaluating academic performance. Academic dishonesty will not be tolerated. Academic dishonesty includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty.

Academic integrity is one of the core values of any classroom experience. It basically means that teachers and students treat each other with respect and value the integrity of the teaching/learning relationship by acting honestly and courteously. I facilitate this atmosphere of academic honesty and integrity in my classes. Your work is valuable to me as an instructor facilitating this aspect of your education. Your personal completion of work assigned specifically for this class is essential to the process of our learning.

Any acts of academic dishonesty will be dealt with according to the policies of the university, which state that students and faculty first discuss acts of academic dishonesty and include the possible failure of an assignment and/or the course.

This class introduces what some may consider controversial and hopefully thought- and discussion-provoking material. Courtesy and respect in our behaviors and responses to class topics is expected. I hope you'll ask difficult questions – questions that I may not be able to answer. Please ask them of the class and me.

The University of New Orleans, Fall 2024 (8/19/24-12/12/24)

CRN #####: FA 6101 sec P001 – Teaching Practicum, 3 cr.

Assistant Professor Kathy Rodriguez

Klrodri2@uno.edu

F 1-3:40, MH 159

Syllabus

Please note this syllabus is subject to change. Check Canvas messages, email, and in-class announcements for any revisions.

Wed. 8/14 - academic appointments begin

Th. 8/15 – courses visible in Canvas

Sun. 8/18 – last date of schedule adjustment with 100% refund

Week 1 – 8/19-8/25

F 8/23 Intro. Review syllabus and course requirements. Self Reflection due next Friday, 8/30.

Important Dates:

Mon. 8/19 – First day of classes

Th. 8/22 – last day of schedule adjustment with \$50 fee

Fri. 8/23 – last day to drop with 75% refund

Week 2 – 8/26-9/1

F 8/30 Project ideas, discussion of current course syllabi. Discussion of *Art & Fear*.

Important Dates:

Fri. 8/30 – last day to drop with 50% refund

Week 3 – 9/2-9/8

F 9/6 Syllabus requirements. Discussion of critiques. Discuss *Critique Handbook*.

Important Dates:

Mon. 9/2 – Labor Day Holiday

Fri. 9/6 – 14th class day; last day to drop or resign and not have courses recorded

Sat. 9/7 – Automatic “W” for dropped courses

Week 4 - 9/9-9/15

F 9/13 Course requirements discussion – look at WorkDay and Canvas, how to post on Canvas; discuss Intro from *Art School*, pp 1-14

Week 5 – 9/16-9/22

F 9/20 Finding textbooks and textbook reps. Discuss *Contemporary Art*

Week 6 – 9/23-9/29

F 9/27 First project description. Review selection from *Artist's Complete Health and Safety Guide*.

Week 7 – 9/30-10/6

F 10/4 First project demonstration/presentation. Include Health and Safety components.

Important Dates:

Tues. 10/1 – last day to apply for Fall 2024 graduation

Week 8 – 10/7- 10/13

F 10/11 Reflection. Write. Questions and posits. Entering Midterm Grades. Discuss “An Ethics” from *Art School*, pp 15-24

Week 9 – 10/14-10/20

F 10/18 MIDTERM CRITIQUES

Important Dates:

Mon.-Tues. 10/14-10/15 – Fall Break

Wed. 10/16 – Midterm Grades due 9 a.m.

Week 10 – 10/21-10/27

F 10/25 2nd self reflection due. Discuss ideas for second project. Discuss “Artreality” from *Art School*, pp 141-158

Week 11 – 10/28-11/3

F 11/1 Teaching Philosophy, Discuss “Teaching Art” from *Art School*, pp 231-246

Week 12 – 11/4-11/10

F 11/8 Teaching Philosophy peer review

Important Dates:

Mon. 11/4 – Registration for Spring 2025 opens

Week 13 – 11/11-11/17

F 11/15 Diversity/Inclusivity statements, discuss “In Latin America” from *Art School*, pp 201-215

Week 14 – 11/18-11/24

F 11/22 Diversity/Inclusivity statements peer review

Week 15 – 11/25-12/1

F 11/29 – NO CLASS

Important Dates:

Wed.-Fri. 11/27-29 – Fall Break 2

Week 16 – 12/1-12/8

F 12/6 FINAL CRITIQUES

Important Dates:

Wed. 12/4 – last day of classes, final withdraw date, course evals close

Th. 12/5 – emergency closure makeup day

FINAL EXAMS: Fri.-Sat. 12/6-12/12

COMMENCEMENT: Friday 12/13

FINAL GRADES DUE 12/17 by 12 NOON