

Fall 2015

## FA 2450

Ariya Martin  
*University of New Orleans*

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## FA 2450-001 Introduction to Photography

Fall 2015

Meeting times: Tu,Th 9:30-12:15, Room 119, Fine Art

Instructor: Ariya Martin

Email: amartin3@uno.edu

Graduate Assistant: Dane Hansen, dhansen@uno.edu

Office Hours: Monday/Wednesday 1-3pm, Tuesday/Thursday 4:15-5:15 or scheduled as needed. You can reach me by leaving a phone message in the Fine Arts Office @ (504)280-6493, or my office @ (504)280-6494, Office: Room 105

*“Do stuff. Be clenched, curious. Not waiting for inspiration’s shove or society’s kiss on your forehead. Pay attention. It’s all about paying attention. Attention is vitality. It connects you with others. It makes you eager. Stay eager.”*

-Susan Sontag

### Course Description:

Photography demands both craft and vision. You will be asked to work hard at both. This class provides you with a solid foundation to explore the field of photography. Discussion of theory, and demonstrations on various photographic practices, coupled with patience and hard work will give new photographers the tools whereby their initial intention to simply take photographs can become the art of truly making them. Technical skills lay the groundwork for concept, and the final photographic image being produced. Understanding fundamental techniques goes hand in hand with cultivating a photographic voice. Tools and materials will be explored through demos, assignments, readings, field trips, slide presentations, critiques and one-on-one meetings with the instructor.

### Student Learning Objectives:

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

- Learn the basic components and functions of a various camera formats
- Manually choose appropriate aperture and shutter speeds for correct film exposure
- Learn to see and design shapes in the frame
- Bring more awareness to taking pictures and to the significance of light
- Understand the importance of framing
- Demonstrate critical thinking and writing skills
- Process black and white film
- Make traditional gelatin silver prints
- Appreciate photography as a visual language and learn how to use it for your own purposes
- Read the photographs of others: Analyze how an image was executed and how the quality of light, framing, perspective, etc, serve to reveal what the photographs are trying to communicate.
- Demonstrate application of proper laboratory practices necessary for making and presenting photographic prints of optimum technical quality, craft and professional standards.

### Course Expectations and Guidelines:

#### Attendance Policy

As per the university’s policy, students are expected to attend all classes regularly and punctually. I take attendance at the beginning of each class so that I may report absences that, according to the university policy, might “jeopardize students’ chances of satisfactorily completing the course. However, I do understand that extreme circumstances may prevent attendance and/or timeliness. Therefore, **three** absences during the semester will not affect your ability to succeed in the course. However, **every subsequent absence will bring your final grade down by a full letter and could put you in jeopardy of failing.** You are considered absent if you come to class more than 15 minutes late or leave more than 15 minutes before the end of class

without giving me prior notice. Please email me or call the UNO Fine Arts office if you plan on missing class due to an emergency and please keep in mind that I do not accept doctor's notes.

### **Plagiarism and any other academic dishonesty will not be tolerated**

In policies for many, if not all, educational programs, 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. This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom behavioral norms and expectations you have. 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.studentaffairs.uno.edu>. Academic dishonesty may be penalized, through due process, by failure of an assignment and possibly the course. If you plagiarize any images you will automatically receive an F for that assignment.

### **Accommodations for Students with Disabilities**

It is 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 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>.

### **Fall 2015 Important Dates and Deadlines:**

<http://www.uno.edu/registrar/bulletin/important-dates.aspx#Fall>

**Ask Lafitte** – Located in the kiosk immediately outside the entrance to the Bookstore in the University, personnel are available help answer general questions about the University, i.e., where do I get counseling, where's financial aid, how do I get a meal card, who's in charge of parking, etc. DON'T GUESS. Call "Ask Lafitte" at x6335, [asklafitte@uno.edu](mailto:asklafitte@uno.edu)

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### **Participation:**

It is your responsibility as a participating member of this course to come to each class period prepared to work, with all necessary materials. Please turn off all devices such as cell phones, iPods, tablets and laptops (unless requested or permitted by instructor). Conversations unrelated to the course content, and other distractions (balancing your checkbook or doing work for another class for instance) during class discussions will affect your grade. If you're in class then you are expected to participate. **If you are found using cell phones, laptops (unless for note-taking), or having conversations unrelated to the course content during class discussions I may ask you to leave which will affect your attendance and your grade for the course.**

Group critiques in class are meant to foster a cooperative environment and allow you to express your understanding of the assignment. At group critiques, all students must participate, expressing verbally what they and others have visually demonstrated. Lack of participation in critique will affect the participation grade. If you are absent from a critique this will affect your grade for that assignment.

Participation in critique involves the following:

1. Be on time, attend, and stay throughout the critique. If you leave critique early you are considered absent.
2. Have images ready for viewing

3. Talk about your work (your personal view—how does your work complete project criteria)
4. Reception to and participation in discussion about your work and the work of your classmates

Class participation encompasses interaction during class lectures, discussions, and in class exercises. Class participation is vital to the studio/learning experience, and will be worth 20% of your final grade. Being in class for demos and discussions are vital for satisfactory completion of this course.

### **Assignments:**

Assignments are to be turned in on time. Assignments that are turned in late lose one letter grade for each day late. After you are introduced to the goals and requirements of the assignment, you will have a designated period of time to work. Class days will be used as lab days, but you will also have to work outside of class. (I expect at least 3 additional hours per week to be dedicated to this class). **Unless otherwise stated, you may not use images taken previously. You must make new work for each assignment.**

There will be three (3) reading assignments. No text is required for this course. Articles for these readings will be posted to Moodle. Reading assignments will require a short typed/double-spaced response paper (250-500 words,) **that should be uploaded to Moodle** and will be followed by class discussion. Written responses for gallery exhibitions or lectures attended during class will also be required. The written component, as well as engagement in any class discussion, will factor into your grade for participation. Although the quality of the writing is not under scrutiny, good, clear writing is expected. You get points if you did the reading, were able to write something thoughtful and reflective and then be able to discuss it with your peers.

**If you email your writing, then save word document with Course number, Last Name and Written Assignment. For example: 2450\_Martin\_Reading1.doc. Only submit word documents or pdf's.**

**Students must have Internet access to [www.uno.edu](http://www.uno.edu). Outside of class I will correspond with you via your UNO email address and Moodle. Please make sure your email is active and accessible, and check your account at least twice a week for updates or emails from me.**

### **Grading:**

Participation and Attitude: 20%  
4 Assignments: 20% each

Grading: A 90-100  
C 70-79  
D 60-69  
F 0-59

Grades are strictly earned and are a reflection of your progress and dedication, and commitment to your work. "A" work is well above average; it displays that you have challenged yourself towards producing imagery that goes beyond the parameters of the assignment, is clearly focused, with thought given to all components of an image, (exposure, composition, light quality, concept, etc...) "C" work is average; it meets the parameters of the assignment, displays decent knowledge of the photographic vocabulary, and the photographs are legible. "B" work falls in between the two.

### **Supplies:**

This course is designed for cameras that offer full or optional manual control over the exposure and focus. Any type of camera will work, however, simple "point and shoot" designs are limiting. The recommended camera type is adjustable, manual 35mm single lens reflex (SLR)

- 35mm Single Lens Reflex(SLR) Camera
- Blank notebook/journal
- Portfolio case, 8x10 Envelope, or box to store and submit prints

- Black & white film (Kodak Tri-x, Ilford HP5, Ilford Delta 100)
- Black & white RC (resin coated) variable contrast paper, 8"x 10", surface of your choice (pearl, glossy, matte)
- 2 1/2" PrintFile Workbox or 3-ring binder
- Apron, rags

**Resources:**

Moldaners  
 3801 Canal St #304  
 504.486.5811  
 Hours: 10 am - 5:30pm  
 Monday, Tuesday, Thursday, Friday  
 Closed - Wednesday, Saturday, Sunday

Bennett's Camera  
 3230 Severn Ave.  
 885-9050

Lakeside Camera  
 3508 21<sup>st</sup> St.  
 885-8660

**Online:**

B&H, [bhphotovideo.com](http://bhphotovideo.com)  
 Freestyle, [freestylephoto.biz](http://freestylephoto.biz)  
 Light Impressions, [lightimpressionsdirect.com](http://lightimpressionsdirect.com)  
 Calumet, [calumetphoto.com](http://calumetphoto.com)  
[digitaltruth.com](http://digitaltruth.com)  
[Adorama.com](http://Adorama.com)

**Required Reading:**

\*Henry Horenstein, [Black and White Photography, A Basic Manual](#)

**Suggested Reading:**

\*Bruce Barnbaum, [The Art of Photography](#)  
 Terry Barrett, [Criticizing Photographs](#)  
 Horenstein and Hart, [Photography](#)  
 George M. Craven, [Objects and Image, An Introduction to Photography](#)  
 Ansel Adams: [The Camera](#)  
                   [The Negative](#)  
                   [The Print](#)

## **FA 3450-001 Advanced Photography: Color**

**Prerequisite:** FA 2550, 2450 (Intro to Imaging or Intro to Photo)

**FALL 2015, Room 119, Fine Art**

**Meeting Times:** Tues, Thu 1:30-4:15pm

**Instructor:** Ariya Martin

**Email:** amartin3@uno.edu

**Graduate Assistant:** Ashley Hope

**Office Hours:** Monday/Wednesday 1-3pm, Tuesday/Thursday 4:15-5:15 or scheduled as needed. You can reach me by leaving a phone message in the Fine Arts Office @ 280-6493, or my office @ (504)280-6494, Office: Room 105

### **Course Description**

Advanced Photography emphasizes advanced photographic techniques and incorporates projects aimed to deepen the student's photographic language. Further understanding of tools and materials will be addressed through lectures, class assignments, written essays, and participation in critiques. This class facilitates discussion of photographic processes within the larger context of contemporary art and photography's role in it. This course topic deals with various approaches to color photographic image making. Areas of investigation include color theory, color and perception, color and light, color strategies, and color as image, as well as contemporary trends in color photography.

### **Student Learning Objectives**

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

- Demonstrate artistic craftsmanship and professionalism
- Create compelling photographs that express student's intent
- Use different film-based camera formats
- Use a flatbed scanner and film scanner to scan film
- Make informed choices of film selection- size and characteristics
- Talk more critically and knowledgeably about photography
- Read the photographs of others: analyze how an image was executed and how the quality of light, framing, perspective serve to reveal what the photographs are trying to communicate
- Effectively use color as applied in 2D image making
- Understand and utilize digital output to create color accurate inkjet prints

### **Evaluation, Requirements and Guidelines**

Attendance is mandatory. All absences are unexcused. As per the university's policy, students are expected to attend all classes regularly and punctually. I take attendance at the beginning of each class so that I may report absences that, according to the university policy, might "jeopardize students' chances of satisfactorily completing the course. However, I do understand that extreme circumstances may prevent attendance and/or timeliness. Therefore, **three** absences during the semester will not affect your ability to succeed in the course. However, **every subsequent absence will bring your final grade down by a full letter and could put you in jeopardy of failing.** You are considered absent if you come to class more than 15 minutes late or leave more than 15 minutes before the end of class without giving me prior notice. Please email me or call the UNO Fine Arts office if you plan on missing class due to an emergency and please keep in mind that **I do not accept doctor's notes.**

### **Plagiarism and any other academic dishonesty will not be tolerated**

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courteously. This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom behavioral norms and expectations you have. 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.studentaffairs.uno.edu>. **Academic dishonesty may be penalized, through due process, by failure of an assignment and possibly the course. All images must be made for each particular assignment. No archived works allowed unless stated in the assignment. If you plagiarize any images you will automatically receive an F for that assignment.**

#### **Classroom Conduct:**

- 1. Be in class on time. Please do not come five, ten or twenty minutes late. Distracting interruptions are inconsiderate, disrespectful, and time-wasting. There is no excuse for repeatedly arriving late. Parking is often a hassle; allow enough time for it. Cell phones should be turned off and stored before class begins.**
- 2. Feel free to ask questions of the instructor during class. But please do not ask other students, as talking disturbs my concentration and the concentration of other class members.**
- 3. Students are expected to treat faculty and fellow students with respect. Any actions that purposefully and maliciously distract the class from the work at hand will not be tolerated.**
- 4. Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom. Courteous behavior and responses are expected.**
- 5. No “outside” work in the studio. I have zero tolerance for this and will ask you to leave and you will be marked absent for that day.**
- 6. No food or open beverages AND no cell phones in class. There will be breaks during class to attend to this and other matters.**

**Outside of class I will correspond with you via your UNO email address and Moodle. Please make sure both are active and accessible. Please check your account at least twice a week for updates or emails from me.**

#### **Participation**

It is your responsibility as a participating member of this course to come to each class period prepared to work, with all necessary materials. Class participation is directly related to class attendance. If you are in class then you are expected to participate. **If you are using cell phones, laptops (unless for note-taking), or having conversations unrelated to the course content during class discussions I may ask you to leave. This will affect your attendance and your grade for the course.**

Group critiques are meant to foster a cooperative environment and allow you to express your understanding of your work and the work of your peers. At group critiques all students must participate, expressing verbally what they and others have visually demonstrated. Lack of participation in or absence from critique will affect your participation grade and your grade for that assignment

Participation in critique involves the following:

- 5. Be on time, attend, and stay throughout the critique. If you leave critique early you are considered absent.**
- 6. Hang your photographs on the wall for discussion.**

7. Talk about the work (your personal view—how does your work complete project criteria)
  4. Be open to feedback and contribute to general discussions
- 

**Assignments are to be turned in on time. Assignments that are turned in late lose one letter grade for each day late.**

There will be four photographic assignments, (including your final project,) over the course of the semester. After you are introduced to the goals and requirements of the assignment you will have approximately 3 weeks to work. There will be class days designated as lab days, but you will also have to work outside of class (I expect at least 6 additional hours per week to be dedicated to working on your assignment/this class). These will be followed by critiques in which we will review all work as a class.

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There will be assignments over the course of the semester that will require written responses (250-500 words,) and will be followed up by in-class discussion. These assignments may be in the form of artist lectures, gallery visits, assigned reading, or films. Both the writing and the discussion will be factored into the percentage of your grade that reflects participation. Although the quality of the writing is not under scrutiny, good, clear writing is expected. You get points if you did what was required (i.e. watch film, read article), were able to write something thoughtful and reflective and then be able to discuss it with your peers.

**Class project standards:**

Grades are strictly earned and are a reflection of your progress, dedication and commitment to your work. “A” work is well above average; displays that you have challenged yourself towards producing imagery that goes beyond the parameters of the assignment, with clear focus and thought given to all components of an image: exposure, composition, light quality, concept, print quality and presentation. “C” work is average; it meets the parameters of the assignment, displays decent knowledge of photographic vocabulary with little consideration for print quality and presentation. “B” work falls in between the two.

**Overall Course Grading:**

<b>Participation and attitude (verbal and written)</b>	<b>20%</b>
<b>Projects (each 20%)</b>	<b>80%</b>

**A 90-100, B 80-89, C 70-79, D 60-69, F 59-0**

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**Accommodations for Students with Disabilities**

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### **Required Reading**

Bruce Barnbaum, The Art of Photography: An Approach to Personal Expression

### **Suggested Reading**

Horenstein and Hart, Photography

Horenstein, Color Photography, A Working Manual

Larry Bartlett, Black & White, Photographic Printing Workshop

Tim Rudman, The Photographer's Master Printing Course

Terry Barrett, Criticizing Photographs

Susan Sontag, On Photography

### **Supplies**

- **2 1/2" PrintFile Workbox or 3-ring binder**
- **Portfolio for turning in assignments**
- **C-41 Color Negative film, varying formats to be discussed first day of class**
- **Negative sleeves**

### **Resources:**

Moldaners Digital Imaging  
3801 Canal Street, Suite 304  
New Orleans, LA 70119  
486-5811

Bennett's Camera  
3230 Severn Ave.  
885-9050

Lakeside Camera  
3508 21<sup>st</sup> St.  
885-8660

David Art Center  
3828 Veterans Memorial Blvd  
888-3630

Online: B&H, bhphotovideo.com  
Freestyle, freestylephoto.biz  
lightimpressionsdirect.com  
Calumet, calumetphoto.com  
digitaltruth.com  
Adorama.com  
http://alternativephotography.com  
keh.com

FALL 2015

FA 4599-001 Senior Project

Prerequisite: All advanced courses in your area of concentration

Meeting Times: Friday 11-12:50

Room 119, Fine Art Bldg

Instructor: Ariya Martin

Email: [amartin3@uno.edu](mailto:amartin3@uno.edu)

Office Hours: Monday/Wednesday 1-3pm and Tues/Thurs 4:15-5:15, or schedule as needed. You can reach me by leaving a phone message in the Fine Arts Office @ (504)280-6493, or my office @ (504)280-6494, Office: Room 105

*“Art can offer no obvious return. Its rate of exchange is energy for energy, intensity for intensity. The time you spend on art is the time it spends with you; there are no shortcuts, no crash courses, no fast tracks. Only the experience. Art can’t change your life; it is not a diet program or the latest guru- it offers no quick fixes. What art can do is prompt in us authentic desire. By that I mean it can waken us to truths about ourselves and our lives; truths that normally lie suffocated under the pressure of the 24-hour emergency zone called real life. Art can bring us back to consciousness, sometimes quietly, sometimes dramatically, but the responsibility to act on what we find is ours.”*

*Jeanette Winterson*

### Course Description

This course will focus on the professional practices and standards that are expected in the visual art profession. Students will gain experience and knowledge of the varied aspects involved with presentation, portfolio development, marketing, career and exhibition opportunities, arts advocacy and graduate school. Essentially, this class will be a basic training seminar to better prepare students for entry into the professional field. This class will be conducted in a lecture/seminar format. Students will have the opportunity for input about additional topics covered in this class. Guest speakers, hands-on workshops, class discussions and presentations will supplement the lectures. Students will be expected to expand their professional experience through exhibits, internships, and community involvement opportunities presented in class. This course will also provide students with the structure of a class, but allow time and freedom to create work independent from assignments.

### Student Learning Objectives:

- Demonstrate critical thinking and writing skills
- Speak critically and knowledgeably about various forms of art making
- Analyze, interpret and judge works of art: their own, their peers and professionals
- Improve communication skills
- Gain confidence and insight into their art making process
- Write a successful artist statement and bio
- Create a body of artwork
- Frame/Present artwork
- Correctly install artwork in a gallery
- Correctly light artwork
- Organize a gallery opening

**Participation/Attendance** – Attendance is mandatory in this class! I take attendance and make announcements at the **beginning** of class so please be on time and do not leave early. Since we only meet once a week, you are granted **2 absences**. Each absence after two will result in a full letter grade drop. Three unexcused late arrivals or early departures will result as one absence. **If you miss any part or all of class, it is your responsibility to find out what you**

**missed. Please email me or call the UNO Fine Arts office if you plan on missing class due to an emergency and please keep in mind that I do not accept doctor's notes.**

It is your responsibility as a participating member of this course to come to each class period prepared to work, with all necessary materials. If you're in class you are expected to participate. Please turn off all devices (unless requested or permitted by instructor). Conversations unrelated to the course content, and other distractions during class discussions will affect your grade. **If you are using cell phones, laptops (unless for note-taking), or having conversations unrelated to the course content during class discussions you will be asked to leave the classroom and will be marked absent for that day. This will affect your grade for the course.**

During the semester we will have in-progress critiques. Participation in critiques is both mandatory and vital. It is an open forum wherein you will be given a chance to speak about your work and what you feel are its strengths and weaknesses as well as a time to receive critical feedback from your peers. Group critiques are meant to foster a cooperative environment and allow you to express your understanding of your work and the work of your peers. Lack of participation in critique will affect your grade.

Participation in critique involves the following:

1. Be on time, attend, and stay throughout the critique. If you leave critique early you are considered absent.
2. Install your work (have it ready for discussion).
3. Talk about the work
4. Be open to feedback and contribute to general discussions

### **Grading**

Final grades are based on your attendance, class participation, professionalism, completion of all course requirements, and the final completed body of work. The studio faculty will grade you both at mid term and at the end of the semester. This portion of your grade will be an average from individual faculty grades. However, myself and your faculty advisor's recommendations on your success and achievement in the course will carry a great deal of weight with the grades assigned by the other members of the faculty. Anyone who does not present their work for evaluation and grading at the designated time will be subject to the loss of a full letter grade, failure and possibly exclusion from senior project exhibition.

**Work: 70% Class/Participation: 20% Artist statement: 5% Presentation: 5%**

### **Requirements**

All students must select a faculty mentor that will work with them throughout the semester in preparation for the Senior Project exhibit. Choose a faculty advisor who is familiar with your work and who has expertise in your area of concentration. In some cases there is only one faculty member in your area and in others you will have several to choose from. **STUDENTS MUST OBTAIN PERMISSION FROM THE FACULTY MENTOR PRIOR TO SELECTION.**

You are required to submit a 200-300 word artist statement at the final critique in which you discuss your current project with both historic and contemporary art references, as well as other creative influences that you find pertinent to understanding your individual artistic expression. All papers must be submitted double-spaced. Have 7 copies available where you are displaying your work. In addition to the artist statement, students will write a bio as well short reflection papers on the reading. All written content should be emailed on due date with title of course, your last name and then what the document is, i.e. 4599FALL2015\_Martin\_statement, as a word document or a PDF

**It is advisable to avoid attempting any new process. Rather use the time to refine your skills and ideas to build a cohesive, clear, and professional body of work. As well as meeting as a group, it is also mandatory that you meet and consult with your advisor on a regular basis during the semester. Anyone who does not meet with his or her advisor will be in danger of failing the course. MAKE A SCHEDULE. DON'T PUT ANYTHING OFF!!! MAKE LOTS OF WORK. BAD WORK.**

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**Required Reading:**

Art & Fear: Observations On The Perils (and Rewards) of Artmaking  
David Bayles and Ted Orland. The Image Continuum Press. 1993.

**Suggested reading:**

Brian O'Doherty, Inside the White Cube  
Mary Anne Staniszewski, Seeing is Believing  
Lewi Hyde, The Gift

Stiles and Selz, Ed., Theories and Documents of Contemporary Art

Joseph Campbell, Reflections on the Art of Living

Zelia Jackson, The Art of Selling Art

Jackie Battenfield, The Artist's Guide: How to Make a Living Doing What You Love

Heather Darcy Bhandari and Jonathan Melber, ART/WORK: Everything You Need to Know (and Do) As You Pursue Your Art Career

**FA 6504 Major Studio I**

**Fall 2015**

**Instructor: Ariya Martin**

**amartin3@uno.edu**

**University of New Orleans Department of Fine Arts MFA program**

**Room 117 – Fine Arts**

**Saturday 1:00pm – 3:40pm**

**Office Hours: Monday and Wednesday 1:00pm – 3:00pm, Tuesday and Thursday 4:15pm-5:15pm**

**Part 1:** This course is part of the 6501-6504 pre-candidacy major structure and is a central element of the MFA experience at The University of New Orleans. It is focused exclusively on the development of students' work in the studio. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art.

It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The focus of the studio visits will be on students' personal visions and development as self-reflexive, critically engaged artists. These studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue with core faculty members who are actively engaged makers of contemporary culture.

**Visiting Artists:** An integral part of Graduate Core is the University of New Orleans Fine Arts, Visiting Artist's Lecture Series. The lectures feature prominent artists and critics who discuss their current practices in relationship to larger trends in contemporary culture. Students have a studio visit with approximately two of the visiting artists across the semester and have the opportunity to learn about a wide range of artistic practices through post-lecture dialogue with the visitors.

**Part II:** Students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their peers. To support this process, faculty will introduce strategies for catalyzing interaction among group members.

**Objective I:** Professional success as an artist hinges on one's ability not only to create one's work but also to continuously develop the ideas that drive it into an expansive body of work. Using a trans-disciplinary approach within the class, students

will each be supported in developing a distinct and complex methodology relevant to their work as artists

**Objective II:** Students will also develop a keen awareness and capacity to deepen their studio practice by actively integrating existing and acquired knowledge, skills and methodologies from a variety of disciplines (art history, philosophy, cultural theory, etc).

**Objective III:** Students will understand the multiple existing forms of exhibitions, not merely as a one dimensional display of work, but as an active, experimental discursive forum in which works can engage consciously with the world around them.

**Attendance Policy:**

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**Classroom Conduct:**

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**Important Dates:**

**Mid term Critiques October 19-23**

**Final Critiques December 7-11**

**FA 6701 Minor Studio**

**Fall 2015**

**Instructor: Ariya Martin**

**amartin3@uno.edu**

**University of New Orleans Department of Fine Arts MFA program**

**Room 117 – Fine Arts**

**Wednesday 7:00pm-9:40pm**

**Office Hours: Monday and Wednesday 1:00-3:00pm, Tuesday and**

**Thursday 4:15pm-5:15pm**

**Part 1:** This course is part of the 6701 – 6704. It too is created to function in the same capacity as it's Major Studio counterparts. The one difference is that the function of the Minor Studio classes are to push students to create work in mediums that differ from their work in their Major Studio classes and to seek out faculty other than their major sponsor to work with in regards to this separate body of work. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The focus of the studio visits will be on students' personal visions and development as self-reflexive, critically engaged artists. These studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue with core faculty members who are actively engaged makers of contemporary culture.

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**Objective II:** Students will also develop a keen awareness and capacity to deepen their studio practice by actively integrating existing and acquired knowledge, skills and methodologies from a variety of disciplines (art history, philosophy, cultural theory, etc).

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**Important Dates:**

**Mid term Critiques October 19-23**

**Final Critiques December 7-11**



## **FA 6601 001 Major Studio II**

Instructor: Tony Campbell

apcampbe@uno.edu

University of New Orleans

Department of Fine Arts

MFA program

Room 117 – Fine Arts

Sat 4:00pm - 6:40pm

Office Hours: Monday and Wednesday 9:00am – 12:00pm

**Part 1:** This course is part of the 6601 - 6607 post-candidacy major structure and is a central element of the MFA experience in relation to the creation of a thesis exhibition as the culmination of the students time here at The University of New Orleans. It is the same as the 6501-6504 Major Studio I except that it is focused exclusively on the development of students' work in regards to the written thesis. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The focus of the studio visits will be on students' personal visions and development as self-reflexive, critically engaged artists. These studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue with core faculty members who are actively engaged makers of contemporary culture.

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## **FA 6602 001 Major Studio II**

Instructor: Tony Campbell

[apcampbe@uno.edu](mailto:apcampbe@uno.edu)

University of New Orleans

Department of Fine Arts

MFA program

Room 117 – Fine Arts

Sat 7:00pm – 9.45pm

Office Hours: Monday and Wednesday 9:00am – 12:00pm

**Part 1:** This course is part of the 6601 - 6607 post-candidacy major structure and is a central element of the MFA experience in relation to the creation of a thesis exhibition as the culmination of the students time here at The University of New Orleans. It is the same as the 6501-6504 Major Studio I except that it is focused exclusively on the development of students' work in regards to the written thesis. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The

focus of the studio visits will be on students' personal visions and development as self-reflexive, critically engaged artists. These studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue with core faculty members who are actively engaged makers of contemporary culture.

**Visiting Artists:** An integral part of Graduate Core is the University of New Orleans Fine Arts, Visiting Artist's Lecture Series. The lectures feature prominent artists and critics who discuss their current practices in relationship to larger trends in contemporary culture. Students have a studio visit with approximately two of the visiting artists across the semester and have the opportunity to learn about a wide range of artistic practices through post-lecture dialogue with the visitors.

**Part II:** Students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their peers. To support this process, faculty will introduce strategies for catalyzing interaction among group members.

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**Objective II:** Students will also develop a keen awareness and capacity to deepen their studio practice by actively integrating existing and acquired knowledge, skills and methodologies from a variety of disciplines (art history, philosophy, cultural theory, etc).

**Objective III:** Students will understand the multiple existing forms of exhibitions, not merely as a one dimensional display of work, but as an active, experimental discursive forum in which works can engage consciously with the world around them.

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developing questions about it, and bringing the reading and notes to class with you.

## **FA 6702 001 Minor Studio**

Instructor: Tony Campbell

apcampbe@uno.edu

University of New Orleans

Department of Fine Arts

MFA program

Thurs 5:00pm - 7:45pm

Office Hours: Monday and Wednesday 9:00am – 12:00pm

**Part 1:** This course is part of the 6701 – 6704. It too is created to function in the same capacity as it's Major Studio counterparts. The one difference is that the function of the Minor Studio classes are to push students to create work in mediums that differ from their work in their Major Studio classes and to seek out faculty other than their major sponsor to work with in regards to this separate body of work. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The focus of the studio visits will be on students' personal visions and development as self-reflexive, critically engaged artists. These studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue with core faculty members who are actively engaged makers of contemporary culture.

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**Part II:** Students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their

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## **FA 6704 001 Minor Studio**

Instructor: Tony Campbell

[apcampbe@uno.edu](mailto:apcampbe@uno.edu)

University of New Orleans

Department of Fine Arts

MFA program

Fri 8:00pm – 10.40pm

Office Hours: Monday and Wednesday 9:00am – 12:00pm

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## **Advanced printmaking FA 3850 001 Fall 15**

Rm 134 Printshop.

9:30 – 12:15pm tues & thurs

email: apcampbe@uno.edu

Instructor Tony Campbell.

Office Hours: Mon & Wed 9am-12pm

Welcome to Advanced Printmaking. This course is intended to provide students with a continued exploration into the history, traditions, and processes of printmaking, emphasizing conceptual development and craftsmanship. The most important accomplishment to be achieved here is a grasp of individual creative process, how students speak through the possibilities of the medium of printmaking. Within this course, the process of discovery—discovering the potential of the medium, what can be achieved via printmaking, and, perhaps, most importantly, the personal discovery that each student has a individual voice. As your instructor, it is my responsibility to instill a level of respect for your work, and to encourage students to follow their interests and make work which engages them as well as their audience.

### **What should you expect from this class**

- Students will experiment with traditional and nontraditional printmaking techniques, including intaglio, Relief, screen printing and monotypes. Through demonstrations, they will become familiar and comfortable with the steps necessary in the creation of successful graphic images. It is assumed that students have had some introduction to printmaking.
- Students are expected to be self-motivated and prepared to work during and outside class sessions, at minimum, three 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. You must work in your sketchbook regularly and use the images that you have created in order to discuss your ideas.
- A major component of a successful printmaking course is the environment of the shop. Therefore, participation, collegiality and corporation 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.

### **Supplies**

Several gallon plastic Zip lock bags to store extra mixed ink, several sizes of Sharpie, several sizes of oil painting brushes, several sizes of house painting brushes, Xacto knife with extra blades, 1 Utility knife with extra blades, 1 8x10 pad of tracing paper, a sketch book, pencils

### **What are we doing in this class?**

You will make prints in relief, intaglio, screenprinting and monoprint/monotype through 4 assignments with the 5<sup>th</sup> final assignment will be work made incorporating at least two of the printing techniques explored earlier. Visual imagery and the aesthetic and conceptual direction of the work will be generated by the student, with the goal of developing a body of work.

Each assignment will be followed by a critique. Critique attendance is compulsory. Missing a critique will impact your grade.

### **What is the grading Policy?**

Students are expected to keep track of their performance throughout the semester and seek guidance from available sources (including the instructor) if their performance drops below satisfactory levels. Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend at least an additional 3 hours per week of their own time in course-related activities, including reading required materials, completing assignments, visiting exhibitions, etc.

Within this course you will be given separate grades for your body of work, two writing projects, one grade for attendance and participation (this also includes shop maintenance). I will not accept any late or wet prints (meaning paper is wet) for any reason. Not turning in work on time, dry, prepared, and complete will result in a 0 % for that assignment. It is expected that students will perform to the best of their abilities. Understanding that everyone will not be at the same level of performance, grades will be primarily assigned on an individual basis. However it is also expected that students will exhibit abilities appropriate for this level. All grades will be based upon my professional evaluation of each student's performance. When you turn in your projects, ask yourself the following questions.

Do your assignments show evidence of the energy necessary to produce your best work? Did you work at the highest level of maturity, discipline and motivation? Did you complete all parts of your assignment by the due dates? Does your work show that you have fully comprehended and incorporated the material covered in the class?

Do you fully participate in class activities? Have you missed enough class to affect your grade?

Participation:

It is your responsibility as a participating member of this course to come to each class period prepared to work, with all necessary materials.

Please turn off all devices such as cell phones, iPods, MP3 players and laptops (unless requested or permitted by instructor).

Conversations unrelated to the course content, and other distractions (doing work for another class for instance) during class discussions will affect your grade.

Group critiques in class are meant to foster a cooperative environment and allow you to express your understanding of your own work as well as the work of your peers. At group critiques all students must participate expressing verbally what they and others have visually demonstrated. Lack of participation in critique will affect the participation grade.

Participation in critique involves the following:

Be on time, attend, and stay throughout the critique. If you leave critique early you are considered absent.

Have images ready for viewing (i.e. hung on the wall or formatted for digital presentation)

Ability to talk about the work (your personal view—how does your work complete project criteria)

Reception to and participation in discussion about your work

Class participation encompasses attendance, interaction during class lectures, discussions, and in class assignments. Class participation is vital to the studio /

learning and counts for 20% of your Assignments:  
Assignments are to be turned in on time. ASSIGNMENTS THAT ARE TURNED  
IN LATE LOSE ONE LETTER GRADE FOR EACH DAY LATE.

### ***Disability statement***

*The Office of Disability Services (ODS) in conjunction with the Office of Academic Affairs campus wide administrative policy regarding the accommodations of students with disabilities, has two primary objectives: 1) to ensure compliance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ADA) in regard to equal access for qualified students to academic programs; and 2) to uphold the academic integrity of UNO. When these two objectives are met, those students who qualify for services based on clear, comprehensive, and relevant documentation will receive those services or academic modifications for which they are legally entitled.*

### ***Attendance statement***

*Students/candidates are expected to attend all classes regularly and punctually. A student/candidate who is not present in class is marked absent.*

### ***Academic honesty statement***

*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 UNO Judicial Code for further information.*

### ***Important dates to remember***

<http://www.uno.edu/registrar/bulletin/important-dates.aspx#fall>

### ***Breakdown***

Grading:

Class Participation and Written assignments : 20%

Assignment #1: 15%

Assignment #2: 15%

Assignment #3: 15%

Assignment #4: 15%

Assignment #5: 20%

Grading: A 90-100  
B 80-89  
C 70-79  
D 60-69  
F 59-0

Grades are earned and are a reflection of your progress and commitment to your work.

“A” work is well above and beyond average: Work are technically perfect and they convey a complex and focused concept/argument where you have challenged yourself and considered the experience you are providing for a viewer. “C” work is average: photographs are legible and they are mildly interesting. “B” work is above average and reflects a good student.

There will be five assignments. These will be followed by critiques in which we will review all work as a class. Participation in critiques is both mandatory and vital. It is an open forum wherein you will speak about your work and what you feel are its strengths and how well it meets the assignments criteria, as well as a forum in which to receive feedback, both positive and critical from your peers, as it relates to your work.

**Critique Guidelines:** 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?

### **What is the Attendance Policy in this class?**

Students are required to attend all classes, being on time for every course. You must have all of your required material by the beginning of the third week of classes. Failure to attend class with the required materials will result in a mark of absent for the day (regardless if you are physically present or not). You will be allowed three excused absences for the semester. You must either phone or email me at least one hour prior to class if you must miss for the day due to illness or other circumstances. On the fourth absence, your grade will drop by 1 grade. Each subsequent absence will result in continued point drops in increments of one grade. You will be responsible for any material covered during your absence (which includes notes on demonstrations). Being late to class will also result in a lowering of your final grade. UNO has no + or – grades so absence can quickly become a failing grade. Continued illness though unfortunate will require taking the class again when the student has recovered. This is a studio-based class and making up work isn't always possible.

### **Shop Safety**

Because much of the course work done for this class must be completed in the printshop (given that most of you do not have presses at home and that this is not an independent study course) it is very important for each student to understand the nature of a collaborative studio space. The following rules are set into place to assist in the smooth operation of the shop during class time. Students are required to treat each other with collegiality and respect at all times. Failure to do so may result in the lowering of your final grade.

➤➤ •No creating prints directly on the press bed, meaning, no monopolizing the presses. Students are asked to do creative work on the tables and to use presses only to do actual printing.

➤➤ •Do not monopolize the studio space. Use only the space that you require.

- ·Materials left in the shop become shop property.
  
- ·Clean your area when you are finished working and if you see that someone has left an area dirty, take it upon yourself to clean that area as well, but remember to take note of this and inform the instructor or lab assistant
- ·Please use shop rags efficiently—do not waste them. Do not clean up solvents or ink with paper towels. They are only of wiping wet hands.
- ·Put all dry prints and paper in the flat file drawer assigned to you.
- ·Do not use the drying rack as a storage space. Oiled photocopies are not to be put on the print drying rack. Only prints.
- ·When working backpacks are to be placed under the worktables.
- ·NO SOLVENT OR INK DOWN THE DRAINS.
- ·No eating is allowed in the print shop.
- ·No cellphones except caregivers who should leave on vibrate only and answer call outside.
  
- ·Students may you laptops for creative purposes relating to this class only.
- ·music is allowed if all students agree, but the volume must be low.
- ·Do not mix any acids or solvents on your own.
- ·NO SMOKING.
- ·No headphones during class at anytime.
- ·NO OPEN-TOED SHOES IN THE SHOP AT ANY TIME.
- ·NO HANDELING SOLVENT BASED MATERIALS OR WORKING WITH ACIDS WITHOUT SAFTY GLASSES AND GLOVES.

*Week 1: Workshop orientation*

*Week 2: Assignment 1 Demo and Workshop hours*

*Week 3: Workshop*

*Week 4: Workshop Hours and Critique*

Week 5: Assignment 2 workshop hours

*Week 6:* Workshop hours

Week 7: Workshop Hours and Critique

Week 8: Assignment 2 workshop hours

Week 9: Workshop hours, site visit.

*Week 10:* Workshop hours and Critique

Week 11: Assignment 4. demo and lecture

Week 12: Workshop hours

Week 13: Workshop hours, Relief critique

*Week 14:* Final assignment presentation

*Week 15:* Workshop hours

*Week 16:* Workshop hours and Final Critique

*Week 17:* Final portfolio Review

**FA 1551 002 Introduction to Photography for Non-Art Majors**

Fall 2015, Room 115 Fine art building

Meeting times: Mon and Wed 4.00 – 6.15pm

Instructor: Tony Campbell

Email: [apcampbe@uno.edu](mailto:apcampbe@uno.edu)

Office Hours: Mon and Wednesday 9am - noon

You can also get in touch by leaving a phone message in the Fine Arts Office @ 280-6493

Office: Room 107

**“You don’t take a photograph, you make it.”** - *Ansel Adams*

**“Your first 10,000 photographs are your worst.”** – *Henri Cartier-Bresson*

**Course Description:**

This course will cover the fundamental techniques of photography, digital capture and some elements of digital manipulation. It is an introduction to photography for non-art majors. This class focuses on digital capture and output, and will familiarize students with the basic skills of

photography. Technical aspects such as camera operation, flash and lighting, exposure and color will be addressed in conjunction with non-technical aspects such as the history of photography, contemporary photography/art, aesthetics and composition, fine art/commercial applications, and the critiquing of images, via weekly lectures and assignments both inside and outside of class.

This class is intended to give the student a solid foundation of knowledge within the field of photography in which technical skill may enhance one's concept and the final photographic image being produced.

### **Student Learning Objectives:**

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

- Learn the basic components and functions of their digital camera
- Bring more awareness to taking pictures and to the significance of light
- Understand the importance of framing
- Talk more critically and knowledgeably about photography
- Explain verbally what observations were made in the execution of their photographs, what particular observations were stressed and what means were used to stress them – in short, what was communicated
- Read the photographs of others: Analyze how an image was executed and how the quality of light, framing, perspective, etc, serve to reveal what the photographs are trying to communicate.
- Write a short critique

### **Course Expectations and Guidelines:**

#### **Attendance Policy**

Attendance is mandatory. All absences are unexcused. A fifteen-minute grace period is allowed before a student is marked "late." (Leaving the class early will be considered a "late," as well.) Three "late-s" make up one absence. As per the university's policy, students are expected to attend all classes regularly and punctually. I take attendance at the beginning of each class so that I may report absences that, according to the university policy, might "jeopardize students' chances of satisfactorily completing the course. However, I do understand that extreme circumstances may prevent attendance and/or timeliness. Therefore, **three** absences during the semester will not affect your ability to succeed in the course. However, **every subsequent absence will bring your final grade down by a full letter and could put you in jeopardy of failing.** You are considered absent if you come to class more than 15 minutes late or leave more than 15 minutes before the end of class without giving me prior notice. Please email me or call the UNO Fine Arts office if you plan on missing class due to an emergency and please keep in mind that I do not accept doctor's notes.

#### **Plagiarism and any other academic dishonesty will not be tolerated**

In policies for many, if not all, educational programs, 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. This course maintains an honest and courteous atmosphere of learning, production and communication. Consider what kinds of classroom behavioral norms and expectations you have.

**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 UNO Judicial Code for further information.** The Code is available online at <http://www.studentaffairs.uno.edu/judicial/>. Academic dishonesty may be penalized, through due process, by failure of an assignment and possibly the course. \* If you plagiarize any images you will automatically receive an F for that assignment

#### **Statement of Classroom Conduct:**

**No form of harassment (verbal, sexual, or physical) will be allowed.**

1. **Be in class on time. Please do not come five, ten or twenty minutes late. Distracting interruptions are inconsiderate, disrespectful, and time-wasting. There is no excuse for repeatedly arriving late. Parking is often a hassle; allow enough time for it. Cell phones should be turned off and stored before class begins.**
2. **Feel free to ask questions of the instructor during class. But please do not ask other students, as talking disturbs my concentration and the concentration of other class members.**
3. **Students are expected to treat faculty and fellow students with respect. Any actions that purposefully and maliciously distract the class from the work at hand will not be tolerated.**
4. **Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom. Courteous behavior and responses are expected.**
5. **No “outside” work in the studio. I have zero tolerance for this and will ask you to leave and you will be marked absent for that day.**
6. **No food or open beverages AND no cell phones in class. You will get 2 20-minute breaks to attend to this and other matters.**

#### **Accommodations for Students with Disabilities**

Students who qualify for services will receive the academic modifications for which they are legally entitled. It is the responsibility of the student to register with the Office of Disability Services (UC 260) each semester and follow their procedures for obtaining assistance.

#### **Spring 2013 Important Dates and Deadlines:**

<http://registrar.uno.edu/bulletin/importantdates/index.cfm#spring>

**Ask Lafitte** – Located in the kiosk immediately outside the entrance to the Bookstore in the University, personnel are available help answer general questions about the University, i.e., where do I get counseling, where’s financial aid, how do I get a meal card, who’s in charge of parking, etc. If a student come to you and asks a question that you can’t answer, **DON’T GUESS** Call “Ask Lafitte” at x6335, [asklafitte@uno.edu](mailto:asklafitte@uno.edu)

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#### **Participation:**

It is your responsibility as a participating member of this course to come to each class period prepared to work, with all necessary materials. Please turn off all devices such as cell phones, iPods, tablets and laptops (unless requested or permitted by instructor). Conversations unrelated to the course content, and other distractions (balancing your checkbook or doing work for another class for instance) during class discussions will affect your grade. If you’re in class then you are expected to participate. **If you are found using iPods, cell phones, laptops (unless for note-taking), or having conversations unrelated to the course content during class discussions I may ask you to leave. This will affect your attendance and your grade for the course.**

Group critiques in class are meant to foster a cooperative environment and allow you to express your understanding of the assignment. At group critiques, all students must participate, expressing verbally what they and others have visually demonstrated. Lack of participation in critique will affect the participation grade.

Participation in critique involves the following:

1. Be on time, attend, and stay throughout the critique. If you leave critique early you are considered absent.
2. Have images ready for viewing (i.e. hung on the wall or formatted for digital presentation)

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

Class participation encompasses interaction during class lectures, discussions, and in class exercises. Class participation is vital to the studio / learning experience, and will be worth 20% of your final grade. Being in class for demos and discussions are vital for satisfactory completion of this course.

### **Assignments:**

Assignments are to be turned in on time. NO LATE ASSIGNMENTS WILL BE ACCEPTED!

There will be ten (10) photographic assignments, including your final project. These will be followed by critiques in which we will review work as a class.

\*You may not use images taken previously. You must make work for each assignment. Your images carry a Meta data that give time, equipment and camera setting info.

There will be three (3) written assignments. No text is required for this course. Articles for these readings will be emailed to you via your UNO email address. Reading assignments will require a short response paper (250-500 words,) that can be emailed to the instructor and will be followed by class discussion. Written responses for gallery exhibitions or lectures attended during class will also be required. The written component, as well as engagement in any class discussion, will factor into your grade for participation. Although the quality of the writing is not under scrutiny, good, clear writing is expected. You get points if you did the reading, were able to write something thoughtful and reflective and then be able to discuss it with your peers.

**Students must have Internet access to [www.uno.edu](http://www.uno.edu)**

**Outside of class I will correspond with you via your UNO email address. Please make sure yours is active and accessible. Please check you account at least twice a week for updates or emails from me.**

### **Grading:**

Participation and Attitude: 20%

Assignments: 80%

Grading: A 90-100

B 80-80

C 70-79

D 60-69

F 0-59

Grades are strictly earned and are a reflection of your progress and dedication, and commitment to your work. "A" work is well above average; it displays that you have challenged yourself towards producing imagery that goes beyond the parameters of the assignment, is clearly focused, with thought give to all components of an image, (exposure, composition, light quality, concept, etc...) "C" work is average; it meets the parameters of the assignment, displays decent knowledge of the photographic vocabulary, and the photographs are legible. "B" is good work that is well executed and conceived and technically proficient.

Students are required to have their own DIGITAL camera. A digital SLR is recommended, but high quality digital point & shoot cameras that have manual controls are acceptable. You may also use a film based camera, but be aware that film and processing and scanning are an extra cost.

Appropriate supplies:

memory cards

card readers

jump drives (at least 2GB or higher) or external hard drives **All work should be backed up to avoid corruption and loss**

your camera's instruction manual.

## Students with Disabilities

Students who qualify for services will receive the academic modifications for which they are legally entitled. It is the responsibility of the student to register with the Office of Disability Services (UC 260) each semester and follow their procedures for obtaining assistance.

*Week 1:* Class orientation. Assignment 1 photogram. and lecture.

*Week 2:* Darkroom hours, Photogram Critique. paper due

*Week 3:* Assignment 2 Studio lighting assignment. Assignment 3 Exquisite corpse

Week 4: Assignment 4- Candid Photography. Assignment 5- Warhol

Week 5: Assignment 6-. Sequence

*Week 6:* Studio and Post production hours. Plus exhibition review.

Week 7: Assignment 7 - Surrealist

Week 8: Assignment 8- Color

Week 9: Assignment 9- Golden section/Rule of thirds

*Week 10:* Assignment 10- Diptych

Week 11: Assignment 11- Photo Fiction Portrait

Week 12: Assignment 12- Motion

Week 13: Assignment 13- Narrative, plus paper due.

*Week 14:* Assignment 14- Life magazine

*Week 15:* Final assignment

*Week 16:* Studio and Post production hours. Final Critique

*Week 17:* Final portfolio Review

All assignment will be preceded by presentations of examples of photographic works relating to the assignment, giving students an introduction to the history of photography and contemporary practice.

All assignments will end with critiques of the students work.

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## **FA 2850 001 Intro to Printmaking Fall 15**

Mon and Wed at 1am-3.45pm

Instructor Tony Campbell office hrs 9.00am - Noon Mon & Wed (room 107)

Room 134 The Print shop.

Email: [apcampbe@uno.edu](mailto:apcampbe@uno.edu)

Intro to printmaking will present to the student the basic principal of traditional and contemporary printmaking. Students will explore basic matrix making in relief, intaglio and screenprinting, as well as printing those matrixes - Blocks/plates/screens. Along side Monotype printing techniques. Printmaking is a broad medium and has something for everyone. This class will introduce you to the possibilities that are print.

The technical aspects to printmaking will be demonstrated to the student and assistance will be available in class time. This is a fine art printmaking focused class, commercial and graphic design applications of printmaking will not be addressed. Out of class readings and slide lectures, designed to tie the history of printmaking in with the hands-on learning.

Success in this course depends on combining presentation and technique with strong concepts, aesthetics, and a willingness to take risks to challenge your abilities and ideas. Through group critiques you will learn to speak effectively about and to analyze your work, questioning the decisions made in the development of the image and assessing how successfully the technical and conceptual work together to communicate your ideas.

### **Student Learning Outcomes:**

Demonstrate competency with basic printmaking media through the creation of original artworks.

Demonstrate understanding of skills appropriate to specific projects through finished artworks.

Demonstrate safe working practices in printmaking.

Apply problem-solving to successfully work through project ideas from inception to completion.

Analyze and evaluate verbally with the proper vocabulary, technical and conceptual content in artwork from various perspectives, and to receptively receive critiques of own work.

### **Course assignments and activities**

There will be 4 assignments each introducing relief, Intaglio, monoprinting/monotype and screenprinting and then a final assignment where the student returns to a medium and make a print which builds on ideas evolved in the student sketchbook.

Students will be expected to visit art exhibitions in the city and will write two short papers on selected local art shows. Field trips will also happen when possible.

### **Disability statement**

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### **Important dates to remember**

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### **Breakdown**

Grading:

Class Participation and Written assignments : 20%

Assignment #1: 15%

Assignment #2: 15%

Assignment #3: 15%  
Assignment #4: 15%  
Assignment #5: 20%

Grading: A 90-100  
B 80-89  
C 70-79  
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F 59-0

Grades are earned and are a reflection of your progress and commitment to your work. “A” work is well above and beyond average: Work are technically perfect and they convey a complex and focused concept/argument where you have challenged yourself and considered the experience you are providing for a viewer. “C” work is average: photographs are legible and they are mildly interesting. “B” work is above average and reflects a good student.

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**Critique Guidelines:** 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?

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### **supply list:**

#### ***Recommended materials:***

Sketching materials (graphite pencil, sharpie, color pencils)

6B graphite pencil

Ball point pen, assortment of black sharpies

exacto knife & replacement blades or snap off utility knife

scissors

Assortment of inexpensive small to medium soft brushes

• tracing paper • portfolio large enough for 18 x 24 work • sketchbook, folder/binder for handouts • case for supplies (i.e. tool box or tackle box) • pencil sharpener with case to catch shavings • apron, old shirt

Shop Safety

Because much of the course work done for this class must be completed in the printshop (given that most of you do not have presses at home and that this is not an independent study course) it is very important for each student to understand the nature of a collaborative studio space. The following rules are set into place to assist in the smooth operation of the shop during class time. Students are required to treat each other with collegiality and respect at all times. Failure to do so may result in the lowering of your final grade.

- No creating prints directly on the press bed, meaning, no monopolizing the presses. Students are asked to do creative work on the tables and to use presses only to do actual printing.

Do not monopolize the studio space. Use only the space that you require.

Materials left in the shop become shop property.

- Clean your area when you are finished working and if you see that someone has left an area dirty, take it upon yourself to clean that area as well, but remember to take note of this and inform the instructor or lab assistant
- Please use shop rags efficiently—do not waste them. Do not clean up solvents or ink with paper towels. They are only for wiping wet hands.
- Put all dry prints and paper in the flatfile drawer assigned to you.
- Do not use the drying rack as a storage space. Oiled photocopies are not to be put on the print drying rack. Only prints.
- When working backpacks are to be placed under the worktables.
- NO SOLVENT OR INK DOWN THE DRAINS.
- No eating is allowed in the printshop.
  - No cellphones Except caregivers who should leave on vibrate only and answer call outside.
- Students may use laptops for creative purposes relating to this class only.
  - music is allowed if all students agree, but the volume must be low.
- Do not mix any acids or solvents on your own.
- NO SMOKING.
- No headphones during class at anytime.

·NO OPEN-TOED SHOES IN THE SHOP AT ANY TIME.

·NO HANDLING SOLVENT BASED MATERIALS OR WORKING WITH ACIDS WITHOUT SAFTY GLASSES AND GLOVES.

*Week 1:* Workshop orientation

*Week 2:* Assignment 1 Demo and Workshop hours

*Week 3:* Workshop

*Week 4:* Workshop Hours and Critique

*Week 5:* Assignment 2 workshop hours

*Week 6:* Workshop hours

*Week 7:* Workshop Hours and Critique

*Week 8:* Assignment 2 workshop hours

*Week 9:* Workshop hours,

*Week 10:* Workshop hours and Critique

*Week 11:* Assignment 4. demo and lecture

*Week 12:* Workshop hours

*Week 13:* Workshop hours, Relief critique

*Week 14:* Final assignment presentation

*Week 15:* Workshop hours

*Week 16:* Workshop hours and Final Critique

*Week 17:* Final portfolio Review

## UNO Course Syllabus Requirements

**FA3750-001**

### ADVANCED PAINTING

<b>Requirements</b>
Course title and number : <b>FA3750</b>
Day, time, and place of class meetings : <b>TTH, 1:30-4:15PM</b>
Instructor name : <b>CHERYL A. HAYES</b>
Instructor office location and office hours : <b>FA113A, MF10-11:30AM, TTH 9-10AM</b>
Instructor phone number and email address : <b>280-6414, 504-460-9273, chayes@uno.edu</b>
Student learning outcomes : <b>the further development of painting skill and techniques, assistance in the clarification of the students individual, expressive and communicative intentions, the development and refinement of artistic practice, portfolio development, and an exploration of common and uncommon traditional painting mediums</b>
Attendance policy <b>Students enrolled for credit must attend on each scheduled meeting day- for the entire class period. Attendance of all group critiques is obligatory. 3 tardy appearances are equal to 1 absence. More that 4 absences results in a failing grade for the semester. Students may receive excused absences, in the circumstance of a medical emergency, a court scheduled legal obligation, or a family death or emergency. Official documentation must be provided.</b>
Required/recommended textbooks/learning resources, including ISBN # <b>Texts are not required for the course. Students are required to provide those materials not covered by the student lab fees.</b>
Course prerequisites (if applicable) ; <b>FA2750 FA1050, FA1051, FA1060, FA1061, or the permission of the instructor or the department chair</b>
Tentative due dates for assignments, projects, tests, final exam : <b>Tentative critique dates are TH/9/10/15, T/10/6/15, TH/10/29/15, TH/11/19/15, TH/12/3/15</b>
Criteria for grading and grading standards : <b>Each painting assignment is values at a maximum of 16 points. Attendance is valued at a maximum of 10 points, unless it exceeds 4 unexcused absences (at which point the student fails). Participation in critique discussions is valued at a maximum of 10 points. TOTAL + 100points, maximum credit.</b>
If graduate course is co-taught with undergraduate, a separate syllabus for graduate students with expected learning outcomes & requirements (e.g., readings, performances, assessments)
<b>Statement on student conduct : Important Dates*</b>
Last day to adjust schedule w/out fee 08/18/2015 Semester Classes Begin 08/19/2015 Last day to adjust schedule w/fee, or withdraw with 100% refund 08/25/2015 Last day to apply for December commencement 09/25/2015 Final day to drop a course or resign 10/14/2015 Mid-semester examinations 10/05-10/09/2015 Final examinations 12/07-12/11/2015 Commencement 12/18/2015 <i>*Note: check Registrar's website for Saturday and A/B sessions, and for items not listed here:</i>

<http://www.registrar.uno.edu>

## **Fall Semester Holidays**

Labor Day 09/07/2015

Mid-semester break 10/15-10/16/2015

Thanksgiving 11/26-11/27/2015

## **Withdrawal Policy – Undergraduate only**

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 on the Registrar's website, <http://www.registrar.uno.edu>. Please consult The Bulletin for charges associated with dropping and adding courses.

## **Incomplete Policy – Undergraduate only**

The grade of I means *incomplete* and is given for work of passing quality but which, because of circumstances beyond the student's control, is not complete. The issuance of the grade of I is at the discretion of the faculty member teaching the course. For all graduate and undergraduate students, a grade of I becomes a grade of F if it is not converted before the deadline for adding courses for credit (as printed in the Important Dates Calendar) of the next regular semester including summer semester.

## **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.

## **Graduate Policies**

Graduate policies often vary from undergraduate policies. To view the applicable policies for graduate students, see the Graduate Student Handbook: <http://www.uno.edu/grad/documents/GraduateStudentHandbook2014.pdf>

## **Academic Dishonesty Policy**

<http://www.uno.edu/student-affairs-enrollment-management/documents/academic-dishonesty-policy-rev2014.pdf>

## **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 resources here: <http://www.uno.edu/student-affairs-enrollment-management/>

## 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. Find out more at <http://www.uno.edu/counseling-services/>. First-year students often have unique concerns, and UNO Cares is designed to address those students succeed. Contact UNO Cares through <http://www.uno.edu/fye/uno-cares.aspx>.

## Emergency Procedures

Sign up for emergency notifications via text and/or email at E2Campus Notification: <http://www.uno.edu/ehso/emergency-communications/index.aspx>. All emergency and safety procedures are explained at the Emergency Health and Safety Office: <http://www.uno.edu/ehso/>.

## Diversity at UNO

As the most diverse public university in the state, UNO maintains a Diversity Affairs division to support the university's efforts towards creating an environment of healthy respect, tolerance, and appreciation for the people from all walks of life, and the expression of intellectual point of view and personal lifestyle. The Office of Diversity Affairs promotes these values through a wide range of programming and activities. <http://diversity.uno.edu/index.cfm>

## Learning and Support Services

Help is within reach in the form of learning support services, including tutoring in writing and math and other supplemental instruction. Visit the Learning Resource Center in LA 334, or learn more at <http://www.uno.edu/lrc/>.

## 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: <http://www.uno.edu/human-resource-management/policies.aspx>

Standard statement on academic integrity\*

Standard statement on accommodations for students with disabilities\*\*

Standard statement on student verification procedures (ONLINE COURSES ONLY)\*\*\*

Assignment/exam proctoring options (ONLINE COURSES ONLY)

### Recommendations

Description of what the class will be like, including how the class will be taught and why

Description of instructor expectations of students (e.g., reading assignments prior to class, arriving on time, remaining for full class session, participation in discussions, etc.)

Description of special procedures for this class (e.g., laboratory rules)

Advice on how to read/approach materials, how to study for tests/exams

Specific criteria for each graded assignment

Statement on incomplete or late coursework, extra credit, etc.

Information on student support services (e.g., Learning Resource Center, Library)



## **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 Student Code of Conduct for further information. The Code is available online at <http://www.studentaffairs.uno.edu>.

## **Accommodations**

It is 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 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>.

## **Verification for Online Students**

To ensure academic integrity, all students enrolled in distance learning courses at the University of New Orleans may be required to verify their identity when completing exams or other high-stakes assignments. At the discretion of the faculty member teaching the course, verification may include on-campus proctored examinations, off-site or online proctored examinations, or other reasonable measures to ensure student identity. If students cannot attend an on-campus proctored exam, UNO partners with ProctorU, a live, online proctoring service that allows students to complete exams from any location using a computer, webcam, and reliable internet connection. Verification measures for this course are identified below and any fees associated are the responsibility of the student.

**[If applicable, include in your syllabus statement information regarding selected verification measures and fees. ProctorU scheduling information and fees can be found at <http://www.uno.edu/distance-education/online-testing.aspx>.]**

## **DRAWING 1– Fall 2015 – FA1060-002**

Monday & Wednesday, 9:00-11:45 Classroom: FA 138

**Instructor:** David Colannino

**Email:** [dcolanni@uno.edu](mailto:dcolanni@uno.edu)

**Office:** Room 138 Milneburg Hall

**Office Hours:** By appointment

**Telephone:** A message can be left for me with the Fine Arts office at 280-6493

**N.B.** You are encouraged to make an appointment with me to discuss any questions that you have. You can email or talk to me to make an appointment.

### **COURSE DESCRIPTION AND OBJECTIVES:**

This course is designed to introduce the student to drawing. We will use a variety of media to explore various techniques and essential drawing principles, e.g., contour, gesture, volume, space, light, perspective and composition. Most importantly, we will practice and develop observational skills.

This is a studio class, i.e., there is an emphasis on learning through doing. Thus, it is very important that students attend all scheduled class meeting. As this is an introductory class, emphasis will be on effort (time spent drawing) and not purely on the results of a specific composition. I encourage students to ask as many questions as he/she would like. Drawing (as in all of the fine arts) is best learned via constant practice.

### **ATTENDANCE:**

Students are expected to attend all classes regularly and punctually. All unexcused absences are counted against a student's attendance record and will affect her or his final grade. **Any student who misses more than four classes will lose a letter grade. Moreover, after seven absences the student will fail.** Students should notify me in advance of circumstances that will require his/her absence. It is the student's responsibility to make up any work missed due to an absence.

Projects submitted late will lose a full letter grade per day and will be critiqued only if time allows.

Cultural and ethnic beliefs will be respected.

### **USING A SHARED STUDIO:**

It is the responsibility of all students to clean the area around their desk after each class. We must all respect that other students and faculty members use this space as well.

### **STORAGE:**

Locker space, opposite the restrooms, is available, on a first come basis, for the storage of your personal supplies and materials. Storage space in the classroom in designated areas is available, however, the school/instructor are not responsible for any missing materials or work. After each semester all lockers and classrooms will be emptied.

**HOMEWORK:**

Homework is required in preparation for some assignments and to complete others.

**PORTFOLIO:**

All of the drawings you make during this course become your portfolio. Each drawing should be named and dated and submitted in chronological order.

Portfolios will be turned in to be graded at mid-term and at our final meeting, which will also include a completed final project.

**FINAL GRADES WILL BE DETERMINED ON:**

30%: Completed portfolio (including the final project)

30%: Attendance, class participation, cooperation, motivation, effort and attitude.

30%: Homework and out of class preparation.

10%: Final Project

**GRADING STANDARDS:**

**A** – The grade of A is given for work of the highest degree of excellence. The artwork shows strong evidence of original thinking. The student has a superior grasp of the principles and concepts.

**B** – The grade of B is given for work of a high degree of excellence. The artwork is executed with creativity and is well done. The student has a reasonable understanding of the relevant concepts.

**C** – The grade of C is given for satisfactory work. The artwork is average. Assignment guidelines were properly followed. The student has demonstrated satisfactory achievement.

**D** – The grade of D is given for passing but marginal work. The artwork is inferior, barely meeting assignment guidelines. The student has produced uninspired work lacking in effort or time invested.

**F** – The grade of F is given for work failed. The artwork is incomplete or shows little or no evidence of the understanding of the principles and concepts.

Personal effort/goal setting is always taken into consideration.

**Statement on Accommodations for Students with Disabilities**

The University of New Orleans is committed to providing for the needs of enrolled or admitted students who have disabilities. In general, University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. 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>.

**Statement on Classroom Conduct**

Be in class on time. Please do not come five, ten, or twenty minutes late. Distracting interruptions are inconsiderate, disrespectful, and time-wasting. There is no excuse for repeatedly arriving late. Parking is often a hassle; allow enough time for it.

Feel free to ask questions of the instructor during class. But please do not ask other students when the instructor is speaking, as talking disturbs my concentration and the concentration of the other class members.

Students are expected to treat faculty and fellow students with respect. Any actions that purposefully and maliciously distract the class from the work at hand will not be allowed.

Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom. Courteous behavior and responses are expected.

Sexual harassment, whether verbal, physical, written or visual, is unacceptable behavior and will not be tolerated at the University of New Orleans.

### **Standard Statement on 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 UNO Judicial Code for further information. The Code is available online at <http://www.studentaffairs.uno.edu/accountability.cfm>

*The UNO student handbook sets detailed rules and regulations for student rights, classroom behavior and conduct. Please refer to the student handbook as needed for additional information.*

# ADVANCED STUDIO in DIGITAL ART, VIDEO & ANIMATION

Fall 2015

Dan Rule [drule@uno.edu](mailto:drule@uno.edu)

Office Hrs (**FA 111**): M & W 11:45-1pm, Tues 10 – 1pm

## Course Description

This course will provide for an advanced studio practice in Digital Art, including a wide variety of processes such as Video, Animation, Stop-motion and Digital printing. Emphasis is placed on students continuously developing strong concepts, aesthetics and expertise in the use of the processes within the framework of individual projects. Projects need not be strictly digital in production or final output, students are encouraged to use the methods and programs as they suit their personal style and concepts, and mixing of other mediums is permitted.

## Supplies

You must have for this class:

-A **sketchbook** for the development of imagery and concepts and to take notes.

-An **external hard drive/flash drive or cloud service** to back up and transfer video files and projects

-an account at flickr and vimeo to upload projects

## Objectives

At end of course student will have:

1. Ability to properly operate and maintain video and image capture equipment, lighting rigs and studio backdrops.
2. Ability to expertly operate digital programs Photoshop, Premiere, After Effects and Garage Band to produce work.
3. Participated in scheduled critiques about own work and peers.
4. Produced a body of interesting, engaging work.
5. Produced a digital documentation of all work for semester, uploaded for web viewing.

## Grading

Attendance 15%

Participation 10%

Assignments 75%

Each project is graded, your final grade for assignments is the total of all assignments added together then divided by the number of assignments. Grading criteria for assignments include:

1. Idea/Concept: appropriateness of concept, depth of exploration, awareness of other art and artists, originality, understanding of subject, content and context.
2. Aesthetics/Visual effect: the power and/or attractiveness of the work, an awareness of varying thoughts on design principles.
3. Technique/Craft: formal qualities, technical aptitude, experimentation, execution, final presentation state and layout.

### **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 UNO Judicial Code for further information. The Code is available online at <http://www.studentaffairs.uno.edu/accountability.cfm>

### **Attendance**

Attendance is mandatory. You will be tirelessly working on your projects, meeting regularly for class discussions, looking at art, etc. **Missing 3 classes at any time** will drop your grade one full letter.

We will also have individual meetings as well as group critiques and group discussions; **ANY** unexcused absence in these will result in a full letter grade deduction. You can plan on having critiques every 2-3 weeks.

### **Accommodations for Students with Disabilities**

Students who qualify for services will receive the academic modifications for which they are legally entitled. It is the responsibility of the student to register with the Office of Disability Services (UC 260) each semester and follow their procedures for obtaining assistance.

### **Assignments**

Assignments in this course are works of art that are produced by the student. Student will meet with instructor for an agreement on what projects to work on based on student interest, style, conceptual concerns and desired outcome. There will typically be peer critiques every two weeks.

Dan Rule [drule@uno.edu](mailto:drule@uno.edu)

Office Hrs (FA 111): M & W 11:45-1pm, Tues 10 – 1pm

## Course Description

This course will provide an introduction into Digital Art, including a wide variety of processes such as Video, Animation, Stop-motion and Digital printing. Emphasis is placed on individuals developing strong concepts, aesthetics and expertise in the use of the processes within the framework of the course and assignments. Projects need not be strictly digital in production or final output, students will have ability to use the methods and programs as they suit their personal style and concepts. Programs we will use include Photoshop, After Effects, Premiere, Dragon Stop Motion, Maya, Anime Studio, Manga Studio and Toon Boom.

## Supplies

You must have for this class:

- A **sketchbook** for the development of imagery and concepts and to take notes.
- An **external jump drive, hard drive or cloud service** to back up and transfer files and projects
- sign up for a flickr and vimeo account to upload assignments to.

## Objectives

At end of course student will have:

1. Ability to properly operate and maintain video and image capture equipment, lighting rigs and studio backdrops.
2. Ability to expertly operate digital programs Photoshop, Premiere, After Effects and Garage Band to produce work.
3. Participated in scheduled critiques about own work and peers.
4. Produced a body of interesting, engaging work.
5. Produced a digital documentation of all work for semester, uploaded for web viewing.

## Grading

Attendance 15%

Participation 10%

Assignments 75%

Each assignment is graded, your final grade for assignments is the total of all assignments added together then divided by the number of assignments. Grading criteria for assignments include:

1. Idea/Concept: appropriateness of concept, depth of exploration, awareness of other art and artists, originality, understanding of subject, content and context.
2. Aesthetics/Visual effect: the power and/or attractiveness of the work, an awareness of varying thoughts on design principles.
3. Technique/Craft: formal qualities, technical aptitude, experimentation, execution, final presentation state and layout.

## 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 UNO Judicial Code for further information. The Code is available online at <http://www.studentaffairs.uno.edu/accountability.cfm>

## **Attendance**

Attendance is mandatory. We will be meeting regularly for class discussions, looking at art, working on projects, etc. Missing 3 classes at any time will drop your grade one full letter.

We will also have individual meetings as well as group critiques and group discussions, **ANY** unexcused absence in these will result in a full letter grade deduction. As our schedule may change you need to be present to know when these days are. Plan on having critiques every 2-3 weeks.

The best way to get an excused absence is to email me as soon as you know you will not be in and a brief reason why.

## **Accommodations for Students with Disabilities**

Students who qualify for services will receive the academic modifications for which they are legally entitled. It is the responsibility of the student to register with the Office of Disability Services (UC 260) each semester and follow their procedures for obtaining assistance.

## **Assignments**

Weeks 1-3

### **1. Collage, Altered Print and Digital Drawing**

A series of three quick assignments, we will start with 3 collages, move on to an altered print and then do a digital drawing (combination of analog and digital methods)

Artists to look at: Curtis Mann, John Baldessari, Marlo Pascual, George Rahme

# FA 2203 Art History Survey 3 (Art of the Twentieth Century)

Fall 2015

Section 001

Tuesday-Thursday 9:00-10:15 AM

Room: Liberal Arts 104

## Instructor: Dr. Rebecca Reynolds

Contact:

- Email: [rreynol2@uno.edu](mailto:rreynol2@uno.edu)
- Phone 504-280-3216
- If you need an immediate response, please call. If you can wait a day for a response, then email. I do not check email on weekends.

Office: Fine Arts building, room 102

Office hours: Tuesdays and Thursdays, 3-5 PM; Wednesdays, 1-3 PM; or by appointment.

- Office hours are open hours when you can drop in to ask a question or discuss class with me.
- You may also make an appointment during office hours or at another time. If you do make an appointment with me, I ask that you keep the appointment or contact me at least 24 hours in advance to cancel or reschedule it.

**Course description:** A survey of developments in western European and American art from 1900 to the present, including the historical avant-garde, postmodern, and contemporary art. Understanding the different social and artistic goals of each movement will be emphasized. Students will also build analytical skills by describing artworks and applying specific art historical methods of analysis. The course syllabus provides a general plan for the course; deviations may be necessary. 3.0 credit hours; no prerequisites.

## Learning outcomes for the Art History program

1. Methodologies: Students will demonstrate understanding and apply the broad methodologies of the study of the history of art: identification, description, formal analysis, comparison, interpretation.
2. Knowledge of cultural issues: Students will demonstrate knowledge of the cultural issues, values, and perspectives that have informed artmaking in a variety of cultures and periods.
3. Research skills: Students will demonstrate critical research skills through a variety of writing assignments. Students will write an original argument that analyzes and interprets an aspect of art history, based on advanced research that integrates primary and secondary sources from the critical literature.

**Course Objectives.** Upon the successful completion of this course, you will be able to:

1. Recognize key Western artists and artworks of the 20th century (demonstrated through slide identification quizzes).
2. Demonstrate knowledge of the cultural issues, values and perspectives that have informed modern art and contemporary art (demonstrated through writing assignments and exams).
3. Analyze modern and contemporary artworks using formal, critical and comparative methods (demonstrated through writing assignments and exams).

## Texts

- *Modern Art*, by Sam Hunter, John Jacobus, and Daniel Wheeler, 3<sup>rd</sup> edition (Pearson Prentice Hall, 2004, ISBN 0-13-189565-6)
- *Look! Art History Fundamentals*, by Anne d'Alleva (Pearson Prentice Hall, 2010, ISBN 978-0-20-576871-4)
- Additional readings, when assigned, will be available on reserve at the library or through Moodle.

## Course Requirements

### 55% Testing

45% Exams (20% midterm exam, 25% final exam)

- slide comparisons with short essay questions
- final exam is NOT cumulative

10% Slide quizzes (about 6 quizzes, given every 2 weeks; averaged together for 10%)

- Slide quizzes require that you identify the artworks projected on the screen by writing down the artist's name, the artwork's title, the date of creation, and the artistic movement, all spelled correctly.
- Each quiz has about 4-6 slides, with about 1.5 minutes to identify each slide. Quiz forms are provided. The quiz is given at the beginning of the class session and takes about 10 minutes.
- These quizzes are **not** multiple choice! It is important to develop a study method, such as flash cards, in order to prepare for these quizzes.
- You will also be expected to identify any artwork projected for an exam. Exam slides are chosen from the bank of images that you learn for the quizzes. Study guides listing the artworks that might appear on a slide quiz or exam will be posted on Moodle in advance of the quiz or exam.

### 50% Writing assignments

20% Journal

- Respond to reading and lecture: name and discuss one art movement addressed in the reading and lecture, including basic facts (who, what, where, when), main themes (iconography/content), and discussion of 2 key artworks that exemplify the movement. Collected every week before midterm, and then every other week

after midterm; 8 entries required (1 entry = 1 movement). Suggested length: 1-2 pages, double-spaced. Journals may be submitted through Moodle.

10% Primary source assignment (typed paper, 2 pages long)

- Find a manifesto! Using *Art in Theory* (on reserve at the library) or the provided pdfs of architecture manifestos, find and read a manifesto that relates to one of the movements that we are studying. Submit a written reflection on the manifesto and how it can be used to analyze an artwork from that movement.

10% NOMA Museum visit assignment (typed paper about 3 pages long)

- This assignment directs you to visit the New Orleans Museum of Art (NOMA) on your own time and analyze an artwork currently on display at the museum (this may include the works outside in the sculpture garden). Your analysis should include detailed description and formal analysis of the work, based on in-person observation, and contextual analysis that puts the work into the context of the artist's career and relevant socio-political events. NOMA is free on Wednesdays. Check <http://noma.org> for further details on the museum.

10% Contemporary art assignment (typed paper about 3 pages long)

- This assignment directs you to visit a gallery or museum displaying contemporary art made after World War II. Your analysis should include detailed description and formal analysis of the work, based on in-person observation, and contextual analysis that puts the work into the context of the artist's career and relevant socio-political events.

Any work that you submit must have your name on the actual paper or test. If it does not, 10 points will be deducted from the grade. All written work submitted for grading must be original work (in other words, your work) and in the form of complete sentences, unless explicitly directed otherwise (such as preparing a list), and in correct grammatical form.

**Grading:** Grades are posted on Moodle, where you can track your progress in the course. Please verify grades by also checking the grades on returned assignment hard copies (Moodle is not always correct). Be aware that an 'F' is earned—it means that you have tried but failed to meet the minimum requirements of the assignment. If you do not try—for instance, if you do not turn in an assignment—then the resulting grade is a zero. Be aware that in calculating your final grade, an 'F' is preferable to a zero (at least you got 50 points).

For final grades, I use the following scale:

A: 90-100%

B: 80-89%

C: 70-79%

D: 60-69%

F: below 60%

For intermediate grades on exams and assignments, I use the plus/minus scale:

A: 94-100%  
A-: 90-93%  
B+: 86-89%  
B: 83-85%  
B-: 80-82%  
C+: 76-79%  
C: 73-75%  
C-: 70-72%  
D: 60-69%  
F: below 60%

**Makeup exams and quizzes:** I only allow makeup's in extraordinary cases, and only if the student has contacted me **before** the scheduled exam or quiz. For instance, if you have an emergency or wake up very ill the morning of class, make sure that you e-mail me immediately (before class starts that day) to request a make-up.

**Late work:** I accept late work, but I assess a penalty of a letter grade per day. For instance, if your paper deserved an A but you turned it in a day late, it will get a B. Papers turned in over a week late will receive an 'F'; assignments not submitted receive a zero. As long as at least two weeks are remaining in the course, late work is accepted for two weeks after the deadline; it is not accepted if it is more than two weeks late.

**Extra credit:** I rarely offer extra credit, but when I do, I offer it to the entire class. I do not offer extra credit on an individual basis (to do so would be unfair to the other students).

### **Accommodations for Students with Disabilities**

It is 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 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>.

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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/1516catalog/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. If you cannot attend class for some reason, please contact me by email and make arrangements with another student to catch up on what you missed in class. I expect you to arrive on time and stay until the class is dismissed. If you have a special circumstance regarding either, you should discuss that with me in person.

There are no excused absences. Either you are absent, or you are present. However, I do understand that extreme circumstances – such as “serious illness, accident, or death in the immediate family” 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, two absences during the semester, or a week of class, should not affect a student’s ability to succeed in the course. More than two absences can jeopardize a student’s chances of satisfactorily completing the course. Students who miss six or more classes may fail the course.

I will consider three tardy arrivals, or coming to class after 9:05 a.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 9 a.m. In other words, please make sure you get here on time. It’s important. 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.

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.

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 if it is on the cusp (ending in 8 or 9).

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. 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.

### **Classroom Conduct**

- Cell phones should be turned off before class begins.
- Feel free to ask questions of the instructor during class. But please do not ask other students, as talking disturbs my concentration and the concentration of other class members.
- Computers may be used to take notes or follow along with powerpoints, but should not be used for anything extracurricular during class time.
- No eating during class.

Students are expected to treat faculty and fellow students with respect. Any actions that purposefully and maliciously distract the class from the work at hand will not be allowed.

Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom. Courteous behavior and responses are expected.

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Please read and be familiar with the Student Code of Conduct. The direct link to the *UNO Student Handbook*, which includes the Student Code of Conduct (found on page 21) is <http://www.uno.edu/student-affairs-enrollment-management/documents/Student-Handbook-5-8-14.pdf>

“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*, 21).

This course maintains an honest and courteous atmosphere of learning, production and communication. 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). I shall address disruptive behavior of any kind in the classroom. I ask that students address their concerns about classroom behavior and practicum with me on a one-to-one basis.

### **Expectations of Students**

Students are expected to fully participate in all classroom activities. Full participation means that students arrive on time, have prepared for class by completing all

assignments, and are ready for active and purposeful engagement with the topic at hand.

This is a lecture survey course, meaning that I will lecture during each class meeting (except exams), and meaning that the course surveys 20<sup>th</sup> century art in a chronological organization (from 1900 to 2000). **Students are tested on material covered in class lectures.** This material is delivered orally, so it is important that you find a way to capture the material and understand it. The accepted convention for doing this is to take notes during lecture. You may not record my lectures (on a digital recorder) without asking permission. I do not distribute notes from the lecture, but I do post the images in the form of a pdf of the powerpoint (these files are not necessarily updated each semester, and the images may be in a different order from the lecture if I have updated the lecture). Lectures are not designed to match the readings. In many cases, lecture is more in depth and covers material not included in the reading. In some cases, lecture may include abbreviated treatment of material covered in more depth in the reading. Either way, the reading is a way to help you understand the material covered in lecture. I would recommend that you read the textbook before class. The readings alone cannot substitute for the lecture, so regular attendance and notetaking is crucial to success in the course.

Students must have Internet access to <[www.uno.edu](http://www.uno.edu)> and the Moodle portion of the course. All communications, including the posting of grades, will be done through Moodle. Students are responsible for all e-mail communications from the instructor to their UNO email drop box. Help with Moodle can be accessed at <http://uno.mrooms3.net/> or by phone at 504-280-5512.

For papers:

- Use a cover sheet only if the paper is longer than 6 pages. Otherwise, type your name, course information, and date submitted in the top left corner.
- For all papers, use standard 12-point font, double spacing, and one-inch margins. Be aware that Microsoft Word's default margin setting is 1.25 inches—you will need to change that. Microsoft Word also tends to add extra space between paragraphs—you should tell the program not to add that space by going into the paragraph formatting.
- Do not use report covers of any kind, and please do not use the origami fold because you forgot to staple it. Invest in a stapler or paper clips, or leave it loose-leaf, but with each page clearly marked with your last name and the page number.
- Always use spell check and proofread the paper by hand before turning it in.

Exams: For in-class exams (rather than take home exams), bring a blue book to class and write legibly in pen (not pencil).

### **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 UNO Judicial Code for further information. The Code is available online at <http://www.studentaffairs.uno.edu/accountability.cfm>.

Plagiarizing may also apply in cases that involve incorrect citation or re-wording that is too close to the original material. Any time that you are using somebody else's words, those words need to be in quotation marks and they need a footnote to supply the citation. This rule even applies to the use of writing in your textbooks. In art history, any analysis or interpretation of an artwork is the intellectual property of the author, and is essentially under copyright. This extends even to museum labels, which often include interpretations. It is important to respect the rights of intellectual property; to do otherwise is stealing. We have developed conventions to recognize intellectual property (citations, etc.), and their goal is to credit the person who created the interpretation.

Plagiarism is handled on a case-by-case basis, and it may result in being reported to the administration and possible failure of the course.

## Weekly Schedule

The schedule is subject to change. Changes are announced on Moodle.

All readings should be completed in advance of the session for which they are listed.

Week	Date	Topic	Reading	Assignment
1	Aug. 20	Intro	Look, ch. 1; review Hunter, ch. 1	
2	Aug. 25	Intro	Look, ch. 2	
	Aug. 27	Fauvism and Matisse	Hunter, ch. 7; Look, ch. 3 and pp. 140-142	
3	Sept. 1	German Expressionism	Hunter, ch. 8 to p. 116; Look, pp. 118- 127	Journal entry 1 due
	Sept. 3	Blue Rider	Hunter, rest of ch. 8	Slide quiz 1
4	Sept. 8	Cubism	Hunter, ch. 9	Journal entry 2 due
	Sept. 10	American Art and the Armory Show	Hunter, ch. 16 to p. 255	
5	Sept. 15	Futurism and Abstraction	Hunter, ch. 10; Look, ch. 4	Journal entry 3 due
	Sept. 17	World War I and the Interwar Avant-Gardes	Hunter, ch. 14	Slide quiz 2
6	Sept. 22	Dada and Duchamp	Hunter, ch. 11; Look, pp. 126-140	Journal entry 4 due
	Sept. 24	Soviet Avant-Garde	Hunter, ch. 10, p. 156-160	
7	Sept. 29	De Stijl and Bauhaus	Hunter, ch. 15	NOMA assignment due
	Oct. 1	Le Corbusier and Mies	Hunter, ch. 13 and ch. 21	Slide quiz 3
8	Oct. 6	<b>Midterm Exam</b>		
	Oct. 8	Surrealism	Hunter, ch. 12	
9	Oct. 13	Modernist Sculpture	Hunter, ch. 5	
	Oct. 15	No class! Fall break		
10	Oct. 20	American art in the 20s and 30s	Hunter, ch. 16, p. 255-264	Journal entry 5 due
	Oct. 22	World War II	Online links	Slide quiz 4
11	Oct. 27	Abstract Expressionism and Postwar Art	Hunter, ch. 17-18	Primary source assignment due

	Oct. 29	Neo-Dada	Hunter, ch. 19 to p. 304	
12	Nov. 3	Artist in Crisis	Hunter, ch. 20	Journal entry 6 due
	Nov. 5	Pop and Happenings	Hunter, ch. 19, p. 304-314	Slide quiz 5
13	Nov. 10	60s Abstraction and Minimalism	Hunter, ch. 19, p. 314—328	
	Nov. 12	Conceptual Art and Post-Minimalism	Hunter, ch. 22	
14	Nov. 17	Conceptual practices	Hunter, ch. 22	Journal entry 7 due
	Nov. 19	Conceptual practices	Hunter, ch. 22	Slide quiz 6
15	Nov. 24	Postmodern architecture	Hunter, ch. 25	
	Nov. 26	No class! Thanksgiving break		
16	Dec. 1	Postmodern art	Hunter, ch. 23	Journal entry 8 due
	Dec. 3	Contemporary art	Hunter, ch. 24	Contemporary art assignment due
17	Dec. 10	10 AM-12 PM Final exam		

**FA4267 - 001****Contemporary Art: Postmodernism and Beyond (1970-present)**

University of New Orleans, Fall 2015

Tuesdays and Thursdays, 1:30-2:45 PM

Liberal Arts Room 104

Instructor: Dr. Rebecca Reynolds

Office: Fine Arts 102

Office Hours: Tuesdays and Thursdays, 3-5 PM; Wednesdays, 11 AM-1 PM, or by appointment.

- Office hours are open hours when you can drop in to ask a question or discuss class with me.
- You may also make an appointment during office hours or at another time. If you do make an appointment with me, I ask that you keep the appointment or contact me at least 24 hours in advance to cancel or reschedule it.

Contact info: phone 504-280-3216 or email <rreynol2@uno.edu>

- If you need an immediate response, please call. If you can wait a day for a response, then email. I do not check email on weekends.

**Course Prerequisites:** FA 2201, FA 2202, and FA 2203 for undergraduate Fine Arts majors

**Course Description:** Developments in contemporary art from 1970 to the present.

Attention will be given to major styles and movements (including Performance Art, Land Art, Conceptual Art, Feminism, Neo-Expressionism, Postmodern art, Video art), to significant artists and critics, and to the historical and theoretical context in which the concept of Postmodernism has taken shape.

**Learning outcomes for the Art History program**

1. Methodologies: Students will demonstrate understanding and apply the broad methodologies of the study of the history of art: identification, description, formal analysis, comparison, interpretation.
2. Knowledge of cultural issues: Students will demonstrate knowledge of the cultural issues, values, and perspectives that have informed artmaking in a variety of cultures and periods.
3. Research skills: Students will demonstrate critical research skills through a variety of writing assignments. Students will write an original argument that analyzes and interprets an aspect of art history, based on advanced research that integrates primary and secondary sources from the critical literature.

Student Learning Objectives: The student will be able to...

- identify key works of art from the period of 1970-present, discuss their significance, and interpret their meaning
- demonstrate understanding of the history and significance of the period 1970-present, especially identifying and discussing key movements (Feminist art,

performance art, video art, conceptual art, land art and site-specific art, postmodern art, identity/activist art, postcolonial art, abject art, and recent developments)

- apply research methods to interpret artwork from the period of 1970-present in a research project
- summarize and discuss selected readings from the critical literature about art from the period of 1970-present

### **Texts and Learning Resources**

- Brandon Taylor, *Contemporary Art: Art Since 1970* (Prentice Hall, 2005, ISBN 0-13-183729-X)
- Kristine Stiles and Peter Selz, ed., *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* (University of California Press, 2<sup>nd</sup> edition, 2012, ISBN 9780520257184)
- Michael Wilson, *How to Read Contemporary Art* (Abrams, 2013, ISBN 9781419707537)
- Kate Turabian, *Student's Guide to Writing College Papers* (4<sup>th</sup> edition, University of Chicago Press, 2010, ISBN 9780226816319)
- Additional readings and resources will be posted on Moodle or available on reserve at the library (these are marked as 'other' in the readings on the syllabus).
- Readings listed as "Art21" are artist videos available to view online at <http://www.pbs.org/art21/>. These videos are optional.

### **Assignments and Grading**

40% exams: written in-class essay-based midterm and final exams

30% genre writing assignments (3 assignments at 10% each)

Choose from the following art historical genres:

- an artist's development, with annotated bibliography
- case study of a single artwork, applying primary sources
- comparative study of 2-3 artworks
- article analysis: analysis of a secondary source reading
- exhibition review: options will be announced on Moodle. If you would like to review an exhibition other than those listed, then you must request permission.

Due in weeks 4, 7, and 11

30% research paper, including various stages (minimum 10 pages long for undergraduate students)

- stage 1: research/proposal
- stage 2: reading/outline
- stage 3: draft
- stage 4: the finished paper
- stage 5: oral presentation (7 minutes long for undergraduate students)

- Each stage will be graded, with the caveat that if the stage 4 grade is higher than previous stages, then it can be used to replace the grades on previous stages.

This course meets with FA 5267. Students in FA 5267 are expected to demonstrate higher levels of cognitive skills than students in FA 4267. Assignments also differ in length and level of engagement. Students in FA 5267 will complete more in-depth exams and produce a longer research paper that integrates more primary research.

Submission policy:

- All written assignments are to be submitted in electronic form through Moodle on the day that the assignment is due.
- You have a grace period until the end of the deadline day to submit assignments (no late points will be deducted during the grace period; the end of the day is 5 PM).

**Grading:** Grades are posted on Moodle, where you can track your progress in the course. Please verify grades by also checking the grades on returned assignment hard copies (Moodle is not always correct). Be aware that an 'F' is earned—it means that you have tried but failed to meet the minimum requirements of the assignment. If you do not try—for instance, if you do not turn in an assignment—then the resulting grade is a zero. Be aware that in calculating your final grade, an 'F' is preferable to a zero (at least you got 50 points).

For final grades, I use the following scale:

A: 90-100%  
 B: 80-89%  
 C: 70-79%  
 D: 60-69%  
 F: below 60%

For intermediate grades on exams and assignments, I use the plus/minus scale:

A: 94-100%  
 A-: 90-93%  
 B+: 86-89%  
 B: 83-85%  
 B-: 80-82%  
 C+: 76-79%  
 C: 73-75%  
 C-: 70-72%  
 D: 60-69%  
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**Makeup exams and quizzes:** I only allow makeup's in extraordinary cases, and only if the student has contacted me **before** the scheduled exam or quiz.

**Late work:** I accept late work, but I assess a penalty of a letter grade per day. For instance,

if your paper deserved an A but you turned it in a day late, it will get a B. Papers turned in over a week late will receive an 'F'; assignments not submitted receive a zero. Be aware that in calculating your final grade, an 'F' is preferable to a zero (at least you got 50 points). As long as at least two weeks are remaining in the course, late work is accepted for two weeks after the deadline; it is not accepted if it is more than two weeks late. The last day of class is the last day to submit assignments (not including the final exam).

**Extra credit:** I rarely offer extra credit, but when I do, I offer it to the entire class. I do not offer extra credit on an individual basis (to do so would be unfair to the other students).

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Students are expected to fully participate in all classroom activities. Full participation means that students arrive on time, have prepared for class by completing all assignments, and are ready for active and purposeful engagement with the topic at hand. For an upper-level course such as this one, preparation for class involves reading the assigned reading before class, taking notes on it, developing questions about it, and bringing the reading and notes to class with you. Our accrediting agency, NASAD (National Association of Schools of Art and Design), recommends that students spend three times the amount of class time outside of class in preparation; bare minimum preparation time is twice the amount of class time. Thus, you should plan to spend 6-9 hours each week reading and preparing for class.

For papers:

- Use a cover sheet only if the paper is longer than 6 pages. Otherwise, type your name, course information, and date submitted in the top left corner.

- For all papers, use standard 12-point font, double spacing, and one-inch margins. Be aware that Microsoft Word's default margin setting is 1.25 inches—you will need to change that. Microsoft Word also tends to add extra space between paragraphs—you should tell the program not to add that space by going into the paragraph formatting.
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Plagiarism is handled on a case-by-case basis, and it may result in being reported to the administration and possible failure of the course.

You are responsible for knowing what constitutes plagiarism. If you have any doubts, ask me or a librarian. To review the principles, take the time to visit this site:

<http://library.acadiau.ca/tutorials/plagiarism/>

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## **Schedule**

**Week 1:** Introduction

Aug. 20: Turner Prize 2014

### Readings

- Taylor, ch. 1 (review of pre-1970 material)
- Links online for Turner Prize

### **Week 2: The Body**

Aug. 25: lecture on Performance and Feminist art

- Taylor, ch. 2 to p. 44

Aug. 27: discussion session

- Sourcebook: 798-820 Intro; 840-843 Schneemann; 869-870 Export; 884-885 Abramovic; 899-904 Burden; 907-911 Montano and Hsieh; 913-920 Acconci
- Art21: Marina Abramovic, Lynda Benglis

### **Week 3: Feminist art**

Sept. 1: lecture on second wave Feminist art

- Sourcebook: 173-186 Schapiro, Jaudon and Kozloff; 269-272 Spero; 407-411 Chicago
- Other: Lippard, "Sexual Politics, Art Style"; Schapiro and Chicago, "Female Imagery"; Laura Meyer, "Power and Pleasure: Feminist Art Practice and Theory in the US and Britain"; Womanhouse website; Dinner Party website
- Art21: Nancy Spero

Sept. 3: *Research project: How to do research*

- *Turabian, ch. 1: What Researchers Do and How They Think About It*
- *Turabian, ch. 2: Finding a Research Question*
- *Turabian, ch. 3: Planning for an Answer*
- *Turabian, ch. 4: Finding Useful Sources*

### **Week 4**

*Research project: work on proposal and bibliographic research*

Sept. 8: lecture on third wave feminist art and postfeminist art

- Sourcebook: 435-437 Kruger; 541-543 Rist; 547-550 Neshat; 926-928 Sherman
- Other: WACK!
- Art21: Barbara Kruger, Cindy Sherman, Laurie Simmons

Sept. 10: lecture on conceptual art

- Sourcebook: 892-894 Antin; 955-985 Part 9 Intro, Duchamp, Flynt, Kosuth, Art & Language; 987-1012 Lewitt, Bochner, Graham, Siegelau, Barry, Huebler, Weiner, Burgin, Kelly; 1019-1023 Baldessari

- Other: Lippard and Chandler, "The Dematerialization of Art"; Lippard, *Six Years* (on reserve at library)
- Art21: Eleanor Antin, John Baldessari, Glenn Ligon, Bruce Nauman

## **Week 5**

*Research project: reading sources*

- *Turabian, ch. 5: Engaging Sources (how to read)*

Sept. 15: Conceptual art cont.

Sept. 17: Video Art and Institutional Critique

### Readings

- Taylor, ch. 2, 44-56
- Sourcebook: 499-504 Schum, Gillette; 506-509 Vasulka; 1019-1031 Broodthaers, Haacke; 1061-1066 Raad
- Other: Daniel Buren, "The Function of the Studio"; Jack Burnham, "Hans Haacke's Cancelled Show at the Guggenheim"; Douglas Crimp, "The End of Painting" (on Buren); Douglas Crimp, "This is Not a Museum of Art" (on Broodthaers)
- Art21: Mark Dion

## **Week 6: Earthworks and site-specific art**

*Research project*

- *Turabian, ch. 9: Quoting, Paraphrasing, and Summarizing Sources*
- *Turabian, ch. 17: Citations*
- *Turabian, ch. 18: Chicago Style*
- *Proposal for your individual research project (1-2 pages of summary, then working bibliography of at least 10 items)*

Sept. 22: Screening of Robert Smithson, *Spiral Jetty*

- Lynne Cooke, "A Position of Elsewhere"
- Smithson, "Spiral Jetty"

Sept. 24: lecture on Earthworks

- Sourcebook: 626-633 Long, De Maria; 636-642 Avalanche discussion, Holt; 647-650 Irwin, Turrell
- Art21: Richard Serra, James Turrell

## **Week 7**

*Research project*

- *Turabian, ch. 10: Preventing Plagiarism*
- *Research bibliography for research paper*

**Sept. 29:** discussion-based analysis of Krauss, "Sculpture in the Expanded Field"

- Other: Krauss, "Sculpture in the Expanded Field"

**Oct. 1:** lecture on Land Art and Site-specific art

- Sourcebook: 614-23 Christo; 624-625 Sonfist; 642-646 Denes; 655-663 Matta-Clark, Simonds, Aycock
- Other: Thomas Crow, "Site-Specific Art: The Strong and the Weak"; James Meyer, "The Functional Site"; Cornelia Butler, "A Lurid Presence: Smithsonian's Legacy and Post-Studio Art"

**Week 8: Midterm exams**

*Research project*

- *Turabian, ch. 6: Planning Your Argument*
- *Annotated bibliography for research paper*

Oct. 6: Midterm exam

Oct. 8: Postmodernism, part 1

Readings

- Taylor, ch. 4
- Sourcebook: 264-266 Tansey; 359-362 Richter; 437-438 Levine; 487-491 Anderson; 1036-1040 Holzer
- Art21: Raymond Pettibon

**Week 9: Postmodernism**

*Research project*

- *Turabian, ch. 7 Planning a First Draft*
- *Outline of research paper due.* See sample outline on Moodle. Include (and label) working thesis in section for introduction. Outline should have 4 or 5 main sections (each section will = 2 pages of draft). Each section can then be broken down into 3 or 4 smaller points. In place of the outline, or in addition to it, you can submit initial draft writing.

Oct. 13: Postmodernism, part 2: The Rebirth of Painting

- Taylor, ch. 3

Oct. 15: no class. Fall Break.

**Week 10: Postmodernism**

*Research project*

- *Turabian, ch. 8 Drafting Your Paper*
- *Start drafting!*

Oct. 20: Postmodernism, part 3: To the 80s

- Taylor, ch. 4
- Ch. 13: Sourcebook: 67-69 Kiefer; 235-236 Baselitz; 277-283 Clemente, Rothenberg, Schnabel; 285-290 Guston; 290-293 Fischl, Immendorff
- Ch. 14: Sourcebook: 172 Scully; 186-190 Halley, Kapoor; 283-285 Basquiat; 426-430 Haring, Scharf; 432-435 Wojnarowicz; 438-442 Koons; 446-447 Cragg; 612-614 Boltanski; 663-665 Kabakov; 767-771 Flanagan
- Other: Hal Foster, "Between Modernism and the Media," in *Recordings*; Barbara Rose, "American Painting: The Eighties"
- Art21: Elizabeth Murray, Susan Rothenberg, Jeff Koons, Allan McCollum, Judy Pfaff

Oct. 22: discussion session

- Other: Thomas Crow, "The Return of Hank Herron: Simulated Abstraction and the Service Economy of Art"; Hal Foster, "The Expressive Fallacy" in *Recordings*

### **Week 11: Identity and Social Engagement**

*Research project*

- *Draft writing*

Oct. 27: Part 1: Activist Art, AIDS, the Culture Wars.

- Taylor, ch. 5, part of ch. 6
- Art21: Jenny Holzer, Krzysztof Wodiczko, Alfredo Jaar, Catherine Opie

Oct. 29: Part 2: Racial and Ethnic Identity

- Taylor, ch. 7
- Art21: Michael Ray Charles, Ellen Gallagher, Trenton Doyle Hancock, Kerry James Marshall, Pepon Osorio, Carrie Mae Weems

### Readings

- Sourcebook: 293-304 Weber, Helms, Mapplethorpe, Serrano; 411-417 Ringgold, Donaldson; 417-419 Hammons, 491-494 Wodiczko; 895-899 Lacy; 921-924 Piper; 930-934 Finley; 934-936 Fusco; 936-937 Durham; 938-942 Luna; 1044-1046 Weems; 1054-1059 Group Material, Gonzalez-Torres
- Other: Lucy Lippard, "Trojan Horses: Activist Art and Power," in *Art After Modernism*, 340-358

### **Week 12**

*Research project*

- *Turabian, ch. 11: Presenting Evidence in Tables and Figures*
- *Draft due this week.* When you turn in drafts, you do not need to include illustrations. However, you do need to include your Works Cited page.

Nov. 3: Postcolonial and East Asian contemporary art

Nov. 5: discussion or screening session

### Readings

- Taylor, ch. 7
- Sourcebook: 311-314 Kentridge; 321-324 Murakami; 671 Shonibare; 789-790 Guo-Qiang; 1048-1051 Bing; 1069-1070 Weiwei
- Other: "Liminalities: Discussions on the Global and the Local," *Art Journal* 57 n. 4 (Winter 1998)
- Art21: Ai Weiwei, El Anatsui, Cai Guo-Qiang, Cao Fei, William Kentridge, Yinka Shonibare MBE, Shahzia Sikander, Do-Ho Suh

### **Week 13: 1990s**

Nov. 10: Abject and Bad Boy art

- Taylor, ch. 6
- Sourcebook: 319-320 Opie; 371-373 Kelley; 419-420 Walker, 442-446 Cattelan; 584-587 Orlan; 738-741 Hamilton; 950-953 Barney
- Other: Lane Relyea, "Art of the Living Dead"; Elisabeth Sussman, "Coming Together in Parts: Positive Power in the Art of the Nineties"
- Art21: Janine Antoni, Matthew Barney, Mike Kelley, Paul McCarthy, Kiki Smith, Kara Walker

Nov. 12: *Research project: Peer review of writing*

- *Your colleagues's drafts*
- *Turabian, ch. 12: Revising Your Draft*

### **Week 14**

*Research project*

- *Turabian, ch. 13: Writing Your Final Introduction and Conclusion*
- *Turabian, ch. 14: Revising Sentences*
- *Revise your draft*
- *Prepare final formatting, bibliography, and illustrations*

Nov. 17: yBa, Video, and Video installation art

- Taylor, ch. 8
- Sourcebook: 447-449 Hirst; 523-529 Hill, Viola; 535-541 Hershman, Oursler, Ahtila; 543-545 Wearing; 550-552 Douglas; 682-684 Whiteread; 685 Huyghe; 790-791 Wall
- Other: Eleanor Heartney, "Video in Situ"

Nov. 19: screening of Matthew Barney, *Cremaster 3: The Order*

### **Week 15:**

Nov. 24: 2000s/Contemporary Art

- Sourcebook: 73-76 Mehretu, 308-311 Dumas, 314 Tuymans, 316-319 Saville, 430-432 Blek le Rat, Banksy; 670 Salcedo; 684 Zittel, 786-788 Eliasson
- Art21: Margaret Kilgallen, Barry McGee, Julie Mehretu, Gabriel Orozco, Doris Salcedo, Jessica Stockholder, Andrea Zittel

Nov. 26: no class. Thanksgiving.

**Week 16:**

*Research project*

- *Final paper due*

Dec. 1: 2000s cont.

- Rhizome.org

Dec. 3: research presentations

- oral presentations about your research project

**Week 17: Final exams**

Thurs., Dec. 10, 12:30-2:30 PM: final exam

**FA5267 - 001****Contemporary Art: Postmodernism and Beyond (1970-present)**

University of New Orleans, Fall 2015

Tuesdays and Thursdays, 1:30-2:45 PM

Liberal Arts Room 104

Instructor: Dr. Rebecca Reynolds

Office: Fine Arts 102

Office Hours: Tuesdays and Thursdays, 3-5 PM; Wednesdays, 11 AM-1 PM, or by appointment.

- Office hours are open hours when you can drop in to ask a question or discuss class with me.
- You may also make an appointment during office hours or at another time. If you do make an appointment with me, I ask that you keep the appointment or contact me at least 24 hours in advance to cancel or reschedule it.

Contact info: phone 504-280-3216 or email <rreynol2@uno.edu>

- If you need an immediate response, please call. If you can wait a day for a response, then email. I do not check email on weekends.

**Course Prerequisites:** graduate standing

**Course Description:** Developments in contemporary art from 1970 to the present.

Attention will be given to major styles and movements (including Performance Art, Land Art, Conceptual Art, Feminism, Neo-Expressionism, Postmodern art, Video art), to significant artists and critics, and to the historical and theoretical context in which the concept of Postmodernism has taken shape.

**Learning outcomes for the Art History program**

1. Methodologies: Students will demonstrate understanding and apply the broad methodologies of the study of the history of art: identification, description, formal analysis, comparison, interpretation.
2. Knowledge of cultural issues: Students will demonstrate knowledge of the cultural issues, values, and perspectives that have informed artmaking in a variety of cultures and periods.
3. Research skills: Students will demonstrate critical research skills through a variety of writing assignments. Students will write an original argument that analyzes and interprets an aspect of art history, based on advanced research that integrates primary and secondary sources from the critical literature.

**MFA Learning outcomes**

Art History courses at the 5000 level help meet the second of three learning outcomes at the MFA program level.

2. Conceptual Development: Concerted investigation of content in relation to material processes, conceptual concerns and contextual relationships to the state of contemporary

art.

Measure: MFA students are required to write one thesis paper that discusses the content and concept in their work and places it in contemporary and historical context. It is measured by the analysis of their own artwork and its relationship to currents in contemporary art, conceptual development and quality of writing.

Student Learning Objectives: The student will be able to...

- analyze key works of art from the period of 1970-present by examining their significance in the context of the historical period and interpreting their meaning
- discuss the history of art in the period of 1970-present, including the impact of socio-historical developments on key movements (Feminist art, performance art, video art, conceptual art, land art and site-specific art, postmodern art, identity/activist art, postcolonial art, abject art, and recent developments)
- organize an independent research project about an aspect of art from the period of 1970-present that integrates understanding of the historical context into an original argument, utilizing primary and secondary sources from the critical literature. The project will be presented in the form of a written research paper as well as an oral presentation.
- summarize and analyze selected readings from the critical literature about art from the period of 1970-present

### **Texts and Learning Resources**

- Brandon Taylor, *Contemporary Art: Art Since 1970* (Prentice Hall, 2005, ISBN 0-13-183729-X)
- Kristine Stiles and Peter Selz, ed., *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* (University of California Press, 2<sup>nd</sup> edition, 2012, ISBN 9780520257184)
- Michael Wilson, *How to Read Contemporary Art* (Abrams, 2013, ISBN 9781419707537)
- Kate Turabian, *Student's Guide to Writing College Papers* (4<sup>th</sup> edition, University of Chicago Press, 2010, ISBN 9780226816319)
- Additional readings and resources will be posted on Moodle or available on reserve at the library (these are marked as 'other' in the readings on the syllabus).
- Readings listed as "Art21" are artist videos available to view online at <http://www.pbs.org/art21/>. These videos are optional.

### **Assignments and Grading**

40% exams: written in-class essay-based midterm and final exams

30% genre writing assignments (3 assignments at 10% each)

Choose from the following art historical genres:

- an artist's development, with annotated bibliography
- case study of a single artwork, applying primary sources

- comparative study of 2-3 artworks
- article analysis: analysis of a secondary source reading
- exhibition review: options will be announced on Moodle. If you would like to review an exhibition other than those listed, then you must request permission.

Due in weeks 4, 7, and 11

30% research paper, including various stages (minimum 15 pages long for graduate students)

- stage 1: research/proposal
- stage 2: reading/outline
- stage 3: draft
- stage 4: the finished paper
- stage 5: oral presentation (10 minutes long for graduate students)
- Each stage will be graded, with the caveat that if the stage 4 grade is higher than previous stages, then it can be used to replace the grades on previous stages.

This course meets with FA 4267. Students in FA 5267 are expected to demonstrate higher levels of cognitive skills than students in FA 4267. Assignments also differ in length and level of engagement. Students in FA 5267 will complete more in-depth exams and produce a longer research paper that integrates more primary research. The exams will be take-home exams that may require analytical summaries of specific readings.

Submission policy:

- All written assignments are to be submitted in electronic form through Moodle on the day that the assignment is due.
- You have a grace period until the end of the deadline day to submit assignments (no late points will be deducted during the grace period; the end of the day is 5 PM).

**Grading:** Grades are posted on Moodle, where you can track your progress in the course. Please verify grades by also checking the grades on returned assignment hard copies (Moodle is not always correct). Be aware that an 'F' is earned—it means that you have tried but failed to meet the minimum requirements of the assignment. If you do not try—for instance, if you do not turn in an assignment—then the resulting grade is a zero. Be aware that in calculating your final grade, an 'F' is preferable to a zero (at least you got 50 points).

For final grades, I use the following scale:

- A: 90-100%
- B: 80-89%
- C: 70-79%
- D: 60-69%
- F: below 60%

For intermediate grades on exams and assignments, I use the plus/minus scale:

- A: 94-100%

A-: 90-93%  
 B+: 86-89%  
 B: 83-85%  
 B-: 80-82%  
 C+: 76-79%  
 C: 73-75%  
 C-: 70-72%  
 D: 60-69%  
 F: below 60%

**Makeup exams and quizzes:** I only allow makeup's in extraordinary cases, and only if the student has contacted me **before** the scheduled exam or quiz.

**Late work:** I accept late work, but I assess a penalty of a letter grade per day. For instance, if your paper deserved an A but you turned it in a day late, it will get a B. Papers turned in over a week late will receive an 'F'; assignments not submitted receive a zero. Be aware that in calculating your final grade, an 'F' is preferable to a zero (at least you got 50 points). As long as at least two weeks are remaining in the course, late work is accepted for two weeks after the deadline; it is not accepted if it is more than two weeks late. The last day of class is the last day to submit assignments (not including the final exam).

**Extra credit:** I rarely offer extra credit, but when I do, I offer it to the entire class. I do not offer extra credit on an individual basis (to do so would be unfair to the other students).

### **Attendance**

The University's policy on attendance is stated in the August 2015 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 affect [*sic*] 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/1516catalog/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. If you cannot attend class for some reason, please contact me by email and make arrangements with another student to catch up on what you missed in class. I expect you to arrive on time and stay until the class is dismissed. If you have a special circumstance regarding either, you should discuss that with me in person.

There are no excused absences. Either you are absent, or you are present. However, I do understand that extreme circumstances – such as “serious illness, accident, or death in the immediate family” 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, two absences during the semester, or a week of class, should not affect a student’s ability to succeed in the course. More than two absences can jeopardize a student’s chances of satisfactorily completing the course. Students who miss six or more classes may fail the course.

I will consider three tardy arrivals, or coming to class after 9:05 a.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 on time. In other words, please make sure you get here on time. It’s important. 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.

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.

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 if it is on the cusp (ending in 8 or 9).

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. 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.

### **Classroom Conduct**

- Cell phones should be turned off before class begins.
- Feel free to ask questions of the instructor during class. But please do not ask other students, as talking disturbs my concentration and the concentration of other class members.
- Computers may be used to take notes or follow along with powerpoints, but should not be used for anything extracurricular during class time.
- No eating during class.

Students are expected to treat faculty and fellow students with respect. Any actions that purposefully and maliciously distract the class from the work at hand will not be allowed.

Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom. Courteous behavior and responses are expected.

### **Statement on Student Conduct**

Please read and be familiar with the Student Code of Conduct. The direct link to the *UNO Student Handbook*, which includes the Student Code of Conduct (found on page 21) is <http://www.uno.edu/student-affairs-enrollment-management/documents/Student-Handbook-5-8-14.pdf>

“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*, 21).

This course maintains an honest and courteous atmosphere of learning, production and communication. 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). I shall address disruptive behavior of any kind in the classroom. I ask that students address their concerns about classroom behavior and practicum with me on a one-to-one basis.

### **Accommodations for Students with Disabilities**

It is 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 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>.

### **Expectations of Students**

Students must have Internet access to [www.uno.edu](http://www.uno.edu) and the Moodle portion of the course. All communications, including the posting of grades, will be done through Moodle. Students are responsible for all e-mail communications from the instructor to their UNO email drop box. Help with Moodle can be accessed at <http://uno.mrooms3.net/> or by phone at 504-280-5512.

Students are expected to fully participate in all classroom activities. Full participation

means that students arrive on time, have prepared for class by completing all assignments, and are ready for active and purposeful engagement with the topic at hand. For an upper-level course such as this one, preparation for class involves reading the assigned reading before class, taking notes on it, developing questions about it, and bringing the reading and notes to class with you. Our accrediting agency, NASAD (National Association of Schools of Art and Design), recommends that students spend three times the amount of class time outside of class in preparation; bare minimum preparation time is twice the amount of class time. Thus, you should plan to spend 6-9 hours each week reading and preparing for class.

For papers:

- Use a cover sheet only if the paper is longer than 6 pages. Otherwise, type your name, course information, and date submitted in the top left corner.
- For all papers, use standard 12-point font, double spacing, and one-inch margins. Be aware that Microsoft Word's default margin setting is 1.25 inches—you will need to change that. Microsoft Word also tends to add extra space between paragraphs—you should tell the program not to add that space by going into the paragraph formatting.
- Do not use report covers of any kind, and please do not use the origami fold because you forgot to staple it. Invest in a stapler or paper clips, or leave it loose-leaf, but with each page clearly marked with your last name and the page number.
- Always use spell check and proofread the paper by hand before turning it in.

Exams: For in-class exams (rather than take home exams), bring a blue book to class and write legibly in pen (not pencil).

### **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 UNO Judicial Code for further information. The Code is available online at <<http://www.studentaffairs.uno.edu/accountability.cfm>>.

Plagiarizing may also apply in cases that involve incorrect citation or re-wording that is too close to the original material. Any time that you are using somebody else's words, those words need to be in quotation marks and they need a footnote to supply the citation. This rule even applies to the use of writing in your textbooks. In art history, any analysis or interpretation of an artwork is the intellectual property of the author, and is essentially under copyright. This extends even to museum labels, which often include interpretations. It is important to respect the rights of intellectual property; to do otherwise is stealing. We have developed conventions to recognize intellectual property (citations, etc.), and their goal is to credit the person who created the interpretation.

Plagiarism is handled on a case-by-case basis, and it may result in being reported to the administration and possible failure of the course.

You are responsible for knowing what constitutes plagiarism. If you have any doubts, ask me or a librarian. To review the principles, take the time to visit this site:

<http://library.acadiau.ca/tutorials/plagiarism/>

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## Schedule

### Week 1: Introduction

Aug. 20: Turner Prize 2014

#### Readings

- Taylor, ch. 1 (review of pre-1970 material)
- Links online for Turner Prize

### Week 2: The Body

Aug. 25: lecture on Performance and Feminist art

- Taylor, ch. 2 to p. 44

Aug. 27: discussion session

- Sourcebook: 798-820 Intro; 840-843 Schneemann; 869-870 Export; 884-885 Abramovic; 899-904 Burden; 907-911 Montano and Hsieh; 913-920 Acconci
- Art21: Marina Abramovic, Lynda Benglis

### Week 3: Feminist art

Sept. 1: lecture on second wave Feminist art

- Sourcebook: 173-186 Schapiro, Jaudon and Kozloff; 269-272 Spero; 407-411 Chicago
- Other: Lippard, "Sexual Politics, Art Style"; Schapiro and Chicago, "Female Imagery"; Laura Meyer, "Power and Pleasure: Feminist Art Practice and Theory in the US and Britain"; Womanhouse website; Dinner Party website
- Art21: Nancy Spero

Sept. 3: *Research project: How to do research*

- *Turabian, ch. 1: What Researchers Do and How They Think About It*
- *Turabian, ch. 2: Finding a Research Question*
- *Turabian, ch. 3: Planning for an Answer*
- *Turabian, ch. 4: Finding Useful Sources*

**Week 4**

*Research project: work on proposal and bibliographic research*

Sept. 8: lecture on third wave feminist art and postfeminist art

- Sourcebook: 435-437 Kruger; 541-543 Rist; 547-550 Neshat; 926-928 Sherman
- Other: WACK!
- Art21: Barbara Kruger, Cindy Sherman, Laurie Simmons

Sept. 10: lecture on conceptual art

- Sourcebook: 892-894 Antin; 955-985 Part 9 Intro, Duchamp, Flynt, Kosuth, Art & Language; 987-1012 Lewitt, Bochner, Graham, Siegelau, Barry, Huebler, Weiner, Burgin, Kelly; 1019-1023 Baldessari
- Other: Lippard and Chandler, "The Dematerialization of Art"; Lippard, *Six Years* (on reserve at library)
- Art21: Eleanor Antin, John Baldessari, Glenn Ligon, Bruce Nauman

**Week 5**

*Research project: reading sources*

- *Turabian, ch. 5: Engaging Sources (how to read)*

Sept. 15: Conceptual art cont.

Sept. 17: Video Art and Institutional Critique

Readings

- Taylor, ch. 2, 44-56
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- Other: Daniel Buren, "The Function of the Studio"; Jack Burnham, "Hans Haacke's Cancelled Show at the Guggenheim"; Douglas Crimp, "The End of Painting" (on Buren); Douglas Crimp, "This is Not a Museum of Art" (on Broodthaers)
- Art21: Mark Dion

**Week 6: Earthworks and site-specific art**

*Research project*

- *Turabian, ch. 9: Quoting, Paraphrasing, and Summarizing Sources*
- *Turabian, ch. 17: Citations*
- *Turabian, ch. 18: Chicago Style*
- *Proposal for your individual research project (1-2 pages of summary, then working bibliography of at least 10 items)*

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- Lynne Cooke, "A Position of Elsewhere"

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- Sourcebook: 626-633 Long, De Maria; 636-642 Avalanche discussion, Holt; 647-650 Irwin, Turrell
- Art21: Richard Serra, James Turrell

### **Week 7**

*Research project*

- *Turabian, ch. 10: Preventing Plagiarism*
- *Research bibliography for research paper*

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- Other: Krauss, "Sculpture in the Expanded Field"

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- Other: Thomas Crow, "Site-Specific Art: The Strong and the Weak"; James Meyer, "The Functional Site"; Cornelia Butler, "A Lurid Presence: Smithson's Legacy and Post-Studio Art"

### **Week 8: Midterm exams**

*Research project*

- *Turabian, ch. 6: Planning Your Argument*
- *Annotated bibliography for research paper*

Oct. 6: Midterm exam

Oct. 8: Postmodernism, part 1

### Readings

- Taylor, ch. 4
- Sourcebook: 264-266 Tansey; 359-362 Richter; 437-438 Levine; 487-491 Anderson; 1036-1040 Holzer
- Art21: Raymond Pettibon

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*Research project*

- *Turabian, ch. 7 Planning a First Draft*
- *Outline of research paper due.* See sample outline on Moodle. Include (and label) working thesis in section for introduction. Outline should have 4 or 5 main sections (each section will = 2 pages of draft). Each section can then be broken down into 3

or 4 smaller points. In place of the outline, or in addition to it, you can submit initial draft writing.

Oct. 13: Postmodernism, part 2: The Rebirth of Painting

- Taylor, ch. 3

Oct. 15: no class. Fall Break.

### **Week 10: Postmodernism**

*Research project*

- *Turabian, ch. 8 Drafting Your Paper*
- *Start drafting!*

Oct. 20: Postmodernism, part 3: To the 80s

- Taylor, ch. 4
- Ch. 13: Sourcebook: 67-69 Kiefer; 235-236 Baselitz; 277-283 Clemente, Rothenberg, Schnabel; 285-290 Guston; 290-293 Fischl, Immendorff
- Ch. 14: Sourcebook: 172 Scully; 186-190 Halley, Kapoor; 283-285 Basquiat; 426-430 Haring, Scharf; 432-435 Wojnarowicz; 438-442 Koons; 446-447 Cragg; 612-614 Boltanski; 663-665 Kabakov; 767-771 Flanagan
- Other: Hal Foster, "Between Modernism and the Media," in *Recodings*; Barbara Rose, "American Painting: The Eighties"
- Art21: Elizabeth Murray, Susan Rothenberg, Jeff Koons, Allan McCollum, Judy Pfaff

Oct. 22: discussion session

- Other: Thomas Crow, "The Return of Hank Herron: Simulated Abstraction and the Service Economy of Art"; Hal Foster, "The Expressive Fallacy" in *Recodings*

### **Week 11: Identity and Social Engagement**

*Research project*

- *Draft writing*

Oct. 27: Part 1: Activist Art, AIDS, the Culture Wars.

- Taylor, ch. 5, part of ch. 6
- Art21: Jenny Holzer, Krzysztof Wodiczko, Alfredo Jaar, Catherine Opie

Oct. 29: Part 2: Racial and Ethnic Identity

- Taylor, ch. 7
- Art21: Michael Ray Charles, Ellen Gallagher, Trenton Doyle Hancock, Kerry James Marshall, Pepon Osorio, Carrie Mae Weems

### Readings

- Sourcebook: 293-304 Weber, Helms, Mapplethorpe, Serrano; 411-417 Ringgold, Donaldson; 417-419 Hammons, 491-494 Wodiczko; 895-899 Lacy; 921-924 Piper;

930-934 Finley; 934-936 Fusco; 936-937 Durham; 938-942 Luna; 1044-1046 Weems; 1054-1059 Group Material, Gonzalez-Torres

- Other: Lucy Lippard, "Trojan Horses: Activist Art and Power," in *Art After Modernism*, 340-358

## Week 12

*Research project*

- *Turabian, ch. 11: Presenting Evidence in Tables and Figures*
- *Draft due this week.* When you turn in drafts, you do not need to include illustrations. However, you do need to include your Works Cited page.

Nov. 3: Postcolonial and East Asian contemporary art

Nov. 5: discussion or screening session

### Readings

- Taylor, ch. 7
- Sourcebook: 311-314 Kentridge; 321-324 Murakami; 671 Shonibare; 789-790 Guo-Qiang; 1048-1051 Bing; 1069-1070 Weiwei
- Other: "Liminalities: Discussions on the Global and the Local," *Art Journal* 57 n. 4 (Winter 1998)
- Art21: Ai Weiwei, El Anatsui, Cai Guo-Qiang, Cao Fei, William Kentridge, Yinka Shonibare MBE, Shahzia Sikander, Do-Ho Suh

## Week 13: 1990s

Nov. 10: Abject and Bad Boy art

- Taylor, ch. 6
- Sourcebook: 319-320 Opie; 371-373 Kelley; 419-420 Walker, 442-446 Cattelan; 584-587 Orlan; 738-741 Hamilton; 950-953 Barney
- Other: Lane Relyea, "Art of the Living Dead"; Elisabeth Sussman, "Coming Together in Parts: Positive Power in the Art of the Nineties"
- Art21: Janine Antoni, Matthew Barney, Mike Kelley, Paul McCarthy, Kiki Smith, Kara Walker

Nov. 12: *Research project: Peer review of writing*

- *Your colleagues's drafts*
- *Turabian, ch. 12: Revising Your Draft*

## Week 14

*Research project*

- *Turabian, ch. 13: Writing Your Final Introduction and Conclusion*
- *Turabian, ch. 14: Revising Sentences*
- *Revise your draft*

- *Prepare final formatting, bibliography, and illustrations*

Nov. 17: yBa, Video, and Video installation art

- Taylor, ch. 8
- Sourcebook: 447-449 Hirst; 523-529 Hill, Viola; 535-541 Hershman, Oursler, Ahtila; 543-545 Wearing; 550-552 Douglas; 682-684 Whiteread; 685 Huyghe; 790-791 Wall
- Other: Eleanor Heartney, "Video in Situ"

Nov. 19: screening of Matthew Barney, *Cremaster 3: The Order*

### **Week 15:**

Nov. 24: 2000s/Contemporary Art

- Sourcebook: 73-76 Mehretu, 308-311 Dumas, 314 Tuymans, 316-319 Saville, 430-432 Blek le Rat, Banksy; 670 Salcedo; 684 Zittel, 786-788 Eliasson
- Art21: Margaret Kilgallen, Barry McGee, Julie Mehretu, Gabriel Orozco, Doris Salcedo, Jessica Stockholder, Andrea Zittel

Nov. 26: no class. Thanksgiving.

### **Week 16:**

*Research project*

- *Final paper due*

Dec. 1: 2000s cont.

- Rhizome.org

Dec. 3: research presentations

- oral presentations about your research project

### **Week 17: Final exams**

Thurs., Dec. 10, 12:30-2:30 PM: final exam

## **FA4274 Art Criticism**

University of New Orleans, Fall 2015

Tuesdays and Thursdays 11:00 AM-12:15 PM

Liberal Arts Room 104

Instructor: Dr. Rebecca Reynolds

Office: Fine Arts 102

Office Hours: Tuesdays and Thursdays, 3-5 PM; Wednesdays, 11 AM-1 PM, or by appointment.

- Office hours are open hours when you can drop in to ask a question or discuss class with me.
- You may also make an appointment during office hours or at another time. If you do make an appointment with me, I ask that you keep the appointment or contact me at least 24 hours in advance to cancel or reschedule it.

Contact info: phone 504-280-3216 or email <rreynol2@uno.edu>

- If you need an immediate response, please call. If you can wait a day for a response, then email. I do not check email on weekends.

**Course Prerequisites:** FA 2201, FA 2202, and FA 2203 for undergraduate Fine Arts majors

**Course Description:** This seminar studies the history of art criticism from Salon exhibitions in 18th century Paris to today. We will follow the historical development of criticism from the 18th century to the present, look at the significance of the journals *Artforum* and *October*, read recent examples of art criticism, and ask what place art criticism has in today's public sphere. What is the function of art criticism, and where can we find it? Students will practice art criticism and learn to identify and analyze its characteristics of description, interpretation/analysis, and judgment/evaluation, as well as research individual art critics.

To get the most out of this course, I suggest that you immerse yourself in the local contemporary art scene by attending openings. Local openings occur on Julia Street and Magazine Street on the first Saturday of the month, and on St. Claude Ave. on the second Saturday of the month. Most galleries are open from 6 to 9 PM for openings.

### **Learning outcomes for the Art History program**

1. Methodologies: Students will demonstrate understanding and apply the broad methodologies of the study of the history of art: identification, description, formal analysis, comparison, interpretation.
2. Knowledge of cultural issues: Students will demonstrate knowledge of the cultural issues, values, and perspectives that have informed artmaking in a variety of cultures and periods.
3. Research skills: Students will demonstrate critical research skills through a variety of writing assignments. Students will write an original argument that analyzes and interprets an aspect of art history, based on advanced research that integrates primary and secondary

sources from the critical literature.

Student Learning Objectives: Upon the successful completion of this course, you will be able to:

- understand and apply methods of analyzing art in the context of art criticism: description, formal analysis, comparison, interpretation, judgment
- demonstrate knowledge of the cultural issues, values, and perspectives that have informed the writing of art criticism
- identify, analyze, and evaluate arguments in art criticism
- develop critical research skills and write an original argument that analyzes and interprets an aspect of art criticism relevant to the course, based on advanced research that integrates primary and secondary sources from the critical literature

### **Texts and Learning Resources**

- Kerr Houston, *An Introduction to Art Criticism* (Pearson, 1<sup>st</sup> edition, 2013, ISBN 978-0-205-83594-2)
- James Elkins, *What Happened to Art Criticism?* (University of Chicago Press for Prickly Paradigm Press, 2003, ISBN 0-9728196-3-0)
- Gilda Williams, *How to Write About Contemporary Art* (Thames & Hudson, 2014, ISBN 978-0-500-29157-3)
- Kate Turabian, *Student's Guide to Writing College Papers* (4<sup>th</sup> edition, University of Chicago Press, 2010, ISBN 9780226816319)
- Additional readings and resources will be posted on Moodle or available on reserve at the library.

### **Assignments and Grading**

30% 2 Exhibition reviews

40% Exams: Midterm, final exam

30% research paper, including 4 stages (minimum 10 pages long for undergraduate students)

- stage 1: research/oral presentation (7 minutes long for undergraduate students)
- stage 2: proposal/reading
- stage 3: outline/draft
- stage 4: the finished paper
- Each stage will be graded, with the caveat that if the stage 4 grade is higher than previous stages, then it can be used to replace the grades on previous stages.

This course meets with FA 5274. Students in FA 5274 are expected to demonstrate higher levels of cognitive skills than students in FA 4274. Assignments also differ in length and level of engagement. Students in FA 5274 will complete more in-depth exams and produce a longer research paper that integrates more primary research.

**Submission policy:**

- All written assignments are to be submitted in electronic form through Moodle on the day that the assignment is due.
- You have a grace period until the end of the deadline day to submit assignments (no late points will be deducted during the grace period; the end of the day is 5 PM).

**Grading:** Grades are posted on Moodle, where you can track your progress in the course. Please verify grades by also checking the grades on returned assignment hard copies (Moodle is not always correct). Be aware that an 'F' is earned—it means that you have tried but failed to meet the minimum requirements of the assignment. If you do not try—for instance, if you do not turn in an assignment—then the resulting grade is a zero. Be aware that in calculating your final grade, an 'F' is preferable to a zero (at least you got 50 points).

For final grades, I use the following scale:

A: 90-100%  
 B: 80-89%  
 C: 70-79%  
 D: 60-69%  
 F: below 60%

For intermediate grades on exams and assignments, I use the plus/minus scale:

A: 94-100%  
 A-: 90-93%  
 B+: 86-89%  
 B: 83-85%  
 B-: 80-82%  
 C+: 76-79%  
 C: 73-75%  
 C-: 70-72%  
 D: 60-69%  
 F: below 60%

**Makeup exams and quizzes:** I only allow makeup's in extraordinary cases, and only if the student has contacted me **before** the scheduled exam or quiz.

**Late work:** I accept late work, but I assess a penalty of a letter grade per day. For instance, if your paper deserved an A but you turned it in a day late, it will get a B. Papers turned in over a week late will receive an 'F'; assignments not submitted receive a zero. Be aware that in calculating your final grade, an 'F' is preferable to a zero (at least you got 50 points). As long as at least two weeks are remaining in the course, late work is accepted for two weeks after the deadline; it is not accepted if it is more than two weeks late.

**Extra credit:** I rarely offer extra credit, but when I do, I offer it to the entire class. I do not

offer extra credit on an individual basis (to do so would be unfair to the other students).

### **Attendance**

The University's policy on attendance is stated in the August 2015 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 affect [*sic*] 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/1516catalog/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. If you cannot attend class for some reason, please contact me by email and make arrangements with another student to catch up on what you missed in class. I expect you to arrive on time and stay until the class is dismissed. If you have a special circumstance regarding either, you should discuss that with me in person.

There are no excused absences. Either you are absent, or you are present. However, I do understand that extreme circumstances – such as "serious illness, accident, or death in the immediate family" 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, two absences during the semester, or a week of class, should not affect a student's ability to succeed in the course. More than two absences can jeopardize a student's chances of satisfactorily completing the course. Students who miss six or more classes may fail the course.

I will consider three tardy arrivals, or coming to class after 9:05 a.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 on time. In other words, please make sure you get here on time. It's important. 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.

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.

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 if it is on the cusp (ending in 8 or 9).

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. 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.

### **Classroom Conduct**

- Cell phones should be turned off before class begins.
- Feel free to ask questions of the instructor during class. But please do not ask other students, as talking disturbs my concentration and the concentration of other class members.
- Computers may be used to take notes or follow along with powerpoints, but should not be used for anything extracurricular during class time.
- No eating during class.

Students are expected to treat faculty and fellow students with respect. Any actions that purposefully and maliciously distract the class from the work at hand will not be allowed.

Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom. Courteous behavior and responses are expected.

### **Statement on Student Conduct**

Please read and be familiar with the Student Code of Conduct. The direct link to the *UNO Student Handbook*, which includes the Student Code of Conduct (found on page 21) is <http://www.uno.edu/student-affairs-enrollment-management/documents/Student-Handbook-5-8-14.pdf>

“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*, 21).

This course maintains an honest and courteous atmosphere of learning, production and

communication. 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). I shall address disruptive behavior of any kind in the classroom. I ask that students address their concerns about classroom behavior and practicum with me on a one-to-one basis.

### **Accommodations for Students with Disabilities**

It is 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 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>.

### **Expectations of Students**

Students must have Internet access to <[www.uno.edu](http://www.uno.edu)> and the Moodle portion of the course. All communications, including the posting of grades, will be done through Moodle. Students are responsible for all e-mail communications from the instructor to their UNO email drop box. Help with Moodle can be accessed at <http://uno.mrooms3.net/> or by phone at 504-280-5512.

Students are expected to fully participate in all classroom activities. Full participation means that students arrive on time, have prepared for class by completing all assignments, and are ready for active and purposeful engagement with the topic at hand. For an upper-level course such as this one, preparation for class involves reading the assigned reading before class, taking notes on it, developing questions about it, and bringing the reading and notes to class with you.

For papers:

- Use a cover sheet only if the paper is longer than 6 pages. Otherwise, type your name, course information, and date submitted in the top left corner.
- For all papers, use standard 12-point font, double spacing, and one-inch margins. Be aware that Microsoft Word's default margin setting is 1.25 inches—you will need to change that. Microsoft Word also tends to add extra space between paragraphs—you should tell the program not to add that space by going into the paragraph formatting.
- Do not use report covers of any kind, and please do not use the origami fold because you forgot to staple it. Invest in a stapler or paper clips, or leave it loose-leaf, but with each page clearly marked with your last name and the page number.
- Always use spell check and proofread the paper by hand before turning it in.

Exams: For in-class exams (rather than take home exams), bring a blue book to class and

write legibly in pen (not pencil).

### **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 UNO Judicial Code for further information. The Code is available online at <<http://www.studentaffairs.uno.edu/accountability.cfm>>.

Plagiarizing may also apply in cases that involve incorrect citation or re-wording that is too close to the original material. Any time that you are using somebody else's words, those words need to be in quotation marks and they need a footnote to supply the citation. This rule even applies to the use of writing in your textbooks. In art history, any analysis or interpretation of an artwork is the intellectual property of the author, and is essentially under copyright. This extends even to museum labels, which often include interpretations. It is important to respect the rights of intellectual property; to do otherwise is stealing. We have developed conventions to recognize intellectual property (citations, etc.), and their goal is to credit the person who created the interpretation.

Plagiarism is handled on a case-by-case basis, and it may result in being reported to the administration and possible failure of the course.

### **Schedule**

Readings are divided into three areas. The readings listed underneath the topic are priority for discussion. Readings listed under "background" should be used to help with comprehension of the priority readings, but are not a focus of discussion in class. "Lagniappe" readings are extra readings, for weeks when you want to dive in a little deeper, or for research purposes. When an entire book is listed without page numbers, the assigned page numbers can be found posted on Moodle at least one week prior to the session. All readings should be completed in advance of the session for which they are listed.

This schedule is subject to change; changes are announced on Moodle.

### **Week 1**

Aug. 20: Intro

- Homework: bring an example of criticism for Show and Tell on Aug. 25
  - Where do you read criticism now? It doesn't have to be about art; it can be about movies or music or fashion or anything else. It also doesn't have to be read; tv, podcasts, etc. are accepted.
  - Do you read art criticism? If so, where? Try out a new venue for art criticism that you have not followed before.

## Week 2

Assignment: Review #1. Go see something this week!

Suggestions:

- “Reverb” at the CAC
- “Louisiana Contemporary” or “The Rising” at the Ogden Museum
- “Ten Years Gone” at NOMA
- Willie Birch at Arthur Roger Gallery
- Marna Shopoff at Jonathan Ferrara
- “#Rehumanize for Albert Woodfox” at UNO St. Claude Gallery
- Maria Levitsky, Garima Thakur, and John Isiah Walton at The Front
- Bradford Willingham at Good Children Gallery
- “Making Do” at Antenna Gallery

Aug. 25: Show and Tell

- Houston, Introduction

Aug. 27: Salon criticism

- Diderot, Selections from the Salons of 1765 and 1767, in Houston Anthology
- Baudelaire, Selections from the Salon of 1846, in Houston Anthology
- Baudelaire, “The Painter of Modern Life,” and Zola on Manet, from *Modern Art and Modernism*

Background

- Houston, 23-44

Lagniappe

- Thomas Crow, “The Salon Exhibition in the Eighteenth Century and the Problem of its Public,” Intro to *Painters and Public Life in Eighteenth-Century Paris*

## Week 3

Sept. 1: Writing about Abstract Expressionism

- Thomas Hess, “Willem de Kooning paints a picture,” *Artnews* (March 1953)
- Robert Goodnough, “Pollock paints a picture,” *Artnews* v. 50 (May 1951): 38
- Harold Rosenberg, “The American Action Painters,” in Houston Anthology
- Leo Steinberg, “Month in Review,” in Houston Anthology
- Hilton Kramer, “Critics of American Painting,” in Houston Anthology

Background

- Houston, 55-61, and chapter 3

Sept. 3: *Research project: How to do research*

- *Turabian, ch. 1: What Researchers Do and How They Think About It*

- *Turabian, ch. 2: Finding a Research Question*
- *Turabian, ch. 3: Planning for an Answer*
- *Turabian, ch. 4: Finding Useful Sources*

Project assignment: Primary sources. Start researching one of the following: 1) reception of a particular exhibition, 2) reception of a particular artist, or 3) the work of a particular critic. Oral presentations in week 5.

Lagniappe

- T. J. Clark, "Preliminaries to a Possible Treatment of *Olympia* in 1865," from *Modern Art and Modernism*

#### **Week 4**

*Research project: work on proposal and bibliographic research*

Sept. 8: Peer review of Review #1

Sept. 10: Description and Formalist criticism

- Clive Bell, "The Aesthetic Hypothesis," from *Modern Art and Modernism*
- Roger Fry, "The French Post-Impressionists," from *Modern Art and Modernism*
- Greenberg, "Modernist Painting," in Houston Anthology

Background

- Houston, 44-55, and chapter 2

Lagniappe

- Francis Francina, "Institutions, Culture, and America's 'Cold War Years': the Making of Greenberg's 'Modernist Painting,'" *Oxford Art Journal* 26 n. 1 (2003): 69-97

#### **Week 5**

Review #1 due

*Research project: reading sources*

- *Turabian, ch. 5: Engaging Sources (how to read)*

Sept. 15: Feminist criticism

- Lucy Lippard, "The Women Artists' Movement—What Next?" in Houston Anthology
- Lucy Lippard, "Transformation Art," *Ms. Magazine* (4 October 1975): 33-39
- Carol Duncan, "Virility and Domination in Early Twentieth-Century Vanguard Painting," *Artforum* (December 1973)
- Judy Chicago and Miriam Schapiro, "Female Imagery"
- look at a volume of *Heresies* at <http://heresiesfilmproject.org/archive/>
- Suzi Gablik, "Beyond the Rectangle, Out of the Frame," in Houston Anthology

## Background

- Houston, 67-69
- Houston, chapter 4

## Lagniappe

- Laura Meyer, "Power and Pleasure: Feminist Art Practice and Theory in the United States and Britain"
- Cornelia Butler, "Art and Feminism: An Ideology of Shifting Criteria," in *WACK! Art and the Feminist Revolution* (Museum of Contemporary Art, Los Angeles, 2007)

Sept. 17: tentative slot for guest speaker

## Week 6

### *Research project*

- *Turabian, ch. 9: Quoting, Paraphrasing, and Summarizing Sources*
- *Turabian, ch. 17: Citations*
- *Turabian, ch. 18: Chicago Style*
- *Proposal for your individual research project (1-2 pages of summary, then working bibliography of at least 10 items)*

Sept. 22: Art Criticism now: mapping the current state of art criticism

- James Elkins, *What Happened to Art Criticism?* (first half)

## Background

- Houston, 74-81

Sept. 24: Art Criticism now: mapping the current state of art criticism

- James Elkins, *What Happened to Art Criticism?* (second half)

## Week 7

### *Research project*

- *Turabian, ch. 10: Preventing Plagiarism*
- *Research bibliography for research paper*

Sept. 29: oral presentations

Oct. 1: Naming a Trend

- excerpts from Nicolas Bourriaud, *Relational Aesthetics* (2002)
- Sharon Butler, "Abstract Painting: The New Casualists," *Brooklyn Rail* (3 June 2011)
- Raphael Rubinstein, "Provisional Painting" articles, *Art in America* (May 2009 and Feb. 2012)

**Week 8: Midterm exam week***Research project*

- *Turabian, ch. 6: Planning Your Argument*
- *Annotated bibliography for research paper*

Oct. 6: check-in on research projects or catch-up session

Oct. 8: Midterm exam

**Week 9***Research project*

- *Turabian, ch. 7 Planning a First Draft*
- *Outline of research paper due.* See sample outline on Moodle. Include (and label) working thesis in section for introduction. Outline should have 4 or 5 main sections (each section will = 2 pages of draft). Each section can then be broken down into 3 or 4 smaller points. In place of the outline, or in addition to it, you can submit initial draft writing.

Oct. 13: *Artforum*, Summer 1967, and Artist writing

- Donald Judd, "Specific Objects," *Arts Yearbook* 1965
- Robert Smithson, "Towards the Development of an Air Terminal Site," *Artforum* (Summer 1967)
- Sol Lewitt, "Paragraphs on Conceptual Art," *Artforum* (Summer 1967)
- Robert Morris, "Notes on Sculpture, Part 3," *Artforum* (Summer 1967)

## Background

- Houston, 61-64
- Lawrence Alloway, "Artists as Writers," *Artforum* 12, 2 parts, (March 1974): 30-35
- Newman, *Challenging Art: Artforum 1962-1974*
  - Introduction, 1-16
  - background on Leider and Coplans, 42-50,
  - artist writing and the Summer 1967 issue, 157-158 and 232-238
  - Ratcliff on *Art News* vs *Artforum*, 279
  - what was at stake, 435-443

## Lagniappe

- Gwen Allen on *Avalanche*, from *Artists' Magazines: An Alternative Space for Art* (MIT Press, 2011)
- Thomas Crow, "Art Criticism in the Age of Incommensurate Values: On the Thirtieth Anniversary of *Artforum*"

Oct. 15: no class. Fall Break.

**Week 10***Research project*

- *Turabian, ch. 8 Drafting Your Paper*
- *Start drafting!*

## Oct. 20: Judgment

- Michael Fried, "Art and Objecthood," in *Houston Anthology*

## Background:

- Amy Newman, *Challenging Art: Artforum 1962-1974*
  - On Fried and Leider, 150-152
  - On "Art and Objecthood," 198-206
  - background on Fried and Krauss, 69-79

## Oct. 22: Judgment cont.

- Michael Fried, "Art and Objecthood," in *Houston Anthology*
- Letters to the editor about "Art and Objecthood" (*Artforum*, Sept. 1967)

## Lagniappe:

- "Theories of Art after Minimalism and Pop," in *Discussions in Contemporary Culture*, n. 1
- Barbara Rose, "One-Dimensional Criticism"

**Week 11***Research project*

- *Draft writing*

Oct. 27: *Artforum* after "Art and Objecthood," or Art and Politics

- Barbara Rose, "Politics of Art" series, parts 1 and 3 only (*Artforum*, 1969)
- Phil Leider, "How I Spent My Summer Vacation," *Artforum* 9:1 (Sept. 1970): 40-41
- Rosalind Krauss, "A View of Modernism," *Artforum* (Sept. 1972): 48-51
- Resignation letter to the editor

## Background

- Houston, 65-67
- Amy Newman, *Challenging Art: Artforum 1962-1974*
  - Background: Newman, 238-240, 296-301
  - background on Rose, 56-61
  - on Leider and his departure, 270-272 and 310-321
  - on Krauss, 292-293
  - on Lippard and feminism and activism, 196-197, 264-270, 305-309, 365-371

## Lagniappe

- Thomas Crow on Leider, "Endless Summer," *Artforum* (Sept. 2012): 92-95
- Hilton Kramer on 10th anniversary of Artforum: "Does 'Advanced' Art have 'Content'?" *New York Times* Sept. 17, 1972, II, p. 23

Oct. 29: Art and Politics discussion cont.

**Week 12***Research project*

- *Turabian, ch. 11: Presenting Evidence in Tables and Figures*
- *Half-draft due this week.* When you turn in drafts, you do not need to include illustrations. However, you do need to include your Works Cited page.

Nov. 3: *October* criticism: Theorizing postmodernism in art

- Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8 (Spring 1979): 30-44
- Douglas Crimp, "The Photographic Activity of Postmodernism," *October* 15 (Winter 1980): 91-101

## Background

- Houston, 69-74, and "About October" in Anthology
- Introduction to *October: The First Decade*

Nov. 5: *October's* politics

- Rene Ricard, "The Pledge of Allegiance," *Artforum* (Nov. 1982)
- Rosalyn Deutsche and Cara Gendel Ryan, "The Fine Art of Gentrification," *October* 31 (1984): 91-111

## Background

- Craig Owens, "The Problem with Puerilism," *Art in America* 72 n. 6 (Summer 1984): 162-163
- Kim Levin, "The East Village," *The Village Voice* (18 Oct 1983)

**Week 13**

Nov. 10: *October* in the 90s

- Hal Foster, "Obscene, Abject, Traumatic," *October* 78 (Autumn 1996): 106-124

Nov. 12: *Research project: Peer review of writing*

- *Your colleagues's drafts*
- *Turabian, ch. 12: Revising Your Draft*

**Week 14**

Nov. 17: Cultural criticism

- Clement Greenberg, "Avant-Garde and Kitsch"
- Roland Barthes, selections from *Mythologies*
- Dave Hickey, "Earthscapes, landworks, and Oz" (1971)

Nov. 19: Discussion cont. or revision work session

*Research project*

- *Turabian, ch. 13: Writing Your Final Introduction and Conclusion*
- *Turabian, ch. 14: Revising Sentences*
- Dave Hickey, "Revision Number Twelve: Blockbusters," *Art in America* (Nov. 2009)
- *Revise your draft*
- *Prepare final formatting, bibliography, and illustrations*

## **Week 15**

Nov. 24: Dave Hickey's *Air Guitar*

- priority: "Unbreak My Heart, An Overture," "Shining Hours/Forgiving Rhyme," "Pontormo's Rainbow," "The Delicacy of Rock-and-Roll," "Air Guitar," "Frivolity and Unction," "Dealing," "Lost Boys"

Background

- See folder of reviews, interviews, and other features collected on Moodle, as well as links

Lagniappe

- George Baker, Rosalind Krauss, Benjamin Buchloh, Andrea Fraser, David Joselit, James Meyer, Robert Storr, Hal Foster, John Miller, and Helen Molesworth, "Round Table: The Present Conditions of Art Criticism," *October* 100 (Spring 2002): 200-228

Nov. 26: no class. Thanksgiving.

## **Week 16**

*Research project*

- *Final paper due*

Dec. 1, Dec. 3: *Artforum* now

- Claire Bishop, "Digital Divide," *Artforum* (Sept. 2012)
- Sarah Thornton, "The Magazine," *Seven Days in the Art World*, 143-179
- Read the most recent issue of *Artforum* (available at library)

## **Week 17: Final exams**

Tues., December 8, 10 AM-12 PM: final exam



## Appendix: Suggested topics

### Exhibitions

- The First Impressionist Exhibition (Paris, 1874)
- Salon d'Automne (Fauvism, Paris, 1905)
- Armory Show (New York, 1913)
- First International Dada Fair (Berlin, 1920)
- International Exposition of Surrealism (Paris, 1938), and First Papers of Surrealism (New York, 1942)
- The Responsive Eye (Op Art, Museum of Modern Art, 1965)
- Primary Structures (Minimalism, Jewish Museum, 1966)
- Eccentric Abstraction (curated by Lucy Lippard, Fischbach Gallery, 1966)
- Earthworks (Dwan Gallery, 1968) and Earth Art (Andrew Dickson White Museum of Art, Cornell University, 1968)
- Harlem on my Mind (Metropolitan Museum of Art, 1968-69)
- When Attitudes Become Form (Kunsthalle Bern, 1968-69)
- Anti-Illusion (Whitney Museum, 1969)
- Information (Conceptual art, Museum of Modern Art, 1970)
- Art and Technology (Los Angeles County Museum of Art), 1971
- 'Bad' Painting (New Museum, 1978)
- Primitivism in 20<sup>th</sup>-Century Art (Museum of Modern Art, 1984)
- Les Magiciens de la terre (Centre Georges Pompidou, 1989)
- High and Low: Modern Art and Popular Culture (Museum of Modern Art, 1990-91)
- Places with a Past (Spoleto Festival, 1991)
- Bad Girls, parts 1 and 2 (New Museum, 1994)
- Black Male (Whitney Museum, 1994)
- Formless (Pompidou Center, 1996)
- Sensation (yBa artists, Brooklyn Museum, 1999)
- WACK! Art and the Feminist Revolution (Museum of Contemporary Art, Los Angeles, 2007)
- Younger than Jesus (New Museum, 2009)
- Prospect 1 (2008-09) or 2 (2011-12) or 3 (2014-2015)
- Whitney Biennial (e.g. 1993)
- Documenta
- Venice Biennale (e.g. 2003 'Utopia Station')
- For more ideas and general support, see publications by Bruce Altshuler: *The Avant-Garde in Exhibition* (University of California Press, 1994); *Salon to Biennial: Exhibitions that Made Art History volume I: 1863-1959* (Phaidon, 2008); *Biennials and Beyond: Exhibitions that Made Art History volume II: 1962-2002* (Phaidon, 2013)

### Art critics

In addition to authors listed on the syllabus, consider:

Roberta Smith (New York Times)  
Michael Kimmelman (New York Times)  
Peter Schjeldahl (The New Yorker)  
Jerry Saltz (New York Magazine)  
Joseph Mascheck  
Thomas McEvilley (known for writing about multiculturalism)  
Kermit Champa  
Douglas Crimp (October, University of Rochester)  
Dave Hickey (Art in America, *Air Guitar*)  
Eric Troncy (co-founder of Documents sur l'art)  
Nicolas Bourriaud (known for work on relational aesthetics)  
Peter Plagens (Newsweek)  
Kim Levin (Village Voice, Art News)  
Donald Kuspit (Artforum, known for psychoanalytic perspective)  
Buzz Spector (co-founder of WhiteWalls)  
Mira Schor (known for feminist criticism)  
Hans-Ulrich Obrist (curator; known for interviews)  
Mac Giolla Léith  
Michael Newman (AfterAll, known for interest in theory)  
Hilton Kramer (The Nation, New York Times, New Criterion)  
Arthur Danto (The Nation, The Journal of Philosophy)  
Thomas Crow (Artforum, NYU)  
Stephen Melville (The Ohio State University)  
James Yood (Artforum, School of the Art Institute of Chicago)  
Jeremy Gilbert-Rolfe  
Jed Perl (The New Criterion, The New Republic)  
Herbert Muschamp (architecture critic, The New Republic, The New York Times)  
Ada Louise Huxtable (architecture critic, The New York Times, Wall Street Journal)  
Carter Ratcliff (Art in America, The Brooklyn Rail)  
Robert Hughes (Time Magazine)  
Max Kozloff (Artforum)  
Robert Pincus-Witten (Artforum)  
Tyler Green (Modern Art Notes blog, Modern Painters)  
Christopher Knight (Los Angeles Times)  
Holland Cotter (New York Times)  
Blake Gopnik (Washington Post, Newsweek/Daily Beast)

## **FA5274 Art Criticism**

University of New Orleans, Fall 2015

Tuesdays and Thursdays 11:00 AM-12:15 PM

Liberal Arts Room 104

Instructor: Dr. Rebecca Reynolds

Office: Fine Arts 102

Office Hours: Tuesdays and Thursdays, 3-5 PM; Wednesdays, 11 AM-1 PM, or by appointment.

- Office hours are open hours when you can drop in to ask a question or discuss class with me.
- You may also make an appointment during office hours or at another time. If you do make an appointment with me, I ask that you keep the appointment or contact me at least 24 hours in advance to cancel or reschedule it.

Contact info: phone 504-280-3216 or email <rreynol2@uno.edu>

- If you need an immediate response, please call. If you can wait a day for a response, then email. I do not check email on weekends.

**Course Prerequisites:** graduate standing

**Course Description:** This seminar studies the history of art criticism from Salon exhibitions in 18th century Paris to today. We will follow the historical development of criticism from the 18th century to the present, look at the significance of the journals *Artforum* and *October*, read recent examples of art criticism, and ask what place art criticism has in today's public sphere. What is the function of art criticism, and where can we find it? Students will practice art criticism and learn to identify and analyze its characteristics of description, interpretation/analysis, and judgment/evaluation, as well as research individual art critics.

To get the most out of this course, I suggest that you immerse yourself in the local contemporary art scene by attending openings. Local openings occur on Julia Street and Magazine Street on the first Saturday of the month, and on St. Claude Ave. on the second Saturday of the month. Most galleries are open from 6 to 9 PM for openings.

### **Learning outcomes for the Art History program**

1. Methodologies: Students will demonstrate understanding and apply the broad methodologies of the study of the history of art: identification, description, formal analysis, comparison, interpretation.
2. Knowledge of cultural issues: Students will demonstrate knowledge of the cultural issues, values, and perspectives that have informed artmaking in a variety of cultures and periods.
3. Research skills: Students will demonstrate critical research skills through a variety of writing assignments. Students will write an original argument that analyzes and interprets an aspect of art history, based on advanced research that integrates primary and secondary

sources from the critical literature.

### **MFA Learning outcomes**

Art History courses at the 5000 level help meet the second of three learning outcomes at the MFA program level.

2. Conceptual Development: Concerted investigation of content in relation to material processes, conceptual concerns and contextual relationships to the state of contemporary art.

Measure: MFA students are required to write one thesis paper that discusses the content and concept in their work and places it in contemporary and historical context. It is measured by the analysis of their own artwork and its relationship to currents in contemporary art, conceptual development and quality of writing.

Student Learning Objectives: Upon the successful completion of this course, you will be able to:

- understand and apply methods of analyzing art in the context of art criticism: description, formal analysis, comparison, interpretation, judgment
- demonstrate knowledge of the cultural issues, values, and perspectives that have informed the writing of art criticism
- identify, analyze, and evaluate arguments in art criticism
- organize an independent research project about an aspect of art criticism that integrates understanding of the historical context into an original argument, utilizing primary and secondary sources from the critical literature. The project will be presented in the form of a written research paper as well as an oral presentation.
- summarize and analyze selected readings from the critical literature covered in the course

### **Texts and Learning Resources**

- Kerr Houston, *An Introduction to Art Criticism* (Pearson, 1<sup>st</sup> edition, 2013, ISBN 978-0-205-83594-2)
- James Elkins, *What Happened to Art Criticism?* (University of Chicago Press for Prickly Paradigm Press, 2003, ISBN 0-9728196-3-0)
- Gilda Williams, *How to Write About Contemporary Art* (Thames & Hudson, 2014, ISBN 978-0-500-29157-3)
- Kate Turabian, *Student's Guide to Writing College Papers* (4<sup>th</sup> edition, University of Chicago Press, 2010, ISBN 9780226816319)
- Additional readings and resources will be posted on Moodle or available on reserve at the library.

### **Assignments and Grading**

30% 2 Exhibition reviews

40% Exams: Midterm, final exam

30% research paper, including 4 stages (minimum 15 pages long for graduate students)

- stage 1: research/oral presentation (10 minutes long for graduate students)
- stage 2: proposal/reading
- stage 3: outline/draft
- stage 4: the finished paper
- Each stage will be graded, with the caveat that if the stage 4 grade is higher than previous stages, then it can be used to replace the grades on previous stages.

This course meets with FA 4274. Students in FA 5274 are expected to demonstrate higher levels of cognitive skills than students in FA 4274. Assignments also differ in length and level of engagement. Students in FA 5274 will complete more in-depth exams and produce a longer research paper that integrates more primary research. The exams will be take-home exams that may require analytical summaries of specific readings, including lagniappe readings.

Submission policy:

- All written assignments are to be submitted in electronic form through Moodle on the day that the assignment is due.
- You have a grace period until the end of the deadline day to submit assignments (no late points will be deducted during the grace period; the end of the day is 5 PM).

**Grading:** Grades are posted on Moodle, where you can track your progress in the course. Please verify grades by also checking the grades on returned assignment hard copies (Moodle is not always correct). Be aware that an 'F' is earned—it means that you have tried but failed to meet the minimum requirements of the assignment. If you do not try—for instance, if you do not turn in an assignment—then the resulting grade is a zero. Be aware that in calculating your final grade, an 'F' is preferable to a zero (at least you got 50 points).

For final grades, I use the following scale:

- A: 90-100%
- B: 80-89%
- C: 70-79%
- D: 60-69%
- F: below 60%

For intermediate grades on exams and assignments, I use the plus/minus scale:

- A: 94-100%
- A-: 90-93%
- B+: 86-89%
- B: 83-85%
- B-: 80-82%
- C+: 76-79%
- C: 73-75%

C-: 70-72%  
 D: 60-69%  
 F: below 60%

**Makeup exams and quizzes:** I only allow makeup's in extraordinary cases, and only if the student has contacted me **before** the scheduled exam or quiz.

**Late work:** I accept late work, but I assess a penalty of a letter grade per day. For instance, if your paper deserved an A but you turned it in a day late, it will get a B. Papers turned in over a week late will receive an 'F'; assignments not submitted receive a zero. Be aware that in calculating your final grade, an 'F' is preferable to a zero (at least you got 50 points). As long as at least two weeks are remaining in the course, late work is accepted for two weeks after the deadline; it is not accepted if it is more than two weeks late.

**Extra credit:** I rarely offer extra credit, but when I do, I offer it to the entire class. I do not offer extra credit on an individual basis (to do so would be unfair to the other students).

### **Attendance**

The University's policy on attendance is stated in the August 2015 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 affect [*sic*] 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/1516catalog/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. If you cannot attend class for some reason, please contact me by email and make arrangements with another student to catch up on what you missed in class. I expect you to arrive on time and stay until the class is dismissed. If you have a special circumstance regarding either, you should discuss that with me in person.

There are no excused absences. Either you are absent, or you are present. However, I do understand that extreme circumstances – such as "serious illness, accident, or death in the immediate family" 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, two absences during the semester, or a week of class, should not affect a student's ability to succeed in the course. More than two absences can jeopardize a student's chances of satisfactorily completing the course. Students who miss six or more classes may fail the course.

I will consider three tardy arrivals, or coming to class after 9:05 a.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 on time. In other words, please make sure you get here on time. It's important. 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.

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.

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 if it is on the cusp (ending in 8 or 9).

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. 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.

### **Classroom Conduct**

- Cell phones should be turned off before class begins.
- Feel free to ask questions of the instructor during class. But please do not ask other students, as talking disturbs my concentration and the concentration of other class members.
- Computers may be used to take notes or follow along with powerpoints, but should not be used for anything extracurricular during class time.
- No eating during class.

Students are expected to treat faculty and fellow students with respect. Any actions that purposefully and maliciously distract the class from the work at hand will not be allowed.

Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom. Courteous behavior and responses are expected.

**Statement on Student Conduct**

Please read and be familiar with the Student Code of Conduct. The direct link to the *UNO Student Handbook*, which includes the Student Code of Conduct (found on page 21) is <http://www.uno.edu/student-affairs-enrollment-management/documents/Student-Handbook-5-8-14.pdf>

“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*, 21).

This course maintains an honest and courteous atmosphere of learning, production and communication. 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). I shall address disruptive behavior of any kind in the classroom. I ask that students address their concerns about classroom behavior and practicum with me on a one-to-one basis.

**Accommodations for Students with Disabilities**

It is 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 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>.

**Expectations of Students**

Students must have Internet access to [www.uno.edu](http://www.uno.edu) and the Moodle portion of the course. All communications, including the posting of grades, will be done through Moodle. Students are responsible for all e-mail communications from the instructor to their UNO email drop box. Help with Moodle can be accessed at <http://uno.mrooms3.net/> or by phone at 504-280-5512.

Students are expected to fully participate in all classroom activities. Full participation means that students arrive on time, have prepared for class by completing all assignments, and are ready for active and purposeful engagement with the topic at hand. For an upper-level course such as this one, preparation for class involves reading the assigned reading before class, taking notes on it, developing questions about it, and bringing the reading and notes to class with you.

For papers:

- Use a cover sheet only if the paper is longer than 6 pages. Otherwise, type your name, course information, and date submitted in the top left corner.
- For all papers, use standard 12-point font, double spacing, and one-inch margins. Be aware that Microsoft Word's default margin setting is 1.25 inches—you will need to change that. Microsoft Word also tends to add extra space between paragraphs—you should tell the program not to add that space by going into the paragraph formatting.
- Do not use report covers of any kind, and please do not use the origami fold because you forgot to staple it. Invest in a stapler or paper clips, or leave it loose-leaf, but with each page clearly marked with your last name and the page number.
- Always use spell check and proofread the paper by hand before turning it in.

Exams: For in-class exams (rather than take home exams), bring a blue book to class and write legibly in pen (not pencil).

### **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 UNO Judicial Code for further information. The Code is available online at <<http://www.studentaffairs.uno.edu/accountability.cfm>>.

Plagiarizing may also apply in cases that involve incorrect citation or re-wording that is too close to the original material. Any time that you are using somebody else's words, those words need to be in quotation marks and they need a footnote to supply the citation. This rule even applies to the use of writing in your textbooks. In art history, any analysis or interpretation of an artwork is the intellectual property of the author, and is essentially under copyright. This extends even to museum labels, which often include interpretations. It is important to respect the rights of intellectual property; to do otherwise is stealing. We have developed conventions to recognize intellectual property (citations, etc.), and their goal is to credit the person who created the interpretation.

Plagiarism is handled on a case-by-case basis, and it may result in being reported to the administration and possible failure of the course.

### **Schedule**

Readings are divided into three areas. The readings listed underneath the topic are priority for discussion. Readings listed under "background" should be used to help with comprehension of the priority readings, but are not a focus of discussion in class. "Lagniappe" readings are extra readings, for weeks when you want to dive in a little deeper, or for research purposes. When an entire book is listed without page numbers, the assigned

page numbers can be found posted on Moodle at least one week prior to the session. All readings should be completed in advance of the session for which they are listed.

This schedule is subject to change; changes are announced on Moodle.

### **Week 1**

Aug. 20: Intro

- Homework: bring an example of criticism for Show and Tell on Aug. 25
  - Where do you read criticism now? It doesn't have to be about art; it can be about movies or music or fashion or anything else. It also doesn't have to be read; tv, podcasts, etc. are accepted.
  - Do you read art criticism? If so, where? Try out a new venue for art criticism that you have not followed before.

### **Week 2**

Assignment: Review #1. Go see something this week!

Suggestions:

- "Reverb" at the CAC
- "Louisiana Contemporary" or "The Rising" at the Ogden Museum
- "Ten Years Gone" at NOMA
- Willie Birch at Arthur Roger Gallery
- Marna Shopoff at Jonathan Ferrara
- "#Rehumanize for Albert Woodfox" at UNO St. Claude Gallery
- Maria Levitsky, Garima Thakur, and John Isiah Walton at The Front
- Bradford Willingham at Good Children Gallery
- "Making Do" at Antenna Gallery

Aug. 25: Show and Tell

- Houston, Introduction

Aug. 27: Salon criticism

- Diderot, Selections from the Salons of 1765 and 1767, in Houston Anthology
- Baudelaire, Selections from the Salon of 1846, in Houston Anthology
- Baudelaire, "The Painter of Modern Life," and Zola on Manet, from *Modern Art and Modernism*

Background

- Houston, 23-44

Lagniappe

- Thomas Crow, "The Salon Exhibition in the Eighteenth Century and the Problem of its Public," Intro to *Painters and Public Life in Eighteenth-Century Paris*

### Week 3

Sept. 1: Writing about Abstract Expressionism

- Thomas Hess, "Willem de Kooning paints a picture," *Artnews* (March 1953)
- Robert Goodnough, "Pollock paints a picture," *Artnews* v. 50 (May 1951): 38
- Harold Rosenberg, "The American Action Painters," in *Houston Anthology*
- Leo Steinberg, "Month in Review," in *Houston Anthology*
- Hilton Kramer, "Critics of American Painting," in *Houston Anthology*

Background

- Houston, 55-61, and chapter 3

Sept. 3: *Research project: How to do research*

- *Turabian, ch. 1: What Researchers Do and How They Think About It*
- *Turabian, ch. 2: Finding a Research Question*
- *Turabian, ch. 3: Planning for an Answer*
- *Turabian, ch. 4: Finding Useful Sources*

Project assignment: Primary sources. Start researching one of the following: 1) reception of a particular exhibition, 2) reception of a particular artist, or 3) the work of a particular critic. Oral presentations in week 5.

Lagniappe

- T. J. Clark, "Preliminaries to a Possible Treatment of *Olympia* in 1865," from *Modern Art and Modernism*

### Week 4

*Research project: work on proposal and bibliographic research*

Sept. 8: Peer review of Review #1

Sept. 10: Description and Formalist criticism

- Clive Bell, "The Aesthetic Hypothesis," from *Modern Art and Modernism*
- Roger Fry, "The French Post-Impressionists," from *Modern Art and Modernism*
- Greenberg, "Modernist Painting," in *Houston Anthology*

Background

- Houston, 44-55, and chapter 2

Lagniappe

- Francis Francina, "Institutions, Culture, and America's 'Cold War Years': the Making of Greenberg's 'Modernist Painting'," *Oxford Art Journal* 26 n. 1 (2003): 69-97

**Week 5**

Review #1 due

*Research project: reading sources*

- *Turabian, ch. 5: Engaging Sources (how to read)*

Sept. 15: Feminist criticism

- Lucy Lippard, "The Women Artists' Movement—What Next?" in *Houston Anthology*
- Lucy Lippard, "Transformation Art," *Ms. Magazine* (4 October 1975): 33-39
- Carol Duncan, "Virility and Domination in Early Twentieth-Century Vanguard Painting," *Artforum* (December 1973)
- Judy Chicago and Miriam Schapiro, "Female Imagery"
- look at a volume of *Heresies* at <http://heresiesfilmproject.org/archive/>
- Suzi Gablik, "Beyond the Rectangle, Out of the Frame," in *Houston Anthology*

Background

- Houston, 67-69
- Houston, chapter 4

Lagniappe

- Laura Meyer, "Power and Pleasure: Feminist Art Practice and Theory in the United States and Britain"
- Cornelia Butler, "Art and Feminism: An Ideology of Shifting Criteria," in *WACK! Art and the Feminist Revolution* (Museum of Contemporary Art, Los Angeles, 2007)

Sept. 17: tentative slot for guest speaker

**Week 6**

*Research project*

- *Turabian, ch. 9: Quoting, Paraphrasing, and Summarizing Sources*
- *Turabian, ch. 17: Citations*
- *Turabian, ch. 18: Chicago Style*
- *Proposal for your individual research project (1-2 pages of summary, then working bibliography of at least 10 items)*

Sept. 22: Art Criticism now: mapping the current state of art criticism

- James Elkins, *What Happened to Art Criticism?* (first half)

Background

- Houston, 74-81

Sept. 24: Art Criticism now: mapping the current state of art criticism

- James Elkins, *What Happened to Art Criticism?* (second half)

**Week 7***Research project*

- *Turabian, ch. 10: Preventing Plagiarism*
- *Research bibliography for research paper*

Sept. 29: oral presentations

Oct. 1: Naming a Trend

- excerpts from Nicolas Bourriaud, *Relational Aesthetics* (2002)
- Sharon Butler, "Abstract Painting: The New Casualists," *Brooklyn Rail* (3 June 2011)
- Raphael Rubinstein, "Provisional Painting" articles, *Art in America* (May 2009 and Feb. 2012)

**Week 8: Midterm exam week***Research project*

- *Turabian, ch. 6: Planning Your Argument*
- *Annotated bibliography for research paper*

Oct. 6: check-in on research projects or catch-up session

Oct. 8: Midterm exam

**Week 9***Research project*

- *Turabian, ch. 7 Planning a First Draft*
- *Outline of research paper due.* See sample outline on Moodle. Include (and label) working thesis in section for introduction. Outline should have 4 or 5 main sections (each section will = 2 pages of draft). Each section can then be broken down into 3 or 4 smaller points. In place of the outline, or in addition to it, you can submit initial draft writing.

Oct. 13: *Artforum*, Summer 1967, and Artist writing

- Donald Judd, "Specific Objects," *Arts Yearbook* 1965
- Robert Smithson, "Towards the Development of an Air Terminal Site," *Artforum* (Summer 1967)
- Sol Lewitt, "Paragraphs on Conceptual Art," *Artforum* (Summer 1967)
- Robert Morris, "Notes on Sculpture, Part 3," *Artforum* (Summer 1967)

Background

- Houston, 61-64
- Lawrence Alloway, "Artists as Writers," *Artforum* 12, 2 parts, (March 1974): 30-35

- Newman, *Challenging Art: Artforum 1962-1974*
  - Introduction, 1-16
  - background on Leider and Coplans, 42-50,
  - artist writing and the Summer 1967 issue, 157-158 and 232-238
  - Ratcliff on *Art News* vs *Artforum*, 279
  - what was at stake, 435-443

#### Lagniappe

- Gwen Allen on *Avalanche*, from *Artists' Magazines: An Alternative Space for Art* (MIT Press, 2011)
- Thomas Crow, "Art Criticism in the Age of Incommensurate Values: On the Thirtieth Anniversary of *Artforum*"

Oct. 15: no class. Fall Break.

#### Week 10

##### *Research project*

- *Turabian*, ch. 8 *Drafting Your Paper*
- *Start drafting!*

Oct. 20: Judgment

- Michael Fried, "Art and Objecthood," in *Houston Anthology*

#### Background:

- Amy Newman, *Challenging Art: Artforum 1962-1974*
  - On Fried and Leider, 150-152
  - On "Art and Objecthood," 198-206
  - background on Fried and Krauss, 69-79

Oct. 22: Judgment cont.

- Michael Fried, "Art and Objecthood," in *Houston Anthology*
- Letters to the editor about "Art and Objecthood" (*Artforum*, Sept. 1967)

#### Lagniappe:

- "Theories of Art after Minimalism and Pop," in *Discussions in Contemporary Culture*, n. 1
- Barbara Rose, "One-Dimensional Criticism"

#### Week 11

##### *Research project*

- *Draft writing*

Oct. 27: *Artforum* after “Art and Objecthood,” or Art and Politics

- Barbara Rose, “Politics of Art” series, parts 1 and 3 only (*Artforum*, 1969)
- Phil Leider, “How I Spent My Summer Vacation,” *Artforum* 9:1 (Sept. 1970): 40-41
- Rosalind Krauss, “A View of Modernism,” *Artforum* (Sept. 1972): 48-51
- Resignation letter to the editor

Background

- Houston, 65-67
- Amy Newman, *Challenging Art: Artforum 1962-1974*
  - Background: Newman, 238-240, 296-301
  - background on Rose, 56-61
  - on Leider and his departure, 270-272 and 310-321
  - on Krauss, 292-293
  - on Lippard and feminism and activism, 196-197, 264-270, 305-309, 365-371

Lagniappe

- Thomas Crow on Leider, “Endless Summer,” *Artforum* (Sept. 2012): 92-95
- Hilton Kramer on 10th anniversary of *Artforum*: “Does ‘Advanced’ Art have ‘Content’?” *New York Times* Sept. 17, 1972, II, p. 23

Oct. 29: Art and Politics discussion cont.

## Week 12

*Research project*

- *Turabian, ch. 11: Presenting Evidence in Tables and Figures*
- *Half-draft due this week.* When you turn in drafts, you do not need to include illustrations. However, you do need to include your Works Cited page.

Nov. 3: *October* criticism: Theorizing postmodernism in art

- Rosalind Krauss, “Sculpture in the Expanded Field,” *October* 8 (Spring 1979): 30-44
- Douglas Crimp, “The Photographic Activity of Postmodernism,” *October* 15 (Winter 1980): 91-101

Background

- Houston, 69-74, and “About October” in Anthology
- Introduction to *October: The First Decade*

Nov. 5: *October*’s politics

- Rene Ricard, “The Pledge of Allegiance,” *Artforum* (Nov. 1982)
- Rosalyn Deutsche and Cara Gendel Ryan, “The Fine Art of Gentrification,” *October* 31 (1984): 91-111

Background

- Craig Owens, "The Problem with Puerilism," *Art in America* 72 n. 6 (Summer 1984): 162-163
- Kim Levin, "The East Village," *The Village Voice* (18 Oct 1983)

### Week 13

Nov. 10: *October* in the 90s

- Hal Foster, "Obscene, Abject, Traumatic," *October* 78 (Autumn 1996): 106-124

Nov. 12: *Research project: Peer review of writing*

- *Your colleagues's drafts*
- *Turabian, ch. 12: Revising Your Draft*

### Week 14

Nov. 17: Cultural criticism

- Clement Greenberg, "Avant-Garde and Kitsch"
- Roland Barthes, selections from *Mythologies*
- Dave Hickey, "Earthscapes, landworks, and Oz" (1971)

Nov. 19: Discussion cont. or revision work session

*Research project*

- *Turabian, ch. 13: Writing Your Final Introduction and Conclusion*
- *Turabian, ch. 14: Revising Sentences*
- Dave Hickey, "Revision Number Twelve: Blockbusters," *Art in America* (Nov. 2009)
- *Revise your draft*
- *Prepare final formatting, bibliography, and illustrations*

### Week 15

Nov. 24: Dave Hickey's *Air Guitar*

- priority: "Unbreak My Heart, An Overture," "Shining Hours/Forgiving Rhyme," "Pontormo's Rainbow," "The Delicacy of Rock-and-Roll," "Air Guitar," "Frivolity and Uncion," "Dealing," "Lost Boys"

Background

- See folder of reviews, interviews, and other features collected on Moodle, as well as links

Lagniappe

- George Baker, Rosalind Krauss, Benjamin Buchloh, Andrea Fraser, David Joselit, James Meyer, Robert Storr, Hal Foster, John Miller, and Helen Molesworth, "Round Table: The Present Conditions of Art Criticism," *October* 100 (Spring 2002): 200-228

Nov. 26: no class. Thanksgiving.

**Week 16**

*Research project*

- *Final paper due*

Dec. 1, Dec. 3: *Artforum* now

- Claire Bishop, "Digital Divide," *Artforum* (Sept. 2012)
- Sarah Thornton, "The Magazine," *Seven Days in the Art World*, 143-179
- Read the most recent issue of *Artforum* (available at library)

**Week 17: Final exams**

Tues., December 8, 10 AM-12 PM: final exam

## Appendix: Suggested topics

### Exhibitions

- The First Impressionist Exhibition (Paris, 1874)
- Salon d'Automne (Fauvism, Paris, 1905)
- Armory Show (New York, 1913)
- First International Dada Fair (Berlin, 1920)
- International Exposition of Surrealism (Paris, 1938), and First Papers of Surrealism (New York, 1942)
- The Responsive Eye (Op Art, Museum of Modern Art, 1965)
- Primary Structures (Minimalism, Jewish Museum, 1966)
- Eccentric Abstraction (curated by Lucy Lippard, Fischbach Gallery, 1966)
- Earthworks (Dwan Gallery, 1968) and Earth Art (Andrew Dickson White Museum of Art, Cornell University, 1968)
- Harlem on my Mind (Metropolitan Museum of Art, 1968-69)
- When Attitudes Become Form (Kunsthalle Bern, 1968-69)
- Anti-Illusion (Whitney Museum, 1969)
- Information (Conceptual art, Museum of Modern Art, 1970)
- Art and Technology (Los Angeles County Museum of Art), 1971
- 'Bad' Painting (New Museum, 1978)
- Primitivism in 20<sup>th</sup>-Century Art (Museum of Modern Art, 1984)
- Les Magiciens de la terre (Centre Georges Pompidou, 1989)
- High and Low: Modern Art and Popular Culture (Museum of Modern Art, 1990-91)
- Places with a Past (Spoleto Festival, 1991)
- Bad Girls, parts 1 and 2 (New Museum, 1994)
- Black Male (Whitney Museum, 1994)
- Formless (Pompidou Center, 1996)
- Sensation (yBa artists, Brooklyn Museum, 1999)
- WACK! Art and the Feminist Revolution (Museum of Contemporary Art, Los Angeles, 2007)
- Younger than Jesus (New Museum, 2009)
- Prospect 1 (2008-09) or 2 (2011-12) or 3 (2014-2015)
- Whitney Biennial (e.g. 1993)
- Documenta
- Venice Biennale (e.g. 2003 'Utopia Station')
- For more ideas and general support, see publications by Bruce Altshuler: *The Avant-Garde in Exhibition* (University of California Press, 1994); *Salon to Biennial: Exhibitions that Made Art History volume I: 1863-1959* (Phaidon, 2008); *Biennials and Beyond: Exhibitions that Made Art History volume II: 1962-2002* (Phaidon, 2013)

### Art critics

In addition to authors listed on the syllabus, consider:

Roberta Smith (New York Times)  
Michael Kimmelman (New York Times)  
Peter Schjeldahl (The New Yorker)  
Jerry Saltz (New York Magazine)  
Joseph Mascheck  
Thomas McEvilley (known for writing about multiculturalism)  
Kermit Champa  
Douglas Crimp (October, University of Rochester)  
Dave Hickey (Art in America, *Air Guitar*)  
Eric Troncy (co-founder of Documents sur l'art)  
Nicolas Bourriaud (known for work on relational aesthetics)  
Peter Plagens (Newsweek)  
Kim Levin (Village Voice, Art News)  
Donald Kuspit (Artforum, known for psychoanalytic perspective)  
Buzz Spector (co-founder of WhiteWalls)  
Mira Schor (known for feminist criticism)  
Hans-Ulrich Obrist (curator; known for interviews)  
Mac Giolla Léith  
Michael Newman (AfterAll, known for interest in theory)  
Hilton Kramer (The Nation, New York Times, New Criterion)  
Arthur Danto (The Nation, The Journal of Philosophy)  
Thomas Crow (Artforum, NYU)  
Stephen Melville (The Ohio State University)  
James Yood (Artforum, School of the Art Institute of Chicago)  
Jeremy Gilbert-Rolfe  
Jed Perl (The New Criterion, The New Republic)  
Herbert Muschamp (architecture critic, The New Republic, The New York Times)  
Ada Louise Huxtable (architecture critic, The New York Times, Wall Street Journal)  
Carter Ratcliff (Art in America, The Brooklyn Rail)  
Robert Hughes (Time Magazine)  
Max Kozloff (Artforum)  
Robert Pincus-Witten (Artforum)  
Tyler Green (Modern Art Notes blog, Modern Painters)  
Christopher Knight (Los Angeles Times)  
Holland Cotter (New York Times)  
Blake Gopnik (Washington Post, Newsweek/Daily Beast)

## **FA 6801 Seminar in Fine Arts**

University of New Orleans, Fall 2015  
Fridays, 10 AM-12 PM, Milneburg Hall

**Instructor:** Dr. Rebecca Reynolds

Office: Fine Arts 102

Office Hours: Tuesdays and Thursdays, 3-5 PM; Wednesdays, 1-3 PM; or by appointment.

- Office hours are open hours when you can drop in to ask a question or discuss class with me.
- You may also make an appointment during office hours or at another time. If you do make an appointment with me, I ask that you keep the appointment or contact me at least 24 hours in advance to cancel or reschedule it.

Contact info: phone 504-280-3216 or email <rreynol2@uno.edu >

- If you need an immediate response, please call. If you can wait a day for a response, then email. I do not check email on weekends.

**Course Description**, from Webstar / UNO Course Catalog:

No credit. Open to students in a thesis program who have only (other than application for degree) the final typing and acceptance by the Graduate School of their thesis or dissertation or to students in a non-thesis program who have only (other than application for degree) to pass the final examination to complete graduation requirements. Investigation into concepts and issues in visual arts. Students in the M.F.A. program must enroll in the seminar three times. Grades will be assigned on a SU basis (Satisfactory or Unsatisfactory).

This course helps meet the three **MFA program learning outcomes**:

1. Professional Mastery of production modes: Students will master the production modes of their chosen medium in the context of contemporary artmaking by engaging in an independent and in-depth studio art practice.
2. Conceptual Development: Concerted investigation of content in relation to material processes, conceptual concerns and contextual relationships to the state of contemporary art.
3. Professional development as a practicing artist: Produce and verbalize a unified body of artwork through the installation of a professional level exhibition and thesis paper.

### **Course Objectives**

- to support the graduate student community in the Fine Arts Department by providing an opportunity to meet on a regular basis, and by providing an open forum for discussion
- provide students a variety of different perspectives on the practice of professional artists, achieved by rotating the teaching assignment of the course amongst the

different Fine Arts faculty

This iteration of Seminar is devoted to conceptualization and verbalization. We will focus on developing a studio practice that includes reading and writing, and then practice verbalization in written and oral forms as preparation for key requirements in the grad program. The schedule is organized around “dry runs” for midterm and final critiques and candidacy. We will meet roughly every week, with some weeks off due to scheduling conflicts.

**Textbook:**

Tharp, Twyla. *The Creative Habit: Learn It and Use It for Life*. New York: Simon and Schuster, 2003. [recommended; stocked at the campus bookstore]

\*Other readings listed in the schedule will be posted on Moodle for download.

**Accommodations for Students with Disabilities**

It is 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 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>.

**Expectations of Students**

Students are expected to fully participate in all classroom activities. Full participation means that students arrive on time, have prepared for class by completing all assignments, and are ready for active and purposeful engagement with the topic at hand. For an upper-level course such as this one, preparation for class involves reading the assigned reading before class, taking notes on it, developing questions about it, and bringing the reading and notes to class with you.

Students must have Internet access to <[www.uno.edu](http://www.uno.edu)> and the Moodle portion of the course. All communications, including the posting of grades, will be done through Moodle. Students are responsible for all e-mail communications from the instructor to their UNO email drop box. Help with Moodle can be accessed at <http://uno.mrooms3.net/> or by phone at 504-280-5512.

**Statement on Student Conduct**

The direct link to the *UNO Student Handbook*, which includes the Student Code of Conduct (found on page 21) is <http://www.uno.edu/student-affairs-enrollment-management/documents/Student-Handbook-5-8-14.pdf>

“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*, 21).

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). I shall address disruptive behavior of any kind in the classroom. I ask that students address their concerns about classroom behavior and practicum with me on a one-to-one basis.

Please read and be familiar with the Student Code of Conduct.

### **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 UNO Judicial Code for further information. The Code is available online at <<http://www.studentaffairs.uno.edu/accountability.cfm>>.

Plagiarizing may also apply in cases that involve incorrect citation or re-wording that is too close to the original material. Any time that you are using somebody else’s words, those words need to be in quotation marks and they need a footnote to supply the citation. This rule even applies to the use of writing in your textbooks. In art history, any analysis or interpretation of an artwork is the intellectual property of the author, and is essentially under copyright. This extends even to museum labels, which often include interpretations. It is important to respect the rights of intellectual property; to do otherwise is stealing. We have developed conventions to recognize intellectual property (citations, etc.), and their goal is to credit the person who created the interpretation.

Plagiarism is handled on a case-by-case basis, and it may result in being reported to the administration and possible failure of the course.

## Weekly Schedule

### Week 1: Aug. 21

Introduction

Reading: Tharp, ch. 1

### Week 2: Aug. 28

Developing a practice

Reading: Bhandari and Melber, *Art/Work*, ch. 2: Groundwork

Excerpts from Jerry Saltz, ed., *An Ideal Syllabus: Artists, Critics, and Curators Choose the Books We Need to Read* (Frieze, 1998)

Tharp, ch. 2 and ch. 5

Discussion questions: what is your studio ritual? What is your organizational system?  
Homework for next week: schedule a studio visit. Journal to track your studio practice, dividing it into 3 areas: making, looking, reading/writing.

### Week 3: Sept. 4

No meeting (Labor Day weekend)

### Week 4: Sept. 11

How to Do Research

Reading: Turabian, *Student's Guide to Writing College Papers*, ch. 1-5

Tharp, ch. 6 and ch. 7

Homework for next week: mind map and bibliography

### Week 5: Sept. 18

Elevator speeches

Idea Genealogy project

Reading: Tharp, ch. 3 and ch. 8

Homework for next week: prepare your elevator speech for the midterm critique dry run

2<sup>nd</sup> year students: prepare outline for candidacy

3<sup>rd</sup> year students: prepare outline for thesis paper

### Week 6: Sept. 25

Midterm critique dry run

Candidacy outlines due for dry run

**Week 7: Oct. 2**

Candidacy dry run

**Week 8: Oct. 9 (Midterm week)**

No meeting

**Week 9: Oct. 16**

No meeting (Fall break)

[tentative: Midterm critique week]

**Week 10: Oct. 23**

[tentative: Candidacy week]

**Week 11: Oct. 30**

Grants

Reading: Bhandari and Melber, *Art/Work*, ch. 6: Residencies and Grants

Homework for next week: mock grant application

**Week 12: Nov. 6**

Artist statements

Reading: Williams, *How to Write About Contemporary Art*, sec. 3, ch. 4: How to Write An Artist's Statement

Strunk and White, parts 2 and 5

Homework for next week: artist statement about current work

**Week 13: Nov. 13**

Peer review of artist statements

Homework for next week: revised artist statement

**Week 14: Nov. 20**

Press releases

Reading: Amorose, *Art-Write: The Writing Guide for Visual Artists*, "How to Write a Press Release"

Williams, *How to Write About Contemporary Art*, sec. 3, ch. 2, "How to write a press release"

Homework for next meeting: prepare your elevator speech for final critiques

**Week 15: Nov. 27**

No meeting (Thanksgiving)

**Week 16: Dec. 4**

Final critique dry run

**Week 17: Final exams**

Final critiques this week

**Bibliography**

Amorose, Vicki Krohn. *Art-Write: The Writing Guide for Visual Artists*. Eugene: Luminare Press, 2013.

Bhandari, Heather Darcy, and Jonathan Melber. *Art/Work: Everything You Need to Know (and Do) as You Pursue Your Art Career*. New York: Free Press, 2009.

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. 3<sup>rd</sup> edition. Chicago: University of Chicago Press, 2008.

Kleon, Austin. *Steal Like an Artist*. New York: Workman Publishing, 2012.

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor Books, 1994.

Saltz, Jerry, ed., *An Ideal Syllabus: Artists, Critics, and Curators Choose the Books We Need to Read*. Frieze, 1998.

Strunk Jr., William, and E. B. White. *The Elements of Style*. 4<sup>th</sup> edition. New York: Longman, 2000.

Tharp, Twyla. *The Creative Habit: Learn It and Use It for Life*. New York: Simon and Schuster, 2003.

Turabian, Kate L. *Student's Guide to Writing College Papers*. 4<sup>th</sup> edition. Chicago: University of Chicago Press, 2010.

Williams, Gilda. *How to Write About Contemporary Art*. London: Thames and Hudson, 2014.

**University of New Orleans, Fall 2015 semester (08/15/015-12/11/2015)**

**CRN 10843, FA 1050 sec. 001 – Design Fundamentals (3 cr.)**

**Instructor:** Kathy Rodriguez

**Instructor E-mail:** klrodri2@uno.edu

Office Hours: Tuesdays and Thursdays, 8:30 -10:30 a.m.; Fridays, 8-10 a.m.

Office Phone: (504) 280-6410 (However, e-mail is the better way to contact me.)

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, 9-11:45 a.m., FA 119**

**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, subtractive color mixing, and water-based brushwork with a focus on dynamic composition. 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, two-dimensional 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 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.

### **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.studentaffairs.uno.edu>.” (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 the Student Code of Conduct (found on page 21), is [http://www.uno.edu/student-affairs-enrollment-management/documents/Student\\_Handbook\\_14-15\\_rv\\_3\\_5\\_2015.pdf](http://www.uno.edu/student-affairs-enrollment-management/documents/Student_Handbook_14-15_rv_3_5_2015.pdf)

“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*, 21).

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). I shall address disruptive behavior of any kind in the classroom.

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#Fall>. 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).** Housekeeping provides paper towels and soap in the classroom for all 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 2015). 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 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). 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*, 2<sup>nd</sup> ed. Stamford, CT: Cengage Learning, 2015. **ISBN-13:** 978-1285456546

McCann, Michael. *Artist, Beware, Updated and Revised*, 5<sup>th</sup> 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 without needing the text. I will also post presentation and project materials for each project online on Moodle.

Additional readings will 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](http://www.uno.edu). Click "Current Students" at the top of the page. Click "UNO Email" on the left hand side of the new page under "Quick Links." Follow instructions on the following page. There's also a link to "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/>

**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](http://www.uno.edu). Click "Current Students" on the top of the page. Under "Quick Links" in the left column on the new page, click "Moodle." 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: <http://www.uno.edu/instructional-design/index.aspx> 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 2015 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 affect [*sic*] 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/1516catalog/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 – such as "serious illness, accident, or death in the immediate family" 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 9:05 a.m. Please note the class starting time and plan it into your schedule.

I will consider three tardy arrivals, or coming to class after 9:05 a.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 9 a.m. In other words, please make sure you 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.

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.

### Other Electronic Devices and Behaviors

Use of iPods, earphones or earbuds, laptops (unless for image reference), conversations unrelated to the course content, 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 direly 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.**

### **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 10 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 the last day of classes, Friday, 12/4, 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 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 and concepts based on specific prompts given to the entire class. Artist statements may be submitted via Moodle. The first artist statement is due Monday, 9/28; the second is due Wednesday, 12/2. Both are due by 11:55 p.m. on their due days. 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. 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 will be 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. Quizzes are "on time" when they are 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 9 a.m., Monday, 12/7. Any redo 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 from another course is used for this course. 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 turned in by placing them neatly in a portfolio, with 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, 12/14, 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 (2)	100 pts each	200 pts total	10% ea., 20% total
Sketchbook Assignments (6)	10 pts each	60 pts total	1% ea., 6% total
Quiz	100 pts each	100 pts total	10% total
Projects 1 and 2	80 pts each	160 pts total	8% ea., 16% total*
Projects 3 and 4	90 pts each	180 pts total	9% ea., 18% total*
Projects 5 and 6	100 pts each	200 pts total	10% ea., 20% total*
Artist Statements (2)	50 pts each	100 pts total	5% ea., 10% total
Total Points		1000	100%

\*At 54% of the total grading requirements, 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) 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

## Supplies.

Buy Local!

**National Art and Hobby**, 5835 Magazine St, New Orleans, LA 70115; (504) 899-4491 (student discount available – bring your student ID card)

**David Art Supply**, 3020 N Arnoult Rd, Metairie, LA 70002; (504) 888-3630 (student discount available – bring your student ID card)

I emailed our supply list to both stores.

For all projects:

**Bristol Pad.** 100-150 lb paper, or 2-ply Bristol. Smooth surface recommended, though vellum is ok. 18x24" or 19x24" - **no** smaller. Pads should contain at least 12 individual sheets of paper.

**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 index cards** - unlined

**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)

**Scissors**

1, Black ink **Tombow Pen**

**Fine line black ink pen** – Bic Pilot, Micron, or Faber-Castell Pitt Artist Pens; #.5 – 1

**Cup bottom** to trace circles

For Projects 3-6:

**Gouache Paints** - .5 oz tubes

M. Graham recommended.

Students should buy Artist Grade paints. Alternate brands: Winsor-Newton, Holbein.

Buy paints all within one brand if possible. **Do not buy paint labeled "hue."**

Naphthol Red or Pyrrole Red

Alizarin Crimson Permanent or Quindacrinone Rose or Quindacrinone Magenta

Hansa Yellow

Cadmium Yellow

Ultramarine Blue

Cerulean Blue

Titanium White – buying a larger tube of this paint is most likely a good thought. I have some to distribute to students as well.

**Brushes** – fine line Rounds, ¼" flat or bright; sable or synthetic sable watercolor or gouache brushes. These typically have short handles. Multiples of the same size and kind are helpful.

Glue Stick

**Removable Tape** – artist's white tape recommended. This is more expensive than other removable tapes, but it is gentler on paper and archival.

**Palette** – we have some in the department, but I recommend you get your own. White plastic "dish" palettes are fine. Make sure to give yourself some mixing room.

**Palette knife** – make sure it has an "elbow" or bend before the blade. I recommend plastic, or metal, triangular-shaped head

**Color wheel**

**Water container** – plastic cups, jars, Tupperware

Various magazine papers – some available in the department

Mirror (for a potential self-portrait)



## **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**

W 8/19 Intro, read syllabus and course requirements. Review supply list

### **Week 2**

M 8/24 Overview, Elements and Principles of Design and gestalt theory.

Homework: Bring in objects showing “good” design. “Objects” may be images from the Internet or books; artworks; three-dimensional forms; etc. Consider: How do the elements and principles of design relate to the function of these objects? Bring your sketchbook and a drawing instrument to class on Wednesday.

Tuesday, 8/25 – last day of schedule adjustments. 100% refund. Last day to change from audit/credit or credit/audit.

W 8/26 Discuss objects. How do the elements and principles of design relate to the function of these objects? “Deconstructivist sketches;” share at end of class. Bring supplies for Project 1 to next class.

Saturday, 8/29 – Last day for textbook refunds

### **Week 3**

M 8/31 Review and begin Project 1: Making an Alphabet – Line Communicating Idea

W 9/2 Project 1 / SB 1 due

### **Week 4**

M 9/7 – Labor Day: No Class

Tuesday, 9/8 – final day to drop and not have courses recorded

W 9/9 Project 1

### **Week 5**

M 9/14 Review and begin Project 2: Visualizing the “Sentence” – Composition Communicating Content

W 9/16 50% refund Project 2 / SB2 due

### **Week 6**

M 9/21 Project 2

W 9/23 Project 2

Friday, 9/25 – deadline to file application for December commencement

### **Week 7**

M 9/28 Critique – Artist Statement 1 due

W 9/30 Review and begin Project 3: Color Recipes

Thursday, 10/1 – EPPO due

### **Week 8 Midterm Week**

M 10/5 Project 3 / SB3 due

W 10/7 Project 3

### **Week 9**

M 10/12 Project 3

Tuesday, 10/13 – Midterm Grades due

W 10/14 Review and begin Project 4: Monochromatic Portrait with Trompe L’œil Collage

Thursday, 10/15 – Friday, 10/16 – Midsemester Break

### **Week 10**

M 10/19 Project 4

W 10/21 Project 4 / SB4 due

**Week 11**

M 10/26 Project 4

W 10/28 Review and begin Project 5: Modules and Patterns

Friday, 10/30 – Registration for 2016 Spring semester begins

Saturday, 10/31 –

**Week 12**

M 11/2 Project 5

W 11/4 Project 5 / SB5 due

**Week 13**

M 11/9 Project 5

W 11/11 Project 5

**Week 14**

M 11/16 Review and begin Project 6: Reflection and Rotational Symmetry

W 11/18 Project 6

**Week 15**

M 11/23 Project 6 / SB6 due

W 11/25 Project 6

Thursday 11/26-Friday 11/27 – Thanksgiving Holiday

**Week 16**

M 11/30 Project 6

W 12/2 Final Critique – Artist Statement 2 due

Friday, 12/4 – last day of classes – Quiz due

Finals Week, 12/7-12/11

Final Portfolios due Monday, December 7, by 9 a.m. Project redos and final projects must be included as per portfolio requirements.

All work must be picked up from the classroom by 9 a.m. Monday, December 14, or it will be discarded or confiscated.

Final Grades due 12/15 by 9 a.m.

Commencement 12/18, 3 p.m.

University closed 12/24 – 1/1



## Syllabus Attachment

Fall 2015

### Important Dates\*

Last day to adjust schedule w/out fee 08/18/2015  
Semester Classes Begin ..... 08/19/2015  
Last day to adjust schedule w/fee,  
or withdraw with 100% refund ..... 08/25/2015  
Last day to apply for December commencement  
..... 09/25/2015  
Final day to drop a course or resign 10/14/2015  
Mid-semester examinations. 10/05-10/09/2015  
Final examinations ..... 12/07-12/11/2015  
Commencement ..... 12/18/2015  
*\*Note: check Registrar's website for Saturday and A/B  
sessions, and for items not listed here:  
<http://www.registrar.uno.edu>*

### Fall Semester Holidays

Labor Day ..... 09/07/2015  
Mid-semester break ..... 10/15-10/16/2015  
Thanksgiving ..... 11/26-11/27/2015

### Withdrawal Policy – Undergraduate only

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 on the Registrar's website, <http://www.registrar.uno.edu>. Please consult The Bulletin for charges associated with dropping and adding courses.

### Incomplete Policy – Undergraduate only

The grade of I means *incomplete* and is given for work of passing quality but which, because of circumstances beyond the student's control, is not complete. The issuance of the grade of I is at the discretion of the faculty member teaching the course. For all graduate and undergraduate students, a grade of I becomes a grade of F if it is not converted before the deadline for adding courses for credit (as printed in the Important Dates Calendar) of the next regular semester including summer semester.

### 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.

### Graduate Policies

Graduate policies often vary from undergraduate policies. To view the applicable policies for graduate students, see the Graduate Student Handbook: <http://www.uno.edu/grad/documents/GraduateStudentHandbook2014.pdf>

### Academic Dishonesty Policy

<http://www.uno.edu/student-affairs-enrollment-management/documents/academic-dishonesty-policy-rev2014.pdf>

### 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 resources here:

<http://www.uno.edu/student-affairs-enrollment-management/>

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. Find out more at

<http://www.uno.edu/counseling-services/>. First-year students often have unique concerns, and UNO Cares is designed to address those students succeed. Contact UNO Cares through <http://www.uno.edu/fye/uno-cares.aspx>.

### Emergency Procedures

Sign up for emergency notifications via text and/or email at E2Campus Notification:

<http://www.uno.edu/ehso/emergency-communications/index.aspx>. All emergency and safety procedures are explained at the Emergency Health and Safety Office: <http://www.uno.edu/ehso/>.

### Diversity at UNO

As the most diverse public university in the state, UNO maintains a Diversity Affairs division to support the university's efforts towards creating an environment of healthy respect, tolerance, and appreciation for the people from all walks of life, and the expression of intellectual point of view and personal lifestyle. The Office of Diversity Affairs promotes these values through a wide range of programming and activities.

<http://diversity.uno.edu/index.cfm>

### **Learning and Support Services**

Help is within reach in the form of learning support services, including tutoring in writing and math and other supplemental instruction. Visit the Learning Resource Center in LA 334, or learn more at <http://www.uno.edu/lrc/>.

### **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: <http://www.uno.edu/human-resource-management/policies.aspx>

**The University of New Orleans, Fall 2015 (8/15/15 – 12/11/15)  
(CRN 10856) FA 2750 sec 001 – Introduction to Painting (3 cr.)**

**Instructor:** Kathy Rodriguez

**Instructor E-mail:** klrodri2@uno.edu

Office Hours: Tuesdays and Thursdays, 8:30 -10:30 a.m.; Fridays, 8-10 a.m.

Office Phone: (504) 280-6410 (However, e-mail is the better way to contact me.)

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, 1:30-4:15 p.m., FA 137

**Pre-requisite courses:** FA 1050, 1051, 1060, and 1061 strongly recommended

### **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. 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 the four core curriculum courses with a C or better before enrolling in this course. All enrolled students should be familiar with basic drawing, composition, and color mixing skills before enrolling in this class.

During this class, we will learn carpentry techniques needed for producing traditional painting substrates and the process of solvent-free oil painting. 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. We will produce four distinct, complete paintings throughout the semester, exploring different surfaces, textures, applications of paint, and painting tools. Two artist statements, one short paper, a series of sketchbook assignments, and one painting quiz will also serve as evaluation tools. Slide discussions 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, and 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. Oil painting, especially, 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. 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.

### **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.studentaffairs.uno.edu>.” (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 the Student Code of Conduct (found on page 21) is [http://www.uno.edu/student-affairs-enrollment-management/documents/Student\\_Handbook\\_14-15\\_rv\\_3\\_5\\_2015.pdf](http://www.uno.edu/student-affairs-enrollment-management/documents/Student_Handbook_14-15_rv_3_5_2015.pdf)

“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*, 21).

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). I shall address disruptive behavior of any kind in the classroom.

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#Fall>. 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).** Housekeeping provides paper towels and soap in the classroom for all 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 2015). 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 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). 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

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

McCann, Michael. *Artist, Beware, Updated and Revised*, 5<sup>th</sup> 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

These texts are recommended. You do not need to purchase them. I will post required readings as needed on Moodle. I highly recommend obtaining a copy of Rossol's health and safety guide; it is an excellent tool for all studio applications. This list may not include all texts used for readings in the course.

\*These texts are surveys of contemporary painting. They are useful overviews of painting in the 21<sup>st</sup> century.

### **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](http://www.uno.edu). Click "Current Students" at the top of the page. Click "UNO Email" on the left hand side of the new page under "Quick Links." Follow instructions on the following page. There's also a link to "Help Center" at the bottom to help you if needed.

The University Computing and Communications 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/>

**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](http://www.uno.edu). Click "Current Students" on the top of the page. Under "Quick Links" in the left column on the new page, click "Moodle." 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: <http://www.uno.edu/instructional-design/index.aspx> 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 2015 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 affect [*sic*] 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/1516catalog/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 – such as "serious illness, accident, or death in the immediate family" - 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 1:35 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 1:35 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 1:35 p.m. In other words, please make sure you 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.

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:

5. Attendance (use your three absences wisely)
6. Discussions – read the assigned material and be prepared to talk about it, ask questions, etc.
7. In-class work on projects
8. 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.

#### Other Electronic Devices and Behaviors

Use of iPods, earphones or earbuds, laptops (unless for image reference), conversations unrelated to the course content, 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 50 points for your participation in each critique, for a total of 100 points. 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 your and your classmates' benefit.

Your participation grade in critiques is dependent on the following criteria:

5. Be on time, attend, and stay throughout the entire critique. (12.5 points)
6. Hang your completed project(s) on the wall for discussion. (12.5 points)
7. Ability to talk about the work (your personal view—how does your work complete project criteria) (12.5 points)
8. Reception to and participation in discussion about your work (12.5 points)

If you are unable to meet these criteria, you will not receive full credit for the participation grade. Students must attend all critique sessions for full credit.

**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.**

We may schedule in-process critiques for the class to gauge students' work before projects are complete. If scheduled, these will be noted for the class during class periods and on Moodle.

### **Projects and Assignments**

You will be assigned four painting projects. These projects are designed to complete the course objectives: to introduce students to formal and technical problems of painting and development of fundamental concepts and skills. Students will lose the amount of points for a project if a project from another course 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 at the commencement of the time period allotted for the project in the class, according to the syllabus.

Sketchbook work will accompany each project.

Sketchbook assignments are intended to be preparatory and exploratory exercises aligned with specific project ideas. Each sketchbook assignment is due in class on the specified date on the syllabus. Sketchbooks are checked in class. Full credit for a sketchbook assignment is 25 points per assignment, and each assignment is described on the project description sheet.

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 is worth 50 points toward the final grade. I will post a grading rubric for artist statements on Moodle.

There will be one quiz that will cover terms, techniques, materials, and strategies learned in the class. It's worth 100 points and will be available on Moodle for about two weeks. It is ultimately due by 11:59 p.m. on the last day of classes, Friday, December 4. It will be set to multiple attempts, so students may take the quiz as many times as they are able, and only the highest score will count.

Your ability to successfully build a canvas stretcher and stretch a canvas from start to finish is worth 100 points of the final grade.

I also assign an Observation Exercise which we will discuss on Thursday, August 27, at NOMA during a field trip. The Observation Exercise, in “immersive attention,” is inspired by an article written by Jennifer L. Roberts, Elizabeth Cary Agassiz Professor of the Humanities at Harvard. I will provide the article describing this exercise as well as information regarding the completion of the assignment. The Observation Exercise is worth 100 points. The Observation Exercise written component is due Tuesday, 10/6, and can be submitted via Moodle.

### **Homework.**

Painting, particularly oil painting, takes time. Projects will require attention outside of the class period. Homework includes outside-of-class time on paintings and sketches for paintings, work on the Observation Exercise, sketchbooks, 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 will also be provided to students via Moodle, which should help guide their 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 9 a.m. Monday, 12/7. Any redo must be labeled “redo” with changes explained on an attached and removable note for credit.

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, if you made it on the first day of class on time, I will give you ten points to start!

**All artwork, final grades, and supplies must be picked up by students by 9 a.m. Monday, 12/14, 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 (2)	50 pts each	100 pts total	5% each, 10% total
Stretcher Building and Canvas Stretching	100 pts	100 pts	10%
Project 1*	100 pts	100 pts	10%
Project 2*	100 pts	100 pts	10%
Project 3*	100 pts	100 pts	10%
Project 4*	100 pts	100 pts	10%
Artist Statements (2)	50 pts each	100 pts total	5% each, 10% total
Quiz	100 pts	100 pts	10%
Observation Exercise	100 pts	100 pts	10%
Sketchbooks (4)	25 pts each	100 pts total	2.5% each, 10 % total
Total Possible Points		1000 pts total	100%

\*At 40%, the projects alone form a large portion of the overall grading. However, all assignments must be turned on time in for credit, and completion of all work 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

### **Supplies**

Buy Local!:

**National Art and Hobby**, 5835 Magazine St, New Orleans, LA 70115; (504) 899-4491 (student discount available – bring your student ID card)

**David Art Supply**, 3020 N Arnoult Rd, Metairie, LA 70002; (504) 888-3630 (student discount available – bring your student ID card)

I will email our supply list to these stores so that they will know to have these supplies in stock.

### **Paint**

2 oz. tubes of oil paint (M.Graham recommended. Gamblin is fine, too.) Artist-grade paints use quality pigments with consistent color. Cheaper brands may use different pigments, synthetic or natural, which can result in color mixing problems. In addition, the higher pigment load in artist-grade paints extends their lives, meaning – “less is more.” **Do not buy paint labeled as “hue.”**

Warm and Cool Primaries:

Quindacrinone Magenta (or, Quindacrinone Rose or Alizarin Crimson Permanent)

Naphthol Red (or Pyrrole Red)

Cadmium Yellow Medium

Hansa Yellow (or Cadmium Yellow Light)

Ultramarine Blue

Cobalt Blue or Cerulean Blue

Titanium White

Viridian Green

Dioxazine Purple

Burnt Sienna

Burnt Umber

Gesso – you may want a small container of this for yourself, but the department may also provide it. Atelier, Golden, and Liquitex are good brands. Look for white, acrylic, pre-mixed gesso. This will be the base coat for your painting, so get one that’s nice, thick, flexible, and sturdy!

Brushes – get a variety –some bristle and some sable / synthetic sable/taklon. I recommend Robert Simmons Signet brushes and Connoisseur brushes. Sizes should include #4 Round, #6-8 Flat or Bright, and #4-6 Filbert.

Pre-stretched, pre-primed 18” x 24” cotton canvas. Gallery or studio profile ok. 60% off at David, always on sale at Nat’l Art. Should be about \$10 and needed for Project 1.

Gesso Brush – something about 3” -5” wide – a regular house-painting brush will suffice

Palette – needs to be at least 9” x 12”, with a completely flush, flat surface. Plastic, wood, glass, Plexiglas, or paper palettes are ok.

Palette knife – plastic or metal. Palette knives with an “elbow” or bend in the knife allow for easier mixing. A butter knife or cooking knife will not work! Please do not eat food with your palette knife!

Sketchbook – You may reuse a sketchbook from a previous class, but please create a section or area specifically for work for this class. Sketchbooks should be approx. 9” x 12”, white, acid free paper.

Canisters with lids – to save paint and hold oil and medium. These can be found in art supply stores, or you can use baby food jars, yogurt cups, etc. Smaller is better.

Walnut Oil and Walnut Alkyd Medium – these are manufactured by M. Graham. They are the “solvents” we will use in the class. You will need small bottles of each – 4 to 8 oz to start, and the department will most likely be able to provide more to you later in the semester.

Materials needed for canvas stretcher:

2 sticks of 2x2", 8' long white wood or pine, with no bow and no warp  
1 stick of quarter round, at least 8' long

Materials needed for panel:

Birch Panel, about 12" x 18" – 18" x 24" in size. Students may opt to shape their panels.  
Lattice – ¼" x 1 1/8", or Screen Mold (1/4" x ¾"), or Shoe (1/2" x ¾")

**Things you definitely do not need to buy – your lab fees contribute to these supplies:**

Hammers and Nails  
Wood Glue  
Chop Saw  
Panel Saw  
Sandpaper  
Drills  
Driver bits, countersinks, drill bits  
Gesso

**Things you may want to buy – lab fees purchase these supplies, but back ups are sometimes warranted:**

Unprimed Cotton Canvas – there is a supply of this for the class  
Staples and staple gun

**Something nice you might like to have:**

The Master's Brush Cleaner, 2.5 oz plastic canister – makes brushes supple and clean!

**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!

This class is scheduled to meet Mondays, Wednesdays, and Fridays. I have structured time so that most Fridays are studio days. Two Fridays at the beginning of the semester - 8/22 and 8/29 – are devoted to presentations. The last Friday of the class, 12/5, may be used for critique time if necessary. Otherwise, I am treating Fridays as "open studio" days, during which I will be available to students for in-class work on and discussion of projects.

**Week 1**

Th 8/20 Introduction; review course req's, supply list, and syllabus.  
Homework: Read selection from *The Artist's Health and Safety Guide* on Moodle

**Week 2**

T 8/25 – last day of schedule adjustments. 100% refund. Last day to change from audit/credit or credit/audit. Health and Safety Presentation. Review safety guidelines and oil painting overview in class. Demo Day – overview of brushes, media, substrates, paint applications, terminology.  
Th 8/27 Field Trip to NOMA. Review Observation Exercise. Homework: Bring supplies for Project 1 (prestretched canvas, oil paints) to class Tuesday.

Saturday, 8/29 – Last day for textbook refunds

**Week 3**

T 9/1 Review Project 1: Achromatic Abstraction; Expressionism and Memory; Begin Project 1  
Th 9/3 Project 1 / SB1 due

**Week 4**

Monday, 9/7 – Labor Day: No Class  
T 9/8 – final day to drop and not have courses recorded; Project 1  
Th 9/10 Project 1

**Week 5**

T 9/15 Group 1: Review Project 2: Historical Approaches to Abstract Painting– Martin / Group 2: stretcher building  
Wednesday, 9/16 50% refund

Th 9/17 Group 2: Review Project 2: Historical Approaches to Abstract Painting– Martin / Group 1: stretcher building

### **Week 6**

T 9/22 Project 2 / SB2 due

Th 9/24 Project 2

Friday, 9/25 – deadline to file application for December commencement

### **Week 7**

T 9/29 Project 2

Th 10/1 – EPPO due; Project 2

### **Week 8 Midterm Week**

T 10/6 Project 2; Observation Exercise due

Th 10/8 Midterm Critique; Artist Statement 1 due

### **Week 9**

T 10/13 – Midterm Grades due; Review Project 3: Vanitas

Th 10/15 – Midsemester Break (through F 10/16) – no class

### **Week 10**

T 10/20 – Project 3 / SB3 due

Th 10/22 Project 3

### **Week 11**

T 10/27 Project 3

Th 10/29 Project 3

Friday, 10/30 – Registration for 2016 Spring semester begins

Saturday, 10/31 –



### **Week 12**

T 11/3 Review Project 4: Contemporary Icon. Build panels

Th 11/5 Build day - Panels

### **Week 13**

T 11/10 Panels/Project 4 / SB4 due

Th 11/12 Project 4

### **Week 14**

T 11/17 Project 4

Th 11/19 Project 4

### **Week 15**

T 11/24 Project 4

Th 11/26 - Thanksgiving Holiday – no class (through Friday 11/27)

### **Week 16**

T 12/1 Project 4

Th 12/3 Final Critique – Artist Statement 2 due

Friday, 12/4 – last day of classes – Quiz due 11:59 p.m.

Finals Week, 12/7-12/11

Final Portfolios due Monday, December 7, by 9 a.m. Project redos and final projects must be included as per portfolio requirements.

All work must be picked up from the classroom by 9 a.m. Monday, December 14, or it will be discarded or confiscated.

Final Grades due 12/15 by 9 a.m.

Commencement 12/18, 3 p.m.

University closed 12/24 – 1/1



## Syllabus Attachment

Fall 2015

### Important Dates\*

Last day to adjust schedule w/out fee 08/18/2015

Semester Classes Begin ..... 08/19/2015

Last day to adjust schedule w/fee,

or withdraw with 100% refund ..... 08/25/2015

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## **DRAWING 1- FALL 2015 - FA1060-001**

Monday and Wednesday 1:00-3:45PM. Classroom: FA 138

**Instructor:** Aaron McNamee

**Email:** agmcnamee@uno.edu

**Office:** FA 133 (far backroom of sculpture)

**Office Hours:** M W 10:00AM-12:30PM, T TH 12:15PM - 12:30PM

**Telephone:** 280-6493 **Note: You are encouraged to pull me aside (or make an appointment with me) to discuss any questions that you have. You can always also email to make an appointment.**

### **COURSE DESCRIPTION AND OBJECTIVES:**

This hands-on studio course will introduce the student to drawing in a variety of media and techniques through demonstration, discussion and practice. We will cover various drawing principles with an emphasis on the following: contour, gesture, volume and space, mass conception, light and shadow, linear and atmospheric perspective, composition and craftsmanship.

The course is designed to help you develop your observational skills, drawing techniques and the use of a variety of drawing media. Students are expected to attend all scheduled class meetings.

Each assignment will be explained thru demonstration and presented examples to help prepare you to make informed drawings of your own. In order to accomplish this you must be willing to listen, ask questions, take instruction and **most importantly spend focused time drawing**. Learning will take priority over production, in that although it is unlikely you will all produce masterpieces this semester you will be thoroughly introduced to the fine art practice of drawing.

### **STUDENT LEARNING OUTCOMES:**

After successful completion of this course, students will have developed at least a basic knowledge and skill of drawing. Through many exercises and through the completion of several drawing projects, students will illustrate their awareness of the wide variety of what constitutes drawing and will be able to implement techniques such as contour line, shading, proportion, and perspective among others. Through hands on experience and research, students will be able to identify and recognize a range of concepts and strategies used by artists throughout history.

### **ATTENDANCE:**

Students are expected to attend all classes regularly and punctually. A student who is not present when attendance is checked is considered absent. All unexcused absences are counted against a student's attendance record and will affect her or his final grade. **Any student who misses more than three classes will lose a letter grade and at seven absences fails.** Students should notify the instructor in advance of circumstances that will require her or his absence. It is the student's responsibility to make up any work missed due to an absence.

Projects submitted late will be graded as such and will be critiqued only if time allows.

Cultural and ethnic beliefs will be respected.

**SANITATION:**

It is the responsibility of all students to clean-up after themselves. The drawing studio is a communal laboratory. Disregard of this essential mandate will result in a negative mark toward the student's grade.

**STORAGE:**

Locker space, opposite the restrooms, is available, on a first come basis, for the storage of your personal supplies and materials. Storage space in the classroom in designated areas is available, however, the school/instructor are not responsible for any missing materials or work. After each semester all lockers and classrooms will be emptied.

**HOMEWORK:**

Homework is required in preparation for some assignments and time will need to be set aside outside of class for the completion of those works.

**PORTFOLIO:**

All of the drawings you make during this course become your portfolio. Each drawing should be named and dated and submitted in chronological order (written on the back of each work).

Portfolios will be turned in to be graded at mid-term (**Oct. 7**) and at our final meeting (**Dec. 2**). Dates subject to change...

**FINAL PROJECT:**

TBA, but due on the last class meeting: **Dec. 2, 2015**

**FINAL GRADES WILL BE DETERMINED ON:**

33.3% – Completed portfolio (including final project).

33.3% – Attendance, class participation, cooperation, motivation, effort and attitude.

33.3% – Homework and out of class preparation.

**GRADING STANDARDS:**

**A** – The grade of A is given for work of the highest degree of excellence. The artwork shows strong evidence of original thinking. The student has a superior grasp of the principles and concepts.

**B** – The grade of B is given for work of a high degree of excellence. The artwork is executed with creativity and is well done. The student has a reasonable understanding of the relevant concepts.

**C** – The grade of C is given for satisfactory work. The artwork is average. Assignment guidelines were properly followed. The student has demonstrated satisfactory achievement.

**D** – The grade of D is given for passing but marginal work. The artwork is inferior, barely meeting assignment guidelines. The student has produced uninspired work lacking in effort or time invested.

**F** – The grade of F is given for work failed. The artwork is incomplete or shows little or no evidence of the understanding of the principles and concepts.

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Feel free to ask questions of the instructor during class. But please do not ask other students when the instructor is speaking, as talking disturbs my concentration and the concentration of the other class members.

Students are expected to treat faculty and fellow students with respect. Any actions that purposefully and maliciously distract the class from the work at hand will not be allowed. Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom. Courteous behavior and responses are expected.

Sexual harassment, whether verbal, physical, written or visual, is unacceptable behavior and will not be tolerated at the University of New Orleans.

### **Standard Statement on Academic Integrity**

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## **Introduction to Sculpture (Fall 2015)**

Course: FA 2650-001, Time: T TH 9:30AM-12:15PM, Room: FA 132

**Instructor:** Aaron McNamee

**Email:** agmcname@uno.edu

**Phone:** 280-6493

**Office:** FA 133 (far backroom of sculpture)

**Office Hours:** M W 10:00AM-12:30PM, T TH 12:15PM - 12:30PM

**Note: You are encouraged to make an appointment with me to discuss any questions that you have. You can email or talk to me to make an appointment.**

### **Course Objectives:**

Students will learn, at an introductory level, about the studio practice of sculpture through hands on involvement. Participants will engage the aesthetic, historical and technical traditions (academic and contemporary) of the discipline as they make artwork in a variety of mediums, utilizing a variety of techniques. Learning will take priority over production.

### **Student Learning Outcomes:**

After successful completion of this course, students will have developed a basic knowledge of the sculptural process. Through the completion of several sculptural projects, students will illustrate their awareness of three-dimensional forms and space. Through hands on experience and research, students will be able to identify and recognize a range of concepts and strategies used by sculptors throughout history.

### **Attendance Policies:**

Attendance is mandatory at all scheduled class meetings. In addition to the six hours of class time each week, students will spend an average of three or more hours outside of class each week preparing homework, working on projects, etc. I will take attendance at the beginning of each class. **I allow up to 3 absences in this course considering special circumstances that you may encounter, such as illness or family emergency. Each additional absence may result in a one step reduction on the grading scale.** (For example, an A would become a B, a B would become a C.) Each absence thereafter will continue to affect your grade in the same fashion as stated above. There are no excused absences, only presence or absence. For every two times you are late, it will count as an absence. Leaving class early will likewise affect your grade. **Coming to class without required working materials/ tools for that day will result in a late grade for that class period. If you are late and without your materials, you will receive an absence in the grade book for that day.**

**Scheduled critiques are not to be missed, and if they are will result in failure of that particular assignment (unless prior arrangements are made or exceptional circumstances prevail).** Everyone will present work for critique, finished or not. Projects submitted late or unfinished will be graded as such and will be critiqued only if time allows. Cultural and ethnic beliefs will be respected.

### **Studio Policies:**

- No cellular phone use, texting, or video game playing allowed in class. If you must take a call, do it outside.
  - Headphone use is not allowed during class sessions.
  - **Access:** Students enrolled in Sculpture classes will have access to the facilities and equipment whenever there is a Sculpture Graduate student or Instructor present. Do not take equipment from the Sculpture lab, if you do it will be considered stolen.
  - **Safety:** The class tools and equipment are only available to students with permission. Before any person uses a tool in the lab, regardless of past experience, they must meet with the instructor or qualified graduate assistant for training, safety compliance, and permission. Students must observe all rules of the Lab. If you find equipment that is broken or not working properly please report it to your Instructor or TA.
  - **Storage:** Locker space, opposite the restrooms, is available on a first come basis for the storage of your personal tools and smaller materials. After each semester all lockers will be emptied. The classroom shelves can accommodate small works in progress. Very large things should be stored in the sculpture yard whenever possible. Under NO circumstances whatsoever can projects or materials be stored on or around stationary tools or communal work surfaces. Misplaced objects will be removed. Additionally, before a final grade can be entered students must remove all of their class projects and materials.
  - **Sanitation:** It is the responsibility of all students to clean-up after themselves. The sculpture studio is a communal laboratory used by many people at varied times. Each student must police his or her self to the extent that their work areas are actually cleaner and better organized than before they got there. There is no janitorial service in the studio and each student must clean up after them self. Disregard of this essential mandate will result in failure. In short, please be respectful of the classroom and others.
- Fee:** Your course lab fee is designed to cover the cost of only some project materials and expendable tools, but it also covers the indirect university costs in operation and maintenance. Unfortunately the majority of your fee is allocated for operating this facility, which is dedicated to the specifics of making sculpture. Much of the fee is allocated for equipment and supplies utilized by the sculpture lab as a whole, and they are most often things you would not notice (i.e., saw blades, abrasives, general tool upkeep, oxygen and acetylene tanks, foundry supplies, etc.). Some of the student's sculpture project materials are his or her financial responsibility. A detailed but flexible list will be discussed with the group prior to each project.

### **Evaluation Policies:**

Grading is based on the overall quality of projects, technical and conceptual development, group and individual critiques, preparedness, homework and attendance.

**Sketchbook:** Keep a sketchbook during the semester. Personalize the book for yourself so it is your own. Make entries in your book either daily or weekly, as it is appropriate. Use this book as a tool for note taking, sketching, for ideas and techniques and for personal philosophies. This book will document your growth throughout the semester. Include documentation of all artwork and supporting materials. Outside work is mandatory and is to be included in this book. Handouts will be given.

\* **A photograph of each of your finished pieces will be included in your sketchbook.** Your sketchbook will be turned in and graded at mid-semester and at the final.

**Final Critique:** The final project is due at the start of the final critique. Attendance and

participation is absolutely mandatory. Any student absent without a satisfactory explanation will receive a failing grade in the course. All previous assignments must be submitted prior to final exam day.

**Final grades** will be determined on:

33% Completed class projects (including final)

33% Attendance, critique participation, cooperation, motivation, effort and attitude

33% Sketchbook, homework and out of class preparation

At any given time a student is welcome to schedule an appointment with the instructor to discuss their grade standing in the course.

### **Grading Criteria:**

If you work with average effort and results and attend class regularly, you will probably receive a "C". If you desire a higher grade, I expect extra effort reflected in your work both in and outside of class as well in your attitude. It is clearly expected that you will invest an appropriate amount of time and energy toward your work.

- The grade of "A" will be earned by a student demonstrating mastery of the essential elements of the course, as well as excellence and originality in the completion of all in-class course work and out-of-class assigned homework.

- The grade of "B" will be earned by a student demonstrating a strong understanding of the essential elements of the course, as well as above average achievement in the completion of almost all of the in-class course work and out- of-class assigned homework.

- The grade of "C" will be earned by a student demonstrating an average understanding of the essential elements of the course, as well as average achievement in the completion in a majority of the in-class course work and out-of- class assigned homework.

- The grade of "D" will be earned by a student demonstrating little understanding of the essential elements of the course, as well as below average achievement in the completion of most of the in-class course work and out-of-class assigned homework.

- The grade of "F" will be earned by a student demonstrating a weak understanding of the essential elements of the course, as well as not completing a majority of either the in-class course work and/or the out-of-class assigned homework.

- Attendance Policy (stated above) may affect your grade.

### **Assignments:** - subject to change

1. Drawing in three dimensions/line project	(small to big)	wire
2. Simulacra /plane project	(1:1 scale)	cardboard
3. Constructed self portrait / plane project	(idea of self)	wood
4. Bas relief / modeling and casting project	(memory)	clay, plaster
5. Carving / subtractive volume project	(reductive process)	plaster
6. Carve and cast / metal casting project	(displacement)	Styrofoam/aluminum
7. Objects as idea / material combination project	(assemblage)	found object

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## **Advanced Sculpture –Fall 2015**

Course: FA 3650, Time: T TH 1:30PM-4:15PM, Room: FA 132

Prerequisites: Intro Sculpture (FA 2650)

**Instructor:** Aaron McNamee

**Email:** agmcname@uno.edu

**Office:** FA 133 (far backroom of sculpture)

**Phone:** 280-6493

**Office Hours:** M W 10:00AM-12:30PM, T TH 12:15PM-12:30PM

**Note: You are encouraged to make an appointment with me to discuss any questions that you have. You can email or talk to me to make an appointment.**

### **Course Objectives:**

Intermediate and advanced study of sculpture in the studio. We will learn about the studio practice of sculpting through hands on involvement. Students will engage the aesthetic, historical and technical traditions (academic and contemporary) of the discipline as they make artwork (primarily, but not exclusively sculptural) in a variety of mediums, utilizing a variety of techniques. Learning will take priority over production.

### **Student Learning Outcomes:**

After successful completion of this course, students will have developed an in depth knowledge of the sculptural process in a variety of materials and approaches. Through the development of a body of work, students will illustrate their awareness and comprehension of three-dimensional forms and space. During hands on experience and research, students will be able to identify, recognize and employ a range of concepts and strategies used by sculptors throughout history. Students will further develop their skills in communicating the significance of their work and the work of other artists. Additionally, participants will become familiar with and address contemporary issues relating to sculpture in the late twentieth and early twenty-first centuries.

### **Attendance Policies:**

Attending class is essential to your personal progress and also for the development of the class as a whole. Participation during group activities as well as interaction with your classmates is an integral part of the basic art making experience and, therefore, attendance becomes imperative. Attendance is mandatory at all scheduled class meetings. In addition to the six hours of class time each week, students will spend an average of four or more hours outside of class each week preparing homework, working on projects, etc. I will take attendance at the beginning of each class. **I allow up to 3 absences in this course considering special circumstances that you may encounter, such as illness or family emergency. Each additional absence may result in a one step reduction on the grading scale.** (For example, an A would become a B, a B would become a C.) Each absence thereafter will continue to affect your grade in the same fashion as stated above. There are no excused absences, only presence or absence. For every two times you are late (more than 15 minutes after the start of class) it will count as an absence. Leaving class early will likewise affect your grade. **Coming to class without required working materials/ tools for that day will result in a late grade for that class period. If you are late and without your materials, you will receive an absence in the grade book for that day. Scheduled critiques are not to be missed, and if they are will result in failure of that particular assignment (unless prior arrangements are made or**

**exceptional circumstances prevail).** Everyone will present work for critique, finished or not. Projects submitted late or unfinished will be graded as such and will be critiqued only if time allows. Cultural and ethnic beliefs will be respected.

### **Studio Policies:**

- No cellular phone use, texting, video game playing allowed in class. If you must take a call, do it outside.
  - Headphone use is not allowed during class sessions.
  - **Access:** Students enrolled in Sculpture classes will have access to the facilities and equipment whenever there is a Sculpture Graduate student or Instructor present. Do not take equipment from the Sculpture lab, if you do it will be considered stolen.
  - **Safety:** The class tools and equipment are only available to students with permission. Before any person uses a tool in the lab, regardless of past experience, they must meet with the instructor or qualified graduate assistant for training, safety compliance, and permission. Students must observe all rules of the Lab. If you find equipment that is broken or not working properly please report it to your Instructor or TA.
  - **Storage:** Locker space, opposite the restrooms, is available on a first come basis for the storage of your personal tools and smaller materials. After each semester all lockers will be emptied. The classroom shelves can accommodate small works in progress. Very large things should be stored in the sculpture yard whenever possible. Under NO circumstances whatsoever can projects or materials be stored on or around stationary tools or communal work surfaces. Misplaced objects will be removed. Additionally, before a final grade can be entered students must remove all of their class projects and materials.
  - **Sanitation:** It is the responsibility of all students to clean-up after themselves. The sculpture studio is a communal laboratory used by many people at varied times. Each student must police his or her self to the extent that their work areas are actually cleaner and better organized than before they got there. There is no janitorial service in the studio and each student must clean up after them self. Disregard of this essential mandate will result in failure. In short, please be respectful of the classroom and others.
- Fee:** Your course lab fee is designed to cover the cost of only some project materials and expendable tools, but it also covers the indirect university costs in operation and maintenance. Unfortunately the majority of your fee is allocated for operating this facility, which is dedicated to the specifics of making sculpture. Much of the fee is allocated for equipment and supplies utilized by the sculpture lab as a whole, and they are most often things you would not notice (i.e., saw blades, abrasives, general tool upkeep, oxygen and acetylene tanks, foundry supplies, etc.). Some of the student's sculpture project materials are his or her financial responsibility. A detailed but flexible list will be discussed with the group prior to each project.

### **Evaluation Policies:**

Grading is based on the overall quality of projects, technical and conceptual development, group and individual critiques, preparedness, homework and attendance.

**Sketchbook:** Keep a sketchbook during the semester. Personalize the book for yourself so it is your own. Make entries in your book either daily or weekly, as it is appropriate. Use this book as a tool for note taking, sketching, for ideas and techniques and for personal philosophies. This book will document your growth throughout the semester.

**\*A photograph of each of your finished pieces will be included in your sketchbook.** Your sketchbook will be turned in and graded at mid-semester and at the final.

**Final Critique:** The final project is due at the start of the final critique. Attendance and participation is absolutely mandatory. Any student absent without a satisfactory explanation will receive a failing grade in the course. All previous assignments must be submitted prior to final exam day.

**Final grades** will be determined on:

33% Completed class projects (including final)

33% Attendance, critique participation, cooperation, motivation, effort and attitude

33% Sketchbook, homework and out of class preparation

At any given time a student is welcome to schedule an appointment with the instructor to discuss their grade standing in the course.

**Grading Criteria:**

If you work with average effort and results and attend class regularly, you will probably receive a "C". If you desire a higher grade, I expect extra effort reflected in your work both in and outside of class as well in your attitude. It is clearly expected that you will invest an appropriate amount of time and energy toward your work.

- The grade of "A" will be earned by a student demonstrating mastery of the essential elements of the course, as well as excellence and originality in the completion of all in-class course work and out-of-class assigned homework.
- The grade of "B" will be earned by a student demonstrating a strong understanding of the essential elements of the course, as well as above average achievement in the completion of almost all in-class course work and out- of-class assigned homework.
- The grade of "C" will be earned by a student demonstrating an average understanding of the essential elements of the course, as well as average achievement in the completion in a majority of the in-class course work and out-of- class assigned homework.
- The grade of "D" will be earned by a student demonstrating little understanding of the essential elements of the course, as well as below average achievement in the completion of most of the in-class course work and out-of-class assigned homework.
- The grade of "F" will be earned by a student demonstrating a weak understanding of the essential elements of the course, as well as not completing a majority of either the in-class course work and/or the out-of-class assigned homework.
- Attendance Policy (stated above) may affect your grade.

**Statement on Accommodations for Students with Disabilities**

The University of New Orleans is committed to providing for the needs of enrolled or admitted students who have disabilities. In general, University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. 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>.

**Statement on Classroom Conduct**

Be in class on time. Please do not come five, ten, or twenty minutes late. Distracting interruptions are inconsiderate, disrespectful, and time-wasting. There is no excuse for repeatedly arriving late. Parking is often a hassle; allow enough time for it.

Feel free to ask questions of the instructor during class. But please do not ask other students when the instructor is speaking, as talking disturbs my concentration and the concentration of the other class members.

Students are expected to treat faculty and fellow students with respect. Any actions that purposefully and maliciously distract the class from the work at hand will not be allowed. Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom. Courteous behavior and responses are expected.

Sexual harassment, whether verbal, physical, written or visual, is unacceptable behavior and will not be tolerated at the University of New Orleans.

### **Standard Statement on 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 UNO Judicial Code for further information. The Code is available online at <http://www.studentaffairs.uno.edu/accountability.cfm>

*The UNO student handbook sets detailed rules and regulations for student rights, classroom behavior and conduct. Please refer to the student handbook as needed for additional information.*

#### **Important Dates\***

Last day to adjust schedule w/out fee 08/18/2015

Semester Classes Begin ..... 08/19/2015

Last day to adjust schedule w/fee,  
or withdraw with 100% refund 08/25/2015

Last day to apply for December commencement 09/25/2015

Final day to drop a course or resign 10/14/2015

Mid-semester examinations 10/05-10/09/2015

Final examinations .. 12/07-12/11/2015

Commencement..... 12/18/2015

*\*Note: check Registrar's website for Saturday and A/B sessions, and for items not listed here: <http://www.registrar.uno.edu>*

#### **Fall Semester Holidays**

Labor Day ..... 09/07/2015

Mid-semester break 10/15-10/16/2015

Thanksgiving..... 11/26-11/27/2015

#### **Withdrawal Policy - Undergraduate only**

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 on the Registrar's website, <http://www.registrar.uno.edu>. Please consult The Bulletin for charges associated with dropping and adding courses.

#### Incomplete Policy - Undergraduate only

The grade of I means *incomplete* and is given for work of passing quality but which, because of circumstances beyond the student's control, is not complete. The issuance of the grade of I is at the discretion of the faculty member teaching the course. For all graduate and undergraduate students, a grade of I becomes a grade of F if it is not converted before the deadline for adding courses for credit (as printed in the Important Dates Calendar) of the next regular semester including summer semester.

#### 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.

#### Graduate Policies

Graduate policies often vary from undergraduate policies. To view the applicable policies for graduate students, see the Graduate Student Handbook:

<http://www.uno.edu/grad/documents/GraduateStudentHandbook2014.pdf>

#### Academic Dishonesty Policy

<http://www.uno.edu/student-affairs-enrollment-management/documents/academic-dishonesty-policy-rev2014.pdf>

#### 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 resources here: <http://www.uno.edu/student-affairs-enrollment-management/>

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. Find out more at

<http://www.uno.edu/counseling-services/>. First-year students often have unique concerns, and UNO Cares is designed to address those students succeed. Contact UNO Cares through <http://www.uno.edu/fye/uno-cares.aspx>.

#### Emergency Procedures

Sign up for emergency notifications via text and/or email at E2Campus Notification:

<http://www.uno.edu/ehso/emergency-communications/index.aspx>. All emergency

and safety procedures are explained at the Emergency Health and Safety Office:

<http://www.uno.edu/ehso/>.

#### Diversity at UNO

As the most diverse public university in the state, UNO maintains a Diversity Affairs division to support the university's efforts towards creating an environment of healthy respect, tolerance, and appreciation for the people from all walks of life, and the expression of intellectual point of view and personal lifestyle. The Office of Diversity Affairs promotes these values through a wide range of programming and activities. <http://diversity.uno.edu/index.cfm>

#### Learning and Support Services

Help is within reach in the form of learning support services, including tutoring in writing and math and other supplemental instruction. Visit the Learning Resource Center in LA 334, or learn more at <http://www.uno.edu/lrc/>.

#### 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: <http://www.uno.edu/human-resource-management/policies.aspx>

# FA 6503 Major Studio I

Instructor: Aaron McNamee

agmcname@uno.edu

University of New Orleans

Department of Fine Arts

MFA program

Room 117 – Fine Arts

Saturday 10:00am - 12:40pm

Office Hours: M W 10:00am – 12:30pm; T TH 12:15pm – 12:30pm, rm. FA133

**Part 1:** This course is part of the 6501-6504 pre-candidacy major structure and is a central element of the MFA experience at The University of New Orleans. It is focused exclusively on the development of students' work in the studio. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The focus of the studio visits will be on students' personal visions and development as self-reflexive, critically engaged artists. These studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue with core faculty members who are actively engaged makers of contemporary culture.

**Visiting Artists:** An integral part of Graduate Core is the University of New Orleans Fine Arts, Visiting Artist's Lecture Series. The lectures feature prominent artists and critics who discuss their current practices in relationship to larger trends in contemporary culture. Students have a studio visit with approximately two of the visiting artists across the semester and have the opportunity to learn about a wide range of artistic practices through post-lecture dialogue with the visitors.

**Part II:** Students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their peers. To support this process, faculty will introduce strategies for catalyzing interaction among group members.

**Objective I:** Professional success as an artist hinges on one's ability not only to create one's work but also to continuously develop the ideas that drive it into an

expansive body of work. Using a trans-disciplinary approach within the class, students will each be supported in developing a distinct and complex methodology relevant to their work as artists

**Objective II:** Students will also develop a keen awareness and capacity to deepen their studio practice by actively integrating existing and acquired knowledge, skills and methodologies from a variety of disciplines (art history, philosophy, cultural theory, etc).

**Objective III:** Students will understand the multiple existing forms of exhibitions, not merely as a one dimensional display of work, but as an active, experimental discursive forum in which works can engage consciously with the world around them.

**Attendance Policy:**

Attendance is required. If you cannot attend class for some reason, please contact me by email and make arrangements with another student to catch up on what you missed in class. You must sign in on a sign-in sheet passed around during class. I do not accept excused absences. Either you are absent, or you are present. Generally speaking, one absence during the semester (one week of class) should not impede your ability to succeed in the course. More than one absence may jeopardize your progress in the course. Any late arrivals or early departures are counted as half-absences. Absences are taken into account when grading your participation.

**Accommodations for Students with Disabilities:**

It is 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 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>.

**Classroom Conduct:**

Be in class on time. Please do not come five, ten, or twenty minutes late. Distracting interruptions are inconsiderate, disrespectful, and time-wasting. There is no excuse for repeatedly arriving late. Parking is often a hassle; allow enough time for it. Cell phones should be turned off before class begins.

Feel free to ask questions of the instructor during class. But please do not ask other students, as talking disturbs my concentration and the concentration of other class members.

Students are expected to treat faculty and fellow students with respect. Any actions that purposefully and maliciously distract the class from the work at hand will not be allowed. Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom. Courteous behavior and responses are expected.

**Expectations of Students:**

Students must have Internet access to <www.uno.edu> and the Moodle portion of the course. All communications, including the posting of grades, will be done through Moodle. Students are responsible for all e-mail communications from the instructor to their UNO email drop box. Help with Moodle can be accessed at <http://uno.mrooms3.net/> or by phone at 504-280-5512.

Students are expected to fully participate in all classroom activities. Full participation means that students arrive on time, have prepared for class by completing all assignments, and are ready for active and purposeful engagement with the topic at hand. For an upper-level course such as this one, preparation for class involves reading the assigned reading before class, taking notes on it, developing questions about it, and bringing the reading and notes to class with you.

## **FA 6605 Major Studio II**

Instructor: Aaron McNamee

agmcname@uno.edu

University of New Orleans

Department of Fine Arts

MFA program

Room 117 – Fine Arts

Tuesday 5:00pm - 7:40pm

Office Hours: M W 10:00am – 12:30pm; T TH 12:15pm – 12:30pm, rm. FA133

**Part 1:** This course is part of the 6601 - 6607 post-candidacy major structure and is a central element of the MFA experience in relation to the creation of a thesis exhibition as the culmination of the students time here at The University of New Orleans. It is the same as the 6501-6504 Major Studio I except that it is focused exclusively on the development of students' work in regards to the written thesis. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The focus of the studio visits will be on students' personal visions and development as self-reflexive, critically engaged artists. These studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue with core faculty members who are actively engaged makers of contemporary culture.

**Visiting Artists:** An integral part of Graduate Core is the University of New Orleans Fine Arts, Visiting Artist's Lecture Series. The lectures feature prominent artists and critics who discuss their current practices in relationship to larger trends in contemporary culture. Students have a studio visit with approximately two of the visiting artists across the semester and have the opportunity to learn about a wide range of artistic practices through post-lecture dialogue with the visitors.

**Part II:** Students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their

peers. To support this process, faculty will introduce strategies for catalyzing interaction among group members.

**Objective I:** Professional success as an artist hinges on one's ability not only to create one's work but also to continuously develop the ideas that drive it into an expansive body of work. Using a trans-disciplinary approach within the class, students will each be supported in developing a distinct and complex methodology relevant to their work as artists

**Objective II:** Students will also develop a keen awareness and capacity to deepen their studio practice by actively integrating existing and acquired knowledge, skills and methodologies from a variety of disciplines (art history, philosophy, cultural theory, etc).

**Objective III:** Students will understand the multiple existing forms of exhibitions, not merely as a one dimensional display of work, but as an active, experimental discursive forum in which works can engage consciously with the world around them.

**Attendance Policy:**

Attendance is required. If you cannot attend class for some reason, please contact me by email and make arrangements with another student to catch up on what you missed in class. You must sign in on a sign-in sheet passed around during class. I do not accept excused absences. Either you are absent, or you are present. Generally speaking, one absence during the semester (one week of class) should not impede your ability to succeed in the course. More than one absence may jeopardize your progress in the course. Any late arrivals or early departures are counted as half-absences. Absences are taken into account when grading your participation.

**Accommodations for Students with Disabilities:**

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**Classroom Conduct:**

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**Expectations of Students:**

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Students are expected to fully participate in all classroom activities. Full participation means that students arrive on time, have prepared for class by completing all assignments, and are ready for active and purposeful engagement with the topic at hand. For an upper-level course such as this one, preparation for class involves reading the assigned reading before class, taking notes on it, developing questions about it, and bringing the reading and notes to class with you.

## FA 6606 Major Studio II

Instructor: Aaron McNamee

agmcname@uno.edu

University of New Orleans

Department of Fine Arts

MFA program

Room 117 – Fine Arts

Tuesday 8:00pm - 10:40pm

Office Hours: M W 10:00am – 12:30pm; T TH 12:15pm – 12:30pm, rm. FA133

**Part 1:** This course is part of the 6601 - 6607 post-candidacy major structure and is a central element of the MFA experience in relation to the creation of a thesis exhibition as the culmination of the students time here at The University of New Orleans. It is the same as the 6501-6504 Major Studio I except that it is focused exclusively on the development of students' work in regards to the written thesis. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The focus of the studio visits will be on students' personal visions and development as self-reflexive, critically engaged artists. These studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue with core faculty members who are actively engaged makers of contemporary culture.

**Visiting Artists:** An integral part of Graduate Core is the University of New Orleans Fine Arts, Visiting Artist's Lecture Series. The lectures feature prominent artists and critics who discuss their current practices in relationship to larger trends in contemporary culture. Students have a studio visit with approximately two of the visiting artists across the semester and have the opportunity to learn about a wide range of artistic practices through post-lecture dialogue with the visitors.

**Part II:** Students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their

peers. To support this process, faculty will introduce strategies for catalyzing interaction among group members.

**Objective I:** Professional success as an artist hinges on one's ability not only to create one's work but also to continuously develop the ideas that drive it into an expansive body of work. Using a trans-disciplinary approach within the class, students will each be supported in developing a distinct and complex methodology relevant to their work as artists

**Objective II:** Students will also develop a keen awareness and capacity to deepen their studio practice by actively integrating existing and acquired knowledge, skills and methodologies from a variety of disciplines (art history, philosophy, cultural theory, etc).

**Objective III:** Students will understand the multiple existing forms of exhibitions, not merely as a one dimensional display of work, but as an active, experimental discursive forum in which works can engage consciously with the world around them.

**Attendance Policy:**

Attendance is required. If you cannot attend class for some reason, please contact me by email and make arrangements with another student to catch up on what you missed in class. You must sign in on a sign-in sheet passed around during class. I do not accept excused absences. Either you are absent, or you are present. Generally speaking, one absence during the semester (one week of class) should not impede your ability to succeed in the course. More than one absence may jeopardize your progress in the course. Any late arrivals or early departures are counted as half-absences. Absences are taken into account when grading your participation.

**Accommodations for Students with Disabilities:**

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Feel free to ask questions of the instructor during class. But please do not ask other students, as talking disturbs my concentration and the concentration of other class members.

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Students are expected to fully participate in all classroom activities. Full participation means that students arrive on time, have prepared for class by completing all assignments, and are ready for active and purposeful engagement with the topic at hand. For an upper-level course such as this one, preparation for class involves reading the assigned reading before class, taking notes on it, developing questions about it, and bringing the reading and notes to class with you.

## FA 6703 Minor Studio

Instructor: Aaron McNamee

agmcname@uno.edu

University of New Orleans

Department of Fine Arts

MFA program

Room 117 – Fine Arts

Tuesday 8:00pm - 10:40pm

Office Hours: M W 10:00am – 12:30pm; T TH 12:15pm – 12:30pm, rm. FA133

**Part 1:** This course is part of the 6701 – 6704. It too is created to function in the same capacity as it's Major Studio counterparts. The one difference is that the function of the Minor Studio classes are to push students to create work in mediums that differ from their work in their Major Studio classes and to seek out faculty other than their major sponsor to work with in regards to this separate body of work. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The focus of the studio visits will be on students' personal visions and development as self-reflexive, critically engaged artists. These studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue with core faculty members who are actively engaged makers of contemporary culture.

**Visiting Artists:** An integral part of Graduate Core is the University of New Orleans Fine Arts, Visiting Artist's Lecture Series. The lectures feature prominent artists and critics who discuss their current practices in relationship to larger trends in contemporary culture. Students have a studio visit with approximately two of the visiting artists across the semester and have the opportunity to learn about a wide range of artistic practices through post-lecture dialogue with the visitors.

**Part II:** Students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their peers. To support this process, faculty will introduce strategies for catalyzing interaction among group members.

**Objective I:** Professional success as an artist hinges on one's ability not only to create one's work but also to continuously develop the ideas that drive it into an expansive body of work. Using a trans-disciplinary approach within the class, students will each be supported in developing a distinct and complex methodology relevant to their work as artists

**Objective II:** Students will also develop a keen awareness and capacity to deepen their studio practice by actively integrating existing and acquired knowledge, skills and methodologies from a variety of disciplines (art history, philosophy, cultural theory, etc).

**Objective III:** Students will understand the multiple existing forms of exhibitions, not merely as a one dimensional display of work, but as an active, experimental discursive forum in which works can engage consciously with the world around them.

**Attendance Policy:**

Attendance is required. If you cannot attend class for some reason, please contact me by email and make arrangements with another student to catch up on what you missed in class. You must sign in on a sign-in sheet passed around during class. I do not accept excused absences. Either you are absent, or you are present. Generally speaking, one absence during the semester (one week of class) should not impede your ability to succeed in the course. More than one absence may jeopardize your progress in the course. Any late arrivals or early departures are counted as half-absences. Absences are taken into account when grading your participation.

**Accommodations for Students with Disabilities:**

It is 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 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>.

**Classroom Conduct:**

Be in class on time. Please do not come five, ten, or twenty minutes late. Distracting interruptions are inconsiderate, disrespectful, and time-wasting. There is no excuse for repeatedly arriving late. Parking is often a hassle; allow enough time for it. Cell phones should be turned off before class begins.

Feel free to ask questions of the instructor during class. But please do not ask other students, as talking disturbs my concentration and the concentration of other class members.

Students are expected to treat faculty and fellow students with respect. Any actions that purposefully and maliciously distract the class from the work at hand will not be allowed. Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom. Courteous behavior and responses are expected.

**Expectations of Students:**

Students must have Internet access to <www.uno.edu> and the Moodle portion of the course. All communications, including the posting of grades, will be done through Moodle. Students are responsible for all e-mail communications from the instructor to their UNO email drop box. Help with Moodle can be accessed at <http://uno.mrooms3.net/> or by phone at 504-280-5512.

Students are expected to fully participate in all classroom activities. Full participation means that students arrive on time, have prepared for class by completing all assignments, and are ready for active and purposeful engagement with the topic at hand. For an upper-level course such as this one, preparation for class involves reading the assigned reading before class, taking notes on it, developing questions about it, and bringing the reading and notes to class with you.

# Italian Baroque to Rococo

FA 4240- Sec. 476 ONLINE

**ALL LESSON PLANS WILL BE POSTED SUNDAY EVENING  
FOR THE UPCOMING WEEK'S MONDAY/WEDNESDAY CLASSES**

Professor Alexa Arroyo

Phone: 504-280-6411/ Email: amarroy1@uno.edu

Office: FA103, Hours: M & W 11-1 p.m. & 2-3 p.m.

**Course Description:** We will be tracing the origins and development of Italian Baroque Art throughout the 16<sup>th</sup> and 17<sup>th</sup> centuries. This course will begin with a brief recap of the High Renaissance and Mannerist periods and will then focus on the innovations of the Carracci and Caravaggio beginning in Rome and Bologna, as well as Naples and Sicily. Topics to be discussed include the Catholic Reform and art, naturalism and classicism, art and science, patterns in patronage and collecting, and artistic theory and historiography. The course will conclude with the Rococo period, also known as the “Late Baroque”, which developed in France during the 18<sup>th</sup> century.

## Learning Outcomes:

1. Methodologies: Students will demonstrate understanding and apply the broad methodologies of the study of the history of art: identification, description, formal analysis, comparison, interpretation.
2. Knowledge of cultural issues: Students will demonstrate knowledge of the cultural issues, values, and perspectives that have informed art-making in a variety of cultures and periods.
3. Research skills: Students will demonstrate critical research skills through a variety of writing assignments. Students will write an original argument that analyzes and interprets an aspect of art history, based on advanced research that integrates primary and secondary sources from the critical literature.

**Course Requirements: (Pre-requisites 2202 or departmental consent.)**

**Quizzes-20%** (4 total)

**Paper-20%** (Topics will be assigned on the first day of class.)

**Mid-term-20%** (Will be based on the material covered during the first half of the semester.)

**Final exam-20%** (Will be based on the material covered during the second half of the semester.)  
(Students who maintain an A average, including final paper, will be exempt.)

**HW Assignments/Reviews-20%** \*\*\*Late work will lose 10 points per day\*\*\*

**Grading: A=100- 90, B=89-80, C=79-70, D=69-65, F= below 65.**

**\*Students taking the course for graduate credit will be required to complete a 10-15 page research paper in addition to the regular course load.**

**Required text: Rudolf Wittkower, *Art and Architecture in Italy*, Vols. 1 & 2, (1999).**

**\*Note: For your convenience, I have posted links below for documentaries you will be watching, on YouTube. You may also find most on reserve the library as well as on Netflix, Hulu and the History channel.\***

- Aug. 19 (W) Intro/ Logistics/Presentation Topics Assigned
- Aug. 24 (M) The High Renaissance in Context: Michelangelo, Leonardo, Raphael, Bramante & the Vatican Power Point/take notes
- Aug. 26 (W) Watch Mystery Files: Leonardo da Vinci  
Part 1: <http://www.smithsonianchannel.com/videos/the-true-father-of-flight/15874>  
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**(Leonardo HW Due by midnight tonight)(see moodle for further details)**
- Aug. 31 (M) Mannerist Art in Context: Luther, Sack of Rome, Death of Raphael  
Painting: Pontormo, Rosso and Parmigianino/PowerPoint/take notes
- Sept. 2 (W) Mannerist Art in Context: Sculpture and Architecture Power Point/take notes  
Benvenuto Cellini, Giulio Romano and the Palazzo del Te  
**(Cellini- HW 1 due midnight)**
- Sept. 7 (M) **OFF/LABOR DAY**
- Sept. 9 (W) **QUIZ 1-DUE MIDNIGHT**
- Sept. 14 (M) Rome and The Counter Reformation/Michelangelo's Late Style  
Power Point and (Wittkower, Ch. 1, pp. 1-17)
- Sept. 16 (W) Development of Early Baroque: Cigoli, Galileo, Vesalius, Science, Religion and Art/Power point and Watch: *Cosmos*, Season 1, episode 1: <https://youtu.be/Kl-jkor0sz8> **(2 pg. *Cosmos* REVIEW 2 DUE MIDNIGHT)**
- Sept. 21 (M) Caravaggio and Naturalism/ Power Point/take notes and (Wittkower, Chapter 2, pp.20-26) Watch **Schama's Power of Art: Caravaggio, Available on YouTube: [https://youtu.be/CX\\_KWivIVM8](https://youtu.be/CX_KWivIVM8)**
- Sept. 23 (W) Neapolitan Baroque Painting: 17<sup>th</sup> cent. Naples, Caravaggio and Spain  
Power Point and **Honor and Gender in 17<sup>th</sup>. C. Rome- HW 2 DUE MID.**
- Sep. 28 (M) **QUIZ 2 ONLINE DUE MIDNIGHT**
- Sept. 30 (W) Spanish Baroque Painting: Ribera, Velasquez, Zurbaran, Murillo Power Point and Reading "The Trials of Artemisia Gentileschi: A Rape as History". (Notes)
- Oct. 5 (M) The Carracci and the Reform of Painting in Bologna: Annibale Carracci and the Classical-Idealist Tradition/ PP and (Wittkower, Chapter 3, pp. 27-40)
- Oct. 7 (W) Caravaggio's Followers and the Carracci School in Rome and Naples/Power Point and (Wittkower, Chapter 4, pp. 41-58)\***Carracci-HW 3 DUE MIDNIGHT**
- Oct. 12 (M) **MIDTERM due MIDNIGHT**
- Oct. 14 (W) Bernini (Sculpture) PP and (Wittkower, Vol. II, Ch. I & Ch. II,pp. 1-22)

- Oct. 19 (M) Schama's Bernini Documentary, link: : <https://youtu.be/ReGgWdmAXgU>  
**(2 PG. REVIEW 3 DUE MIDNIGHT) (Rough Drafts Due by Midnight)**
- Oct. 21 (W) Baroque Arch.: Bernini/PP and (Wittkower, Vol. II, Chapter II, pp. 23-38)  
 Borromini/PP and (Wittkower, Vol. II, Chapter III, pp. 39-62)
- Oct. 26 (M) **"Un Bel Composto" HW 4 QUESTIONS DUE MIDNIGHT**  
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**(Extra Credit: Watch *Artemisia* and submit a 3 pg. review)**
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 Nov. 25 (W) Neoclassicism: David, Daumier and Political Satire Power Point  
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- Nov. 27 (F) **THANKSGIVING BREAK**
- Dec. 2 (M) **LAST DAY/ EXTRA CREDIT DUE/EXEMPTS POSTED ON MOODLE**  
 Dec. 4 (W) **\*FINAL EXAM, 10-12pm\***

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# Italian Baroque to Rococo

FA 5240- Sec. 476 ONLINE

**ALL LESSON PLANS WILL BE POSTED SUNDAY EVENING  
FOR THE UPCOMING WEEK'S MONDAY/WEDNESDAY CLASSES**

Professor Alexa Arroyo

Phone: 504-280-6411/ Email: amarroy1@uno.edu

Office: FA103, Hours: M & W 11-1 p.m. & 2-3 p.m.

**Course Description:** We will be tracing the origins and development of Italian Baroque Art throughout the 16<sup>th</sup> and 17<sup>th</sup> centuries. This course will begin with a brief recap of the High Renaissance and Mannerist periods and will then focus on the innovations of the Carracci and Caravaggio beginning in Rome and Bologna, as well as Naples and Sicily. Topics to be discussed include the Catholic Reform and art, naturalism and classicism, art and science, patterns in patronage and collecting, and artistic theory and historiography. The course will conclude with the Rococo period, also known as the “Late Baroque”, which developed in France during the 18<sup>th</sup> century.

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3. Research skills: Students will demonstrate critical research skills through a variety of writing assignments. Students will write an original argument that analyzes and interprets an aspect of art history, based on advanced research that integrates primary and secondary sources from the critical literature.
4. Students taking the course for graduate credit will also be required to give an oral presentation on their topic of research in order to hone their verbal and communication skills in school and beyond their academic careers.

**Course Requirements: (Pre-requisites 2202 or departmental consent.)**

**Quizzes-20%** (4 total)

**Paper-20%** (Topics will be assigned on the first day of class.)(15-20 pages)

**Mid-term-20%** (Will be based on the material covered during the first half of the semester.)

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(Students who maintain an A average, including final paper, will be exempt.)

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Drawing II: FA 1061-001 TR 1:30-4:15PM Room: FA 138  
Charisse Celino 504-495-8225 cell Office MH150 text to meet  
[cmcelino@gmail.com](mailto:cmcelino@gmail.com) or [cmcelin1@uno.edu](mailto:cmcelin1@uno.edu)  
Recommended text: Anatomy for the Artist ISBN 9780789480453

Objectives: To gain knowledge and understand principles of drawing & use of new media.

- Participation in several group critiques
- To learn how to talk about art in process & finished WOA
- See correctly
- Use of new & innovative media
- Use of many drawing materials & papers to gain familiarity
- Work based on the conceptual

Required work at end of semester/Grading policy

- Portfolio finished works of art 25%
- Participation 25%
- Sketchbook 25%
- Attendance 25%

Materials to start: wet wipes, composition notebook, ruler, pencil sharpener (try to get one that collects the shavings), sketchbook, scissors, glue stick, box for supplies, portfolio for larger work, an assortment of pencils 2B, 4B, 6B, H, 2H, 4H, etc. to your liking, eraser(s) i.e. pink pearl, white plastic Staedter or kneaded, charcoal (compressed or vine), conte? \*These should be materials you like using & have from your drawing I class or otherwise. Wet wipes are a must. Sketchbooks should be at least 8x10", but of your choosing

Be prepared to put in as much time out of class as in class. Artwork is WORK.

Prerequisite: 1060

Be to class on time & prepared. Attendance at all critiques is mandatory. Three (3) unexcused absences will lower you by one letter grade according to university policy.

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### **Important Dates\***

Last day to adjust schedule w/out fee 08/18/2015  
Semester Classes Begin ..... 08/19/2015  
Last day to adjust schedule w/fee,  
or withdraw with 100% refund. 08/25/2015  
Last day to apply for December commencement      09/25/2015  
Final day to drop a course or resign 10/14/2015  
Mid-semester examinations 10/05-10/09/2015  
Final examinations..... 12/07-12/11/2015  
Commencement ..... 12/18/2015

*\*Note: check Registrar's website for Saturday and A/B sessions, and for items not listed here: <http://www.registrar.uno.edu>*

### **Fall Semester Holidays**

Labor Day ..... 09/07/2015  
Mid-semester break ..... 10/15-10/16/2015  
Thanksgiving ..... 11/26-11/27/2015

### **Withdrawal Policy – Undergraduate only**

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 on the Registrar's website, <http://www.registrar.uno.edu>. Please consult The Bulletin for charges associated with dropping and adding courses.

### **Incomplete Policy – Undergraduate only**

The grade of I means *incomplete* and is given for work of passing quality but which, because of circumstances beyond the student's control, is not complete. The issuance of the grade of I is at the discretion of the faculty member teaching the course. For all graduate and undergraduate students, a grade of I becomes a grade of F if it is not converted before the deadline for adding courses for credit (as printed in the Important Dates Calendar) of the next regular semester including summer semester.

### **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.

### **Graduate Policies**

Graduate policies often vary from undergraduate policies. To view the applicable policies for graduate students, see the Graduate Student Handbook:

<http://www.uno.edu/grad/documents/GraduateStudentHandbook2014.pdf>

### **Academic Dishonesty Policy**

<http://www.uno.edu/student-affairs-enrollment-management/documents/academic-dishonesty-policy-rev2014.pdf>

### **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 resources here: <http://www.uno.edu/student-affairs-enrollment-management/>

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. Find out more at <http://www.uno.edu/counseling-services/>. First-year students often have unique concerns, and UNO Cares is designed to address those students succeed. Contact UNO Cares through <http://www.uno.edu/fye/uno-cares.aspx>.

### **Emergency Procedures**

Sign up for emergency notifications via text and/or email at E2Campus Notification: <http://www.uno.edu/ehso/emergency-communications/index.aspx>. All emergency and safety procedures are explained at the Emergency Health and Safety Office: <http://www.uno.edu/ehso/>.

### **Diversity at UNO**

As the most diverse public university in the state, UNO maintains a Diversity Affairs division to support the university's efforts towards creating an environment of healthy respect, tolerance, and appreciation for the people from all walks of life, and the expression of intellectual point of view and personal lifestyle. The Office of Diversity Affairs promotes these values through a wide range of programming and activities.

<http://diversity.uno.edu/index.cfm>

### **Learning and Support Services**

Help is within reach in the form of learning support services, including tutoring in writing and math and other supplemental instruction. Visit the Learning Resource Center in LA 334, or learn more at <http://www.uno.edu/lrc/>.

### **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: <http://www.uno.edu/human-resource-management/policies.aspx>

Art Appreciation: FA 1010-001  
Tues & Thurs 9:30-10:45AM  
Charisse Celino  
[cmcelino@gmail.com](mailto:cmcelino@gmail.com)  
504-495-8225 cell

Room: MH165  
Text: TBA In class  
Office (MH 150) text to meet

Objectives:

- To identify why artists make certain choices
- To be able to look at and describe works of art
- To question and be curious about art
- To understand some of the processes of art
- To write about works of art
- To think critically and ascertain interpretation

Attendance is required. University policy is three (3) unexcused absences a semester. If you cannot attend class for some reason, text me and explain why. You must sign in on a sign-in sheet passed around during class. Tardiness is not acceptable.

Assignments outside of class:

**NO EMAILED ASSIGNMENTS ACCEPTED ALL MUST BE HARD COPY!**

-Weekly Homework: Pick two works of art from the assigned chapter, one you are immediately drawn to and one you do not like. Write your name, date, chapter, artists' name and title. **THIS IS DUE EVERY TUESDAY ON AN INDEX CARD.**

- One visit to NOMA (admission is free on Wed) Pick three (3) works to write a paragraph on each. **Spend time with the work**, do some research. **DUE NOVEMBER 24th**. **No late assignments accepted**. There is a sculpture garden also. You can write about works from either. Use your vocabulary. This is to be typed, with an intro paragraph & conclusion (minimum 5 paragraphs total) Hours: M closed, TWR 11-6, F 11-9PM S&Su 11-5, Sculpture Garden: 7 days 10-4:45 (always free) 10% of your grade.

-TWO visits to a gallery, (preferably opening nights) or art anywhere **in person** (except NOMA). Write your name, the artist, title, gallery, medium, description and why you chose it. The warehouse district/Julia (also the Ogden & CAC) has openings on the first Saturday of each month and St. Claude galleries have openings the second Saturday of the month, 6-9PM. One is due at **midterm 10/8** & one is due at the **final 12/3 (tentative)**.

Grading: Mid-Term Exam 20%  
Final Exam 20%  
Weekly assignments 20%  
Museum & Gallery visits 20%  
Attendance 20%

Late assignments will lose one letter grade per week. All late assignments will lose one letter grade. **Be to class on time**. Cell phones must be turned off & put away before class begins. **NO CELL PHONES!!!! Or social media!**

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#### Important Dates\*

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<http://diversity.uno.edu/index.cfm>

#### Learning and Support Services

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**Affirmative Action and Equal Opportunity**

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Art Appreciation: FA 1010-001  
Tues & Thurs 9:30-10:45AM  
Charisse Celino  
[cmcelino@gmail.com](mailto:cmcelino@gmail.com)  
504-495-8225 cell

Room: MH165  
Text: TBA In class  
Office (MH 150) text to meet

Objectives:

- To identify why artists make certain choices
- To be able to look at and describe works of art
- To question and be curious about art
- To understand some of the processes of art
- To write about works of art
- To think critically and ascertain interpretation

Attendance is required. University policy is three (3) unexcused absences a semester. If you cannot attend class for some reason, text me and explain why. You must sign in on a sign-in sheet passed around during class. Tardiness is not acceptable.

Assignments outside of class:

**NO EMAILED ASSIGNMENTS ACCEPTED ALL MUST BE HARD COPY!**

-Weekly Homework: Pick two works of art from the assigned chapter, one you are immediately drawn to and one you do not like. Write your name, date, chapter, artists' name and title. **THIS IS DUE EVERY WEDNESDAY ON AN INDEX CARD.**

- One visit to NOMA (admission is free on Wed) Pick three (3) works to write a paragraph on each. **Spend time with the work**, do some research. **DUE NOVEMBER 24th**. **No late assignments accepted**. There is a sculpture garden also. You can write about works from either. Use your vocabulary. This is to be typed, with an intro paragraph & conclusion (minimum 5 paragraphs total) Hours: M closed, TWR 11-6, F 11-9PM S&Su 11-5, Sculpture Garden: 7 days 10-4:45 (always free) 10% of your grade.

-TWO visits to a gallery, (preferably opening nights) or art anywhere **in person** (except NOMA). Write your name, the artist, title, gallery, medium, description and why you chose it. The warehouse district/Julia (also the Ogden & CAC) has openings on the first Saturday of each month and St. Claude galleries have openings the second Saturday of the month, 6-9PM. One is due at **midterm 10/8** & one is due at the **final 12/3 (tentative)**.

Grading: Mid-Term Exam 20%  
Final Exam 20%  
Weekly assignments 20%  
Museum & Gallery visits 20%  
Attendance 20%

Late assignments will lose one letter grade per week. All late assignments will lose one letter grade. **Be to class on time**. Cell phones must be turned off & put away before class begins. **NO CELL PHONES!!!! Or social media!**

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# Digital Design 1051 sec 476 – Fall 2015

An introduction to design where we will be using visual problem solving to create and manipulate two-dimensional content using Adobe Photoshop and Illustrator.

**Instructor:** Jeffrey Rinehart  
**e-mail:** jrineha1@uno.edu  
**telephone:** (504)-214-3589  
**office:** FA 113  
**office hours:** Daily from 9 – 11 am  
**course number:** FA 1051-476  
**location and lab:** Fine Arts Rm 115

## Course objectives:

- The object of this class is to introduce you to the world of design using digital forms of creation. The class is about visual critical thinking and how it is you can come to make aesthetic decisions based on the material we go over in the class. The process of design is not about right or wrong, instead it has come to embody the relationship of **FORM and FUNCTION**. Consider the way you read a book and then apply that concept to an image. An image is as much about communication and reading. Why do you think the renaissance happened? During that time period art was all about communicating the greatness of god. There are many aspects of an image that can be investigated and dissected. Most importantly is that you can gain an understanding of the design process through the readings, lectures, critiques and art making that we will be doing in this class. We will explore what makes digital media unique in the realm of visual problem solving. While this is a studio course in which we will learn software and techniques, there will be a strong focus on the content of the digital art works created in class.
- To achieve a level of comfort with the tools and techniques needed to create two-dimensional digital artwork. We will be using Adobe CS6 Photoshop, and Illustrator but if you have older versions of those programs you can use those. Some tools might not match up but most things can still be done without the new tools.

## **Grading:**

1. Example projects – 10% - Each lesson will be introduced to the class through an example project that you will be expected to complete and turn in. You will be submitting your photoshop working file so I can check and see your work. These are participation points and if you do the work you should get full credit.
2. Attendance – 10% - This is for submitting all assignments on time.
3. Assignments – 60% - You will have 6 assignments throughout the semester. On each assignment I will give you a number between 0 and 10. ten is full credit and zero is no credit. The number will reflect your adherence to the tools discussed in the lectures and to the level of effort presented.
4. Critique – 10% - Each assignment will have expected comments to be posted which will relate to the uploaded assignments.
5. Final – 10% - The final is a proposal approved by me and and executed in

## **Supplies:**

You will need a digital camera of some kind, (It can even be on a phone). This will allow you to take pictures and bring those into photoshop to be used for projects. Think of it as a tool for cataloging the world around you. You will use the internet for source imagery as well, but a digital camera will give you some flexibility when you can't find an image you want on the internet.

You will need to have access to a computer with adobe photoshop and illustrator. If you don't have access to those pieces of software then you will need to use our on campus lab to complete the assignments. If you have questions about this you should contact me as soon as possible.

## **Critiques:**

For this class we will also engage in the critique process as an important tool in really considering the basic elements of design. It's also another way for me to gauge how well you are grasping the material in the lectures, tutorials and readings. For every assignment you will have to do two formal written critiques of other students finished

projects that will be assigned by me.

### **Moodle:**

On moodle I will post video tutorials with steps to walk you through the software and introduce each project. There will be something new for just about every week so you will need to keep on top of it. Finished assignments will then be uploaded to moodle and for everyone to see and comment on. I will be looking for purposeful comments that relate to the assignment instructions. All in all it is a class that will help you learn a couple pieces of software and basic design elements.

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# Digital Design 1051 sec 001 – Fall 2015

An introduction to design where we will be using visual problem solving to create and manipulate two-dimensional content using Adobe Photoshop and Illustrator.

**Instructor:** Jeffrey Rinehart  
**e-mail:** jrineha1@uno.edu  
**telephone:** (504)-214-3589  
**office:** FA 113  
**office hours:** Daily from 9 – 11 am  
**course number:** FA 1051-001  
**location and lab:** Fine Arts Rm 115

## Course objectives:

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# Syllabus: 3D Digital Design FA 3102

Instructor: Jeff Rinehart

Class time: Tuesday / Thursday 9:30 – 12:15AM

Contact: [jrineha1@uno.edu](mailto:jrineha1@uno.edu) - 214-3589

Office Hours: Monday / Wednesday / Friday 1:00PM – 2:30PM

Room: FA 115

Digital Resource: Moodle

## Course Description:

The 3D Design Blender 2.6x - 3D Design course is intended to offer students an introduction to the world of computer generated 3-D modeling. As an introductory course, it provides a basic understanding of the skills and techniques employed by 3-D designers in a wide range of applications. In this course, we will explore basic mesh modeling, texturing, lighting, animation and rendering. This course should provide a good basis for further independent study in digital sculpture and animation.

## Student Learning Objectives:

The student will be able to:

- Understand and manipulate spatial relationships and forms of objects.
- Grasp the specifics of surface details as they relate to, form, texture and light.
- Realize linear forms of image composition using animation and video tools.

## Lessons:

There are series of learning units called "Lessons". These lessons contain video tutorials, PDF tutorials, exercises and other suggested learning materials. The Blender software, as you will discover, is quite complex. It is by no means intuitive and the hardest part of learning it is getting used to the interface. The material becomes progressively harder so it is important that you keep up with the learning units.

## Bibliography:

Luecking, Stephen. Principles of Three-Dimensional Design. Prentice Hall, 2002.

Roth, Richard, and Stephen Pentak. Design Basics: 3D. Wadsworth, 2012.

Zelanski, Paul, and Mary Fisher. Shaping Space, 7th ed. Wadsworth, 2007

## Video Tutorials:

Each lesson contains a series of video tutorials. The video tutorials can simply be viewed (however you may want to try some of the techniques in the Blender software yourself).

## PDF Tutorials:

Each lesson contains at least one PDF tutorial. These tutorials are quite detailed, especially in the first few lessons, so that you can follow a step-by-step modeling process. Later PDF tutorials are less detailed as you should, by then, be familiar with many of the Blender tools. The PDF tutorials should be worked through with a copy of Blender open executing all of the directions.

## Exercises:

Each Lesson has an accompanying exercise. This is to test your comprehension of the video tutorials and lead you to exploring some of the Blender tools on your own. You can also view all of the Exercises by clicking on the "Materials" tab.

*Textbook: The suggested textbook readings are from John Blain's "The Complete Guide to Blender Graphics (Computer Modeling and Animation)". You can purchase this textbook from a variety of book stores including Amazon.com*

## Projects:

There a number of suggested projects designed to integrate the modeling, texturing and animation skills you are learning with your own imagination and self-expression. These projects, over time, will allow you to develop your own creative process for realizing your 3d designs and animations. There are 8 projects divided into 4 groups (Project 1A, Project 1B, Project 2A etc.).

I suggest that you execute one of the Project #1 projects after completing the first 5 lessons; one of the project #2 projects after completing the first 8 lessons; one of the Project #3 projects after completing the first 10 lessons and one of the Project #4 projects after completing lesson #12.

## Online:

All of the course material is located online to help support in class instruction. Although all of the instructional material is located on this course site, you must have access to a personal computer on which you can download all of the required Blender software application (free) and execute all of the required assignments.

## Personal computer specifications:

General information: Blender 2.6x works on nearly all operating systems. It runs out of the box, you don't even have to install it. Just unpack the archive you find in the Download section and start Blender.

*Graphics card note: Blender runs on all Open GL compliant cards, although there are some issues with cheap onboard cards (Intel, Via).*

### Operating Systems:

Windows XP, Vista or 7

Mac OS X 10.5 and later

Linux

FreeBSD

### Minimal specs for Hardware:

1 GHZ Single Core CPU

512 MB RAM

1024 x 768 px Display with 16 bit color

3 Button Mouse

Open GL Graphics Card with 64 MB RAM

Good specs for Hardware:  
2 GHZ Dual

*(3 Button Mouse Note: You must have a 3-Button mouse. Blender uses 3 buttons on the mouse to navigate the 3-D space and edit objects. Ideally your 3-Button mouse will have a center scroll wheel. Although Blender will work with other mouse arrangements, all of the video and PDF tutorials in this course reference the use of a 3-button mouse.*

### Installation Windows OS:

The download .zip contains a Blender folder. You may put this anywhere on your hard drive. To launch Blender, double-click on Blender.exe. Install scripts by putting them in the .blender/scripts folder next to the executable. Installation Mac OS X: The downloaded package includes blender.app. Optionally copy this to your Applications folder, and add it to the dock by dragging it from there to the dock. Install scripts by putting them in the .blender/scripts inside your home folder. If the folder does not exist, you can create it manual.

*Note: A step-by-step installation guide for Blender can be found in the suggested textbook for this course (How to Get Blender - pages xii - xv) John Blain - The Complete Guide to Blender Graphics*

### Weekly Calendar:

Lesson 01: The Blender Interface

Lesson 02: Manipulating Objects

Lesson 03: Edit Mode/Mesh Modeling

Lesson 04: Object Edit Mode Modeling

Lesson 05: Materials and Textures

Lesson 06: Lighting

Lesson 07: Animation

Lesson 08: Modifiers

Lesson 09: Blender Scenes and Modeling

Lesson 10: Particles

Lesson 11: Constraints  
Lesson 12: UV Textures/Sculpting  
Lesson 13: NURBS Surfaces/Meta Objects  
Lesson 14: Rigid Body Dynamics

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### **Classroom Conduct:**

Be in class on time. Please do not come five, ten, or twenty minutes late. Distracting interruptions are inconsiderate, disrespectful, and time-wasting. There is no excuse for repeatedly arriving late. Parking is often a hassle; allow enough time for it. Cell phones should be turned off before class begins.

Feel free to ask questions of the instructor during class. But please do not ask other students, as talking disturbs my concentration and the concentration of other class members.

Students are expected to treat faculty and fellow students with respect. Any actions that purposefully and maliciously distract the class from the work at hand will not be allowed. Civility in the classroom and respect for the opinions of others is very important in an academic environment. It is likely you may not agree with everything that is said or discussed in the classroom. Courteous behavior and responses are expected.

## Expectations of Students:

Students must have Internet access to <[www.uno.edu](http://www.uno.edu)> and the Moodle portion of the course. All communications, including the posting of grades, will be done through Moodle. Students are responsible for all e-mail communications from the instructor to their UNO email drop box. Help with Moodle can be accessed at <http://uno.mrooms3.net/> or by phone at 504-280-5512.

Students are expected to fully participate in all classroom activities. Full participation means that students arrive on time, have prepared for class by completing all assignments, and are ready for active and purposeful engagement with the topic at hand. For an upper-level course such as this one, preparation for class involves reading the assigned reading before class, taking notes on it, developing questions about it, and bringing the reading and notes to class with you.

# Introduction to Web Design FA 3101

Instructor – Jeff Rinehart

Office Hours – Fine Arts room 113, Monday / Wednesday / Friday 1:00PM – 2:30PM

Contact – 504-214-3589

Email – jrineha1@uno.edu

Room – internet

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## **Topics:**

- Internet tools
- Web authoring (building websites)
- Multimedia (working with images, animation, and sound)

## **Course Description:**

This course introduces students to both the practice of web design and the basic principles of computer platforms. The practice component of the course covers not only web design but also current graphics and software tools related to web design. The principles section includes an overview of hardware and software, the history of computers, and a discussion of the impact of computers and the Internet.

There are several goals to this course. The title "Introduction to Web Design and Computer Principles" is intended to emphasize the two important elements of the course: Learning how to effectively utilize digital media tools for communication on the Internet as well as developing an understanding of the core concepts that underpin modern computing systems. We will expose you to the exciting, current developments in the world of computers and the Internet. In this course, we will talk about (and demonstrate) the use of publishing tools, web development and some multimedia tools. In addition, we will discuss hardware and the history of computing. The development of computer technology is one of the great achievements of the Twentieth Century. All educated citizens should know about computers and computer systems. In addition, becoming familiar with advanced aspects of software applications, web development and other related tools should assist you in your many occupations and endeavors for years to come.

## **Lessons:**

There are series of learning units called "Lessons". These lessons contain video tutorials, PDF tutorials, exercises and other suggested learning materials. The different software we will learn, as you will discover, is quite complex. The hardest part of learning it is getting used to the interface. The material becomes progressively harder so it is important that you keep up with the learning units.

## **Video Tutorials:**

Each lesson contains a series of video tutorials. The video tutorials can simply be viewed (however you may want to try some of the techniques in the Adobe software yourself).

## **Exercises:**

Each Lesson has an accompanying exercise. This is to test your comprehension of the video tutorials and lead you to exploring some of the Dreamweaver/Muse tools on your own. Hopefully you will find an element of web design that peaks your interest.

## **Projects:**

There a number of suggested projects designed to integrate the Muse, Photoshop, Edge Animate and Illustrator. These projects, over time, will allow you to develop your own creative process for realizing your 3d designs and animations. There are 3 projects divided into 4 groups (Project 1A, Project 1B, Project 2A etc.).

## **Online:**

All of the course material is located online to help support in class instruction. Although all of the instructional material is located on this course site, you must have access to a personal computer on which you can download all of the required Adobe software application and execute all of the required assignments.

## **Tools for the class**

You will need a computer and a subscription to the ADOBE CLOUD. All the programs we use in this class are a part of the \$19.99 a month student subscription. Adobe requires you subscribe for a year so the subscription ends up being about \$240 altogether. However, if you have any interest in designing websites, this is a must have because adobes products are the standard. If you can't get this you will not be able to complete the assignments for the class.

## **Grading**

Grades are broken down into 2 categories. Assignment and Project Design

1. Assignments/Exercises - 50% - You will have periodic tutorial assignments to complete. Completed assignments will show that you are comprehending the material and progressing through the class.
2. Project Design - 50% - You will create a fully comprehensive web project that allows you to utilize all the information learned during the semester. I want you to leave this class with something that you will continue

## **Weekly Calendar:**

Lesson 01: Introduction to HTML - using ADOBE DREAMWEAVER

Lesson 02: Introduction to CSS – using ADOBE DREAMWEAVER

Lesson 03: Introduction to web building programs MUSE/DREAMEAVER/WORDPRESS

Lesson 04: ADOBE MUSE Introduction to web design standards

Lesson 05: ADOBE MUSE Layout Basics

Lesson 06: ADOBE MUSE tools and interface

Lesson 07: Web strategies related to design

Lesson 08: Introduction to EDGE ANIMATE/FLASH

Lesson 09: Optimizing web images and videos in PHOTOSHOP and PREMIER

Lesson 10: LOGO DESIGN using adobe ILLUSTRATOR

Lesson 11: How to use color in web design, exploring ADOBE COLOR

Lesson 12: PROJECT DESIGN and web hosting lecture

Lesson 13: PROJECT DESIGN – First submission

Lesson 14: PROJECT DESIGN – FINAL SUBMISSION

## **Attendance Policy**

You are allowed three unexcused absences throughout the semester. You can only use them on days when we are not having a class critique. After three unexcused absences you will lose the attendance portion of your grade. Don't arrive late or leave early, I take roll at different times during the class and if you aren't there I will mark you absent. You are expected to come to class on time, ready to work and with all necessary supplies and materials. Excused absences are: family emergencies, established religious holidays and illness with an official doctor's note indicating that you needed to stay home on that particular class day.

## **Student expectations**

Students must have Internet access to the Moodle portion of the class FA 3100. All communications, including the posting of grades will be done through Moodle.

Students are responsible for all e-mail communications from the instructor to their UNO email drop box. Help with moodle can be found at [www.uno.edu](http://www.uno.edu). Be in class on time.

Please do not come five, ten, or twenty minutes late. Distracting interruptions are inconsiderate, disrespectful, and time-wasting. There is no excuse for repeatedly arriving late. Parking is often a hassle; allow enough time for it.

## **Students with Disabilities**

Students who qualify for services will receive the academic modifications for which they are legally entitled. It is the responsibility of the student to register with the Office of Disability Services (UC 260) each semester and follow their procedures for obtaining assistance.

## **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 UNO Judicial Code for further information. The Code is available online at <http://www.studentaffairs.uno.edu/accountability.cfm>