

NEW COLLEGE OF FLORIDA BOARD OF TRUSTEES

Meeting Date: March 15, 2022

SUBJECT: Approval of President's Tenure Recommendation

PROPOSED ACTION

Approve the President's recommendation that tenure be granted to New College Faculty members Professor Brion, Professor Buyssens, Professor Cook, Professor Delon and Professor Fennie.

Sections 4.5 - 4.6 of the *New College Faculty Handbook* describe the College's policies and procedures for granting New College faculty tenure. Briefly these are:

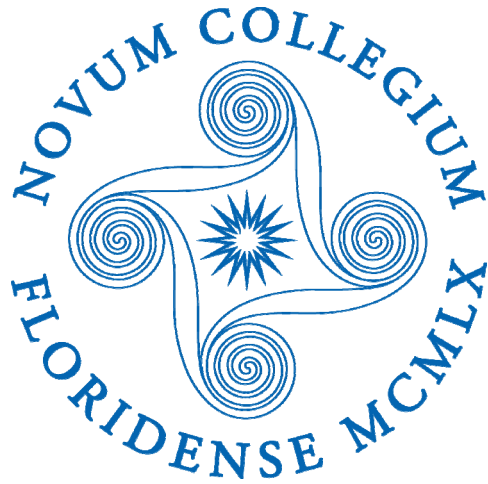
- In August, candidates assemble their evaluation file for review; letters are requested from New College and outside references. The evaluation file is made available for review by faculty within the candidate's Division.
 - The Divisional vote on promotion and tenure is conducted in November; a majority of three-fourths is required for a positive tenure vote.
 - The Provost's Advisory Committee (comprised of two faculty representatives from each Division) independently reviews the application and forwards a positive or negative recommendation to the Provost.
 - Based on a review of the file, the Divisional vote, and the PAC's recommendation, the Provost makes a recommendation to the President, who subsequently forwards a recommendation to the Board of Trustees.
 - The final decision rests with the Board of Trustees.
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Supporting Documentation Included: Trustees have received relevant portions of the candidate's Tenure and Promotion packet. Included are:

Candidate's Curriculum Vitae
Statement of Teaching Goals and Accomplishments
Provost's Summary Evaluation
President's Recommendation

Facilitators/Presenters: Suzanne Sherman
Provost and Vice President for Academic Affairs

Other Support Documents Available: The *New College Faculty Handbook*; in addition, the complete Tenure and Promotion Packet is available in the Office of the Provost.



NEW COLLEGE OF FLORIDA

KATHERINE BRION

Division of Humanities

Candidate for Tenure

2021 - 2022

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Katherine Danielle Brion

Curriculum vitae

Mailing Address:
116 ACE
New College of Florida
5800 Bay Shore Road
Sarasota, FL 34243

Contact information:
941-487-4316 (office)
734-330-0094 (cell)
kbrion@ncf.edu

EDUCATION

- | | | |
|------|--------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2014 | Ph.D. | University of Michigan, Ann Arbor
History of Art Department
Dissertation: <i>Decorative Painting and Politics in France, 1890-1914</i> |
| 2004 | Special
Diploma in
Museum
Studies | École du Louvre, Paris, France (Honors)
Emphasis in Mediation and Communication.
Research Project: <i>Étude du fonctionnement psychologique du visiteur actif dans l'exposition "Vuillard."</i> |
| 2002 | B.A. | University of California, Berkeley (Highest Distinction in General Scholarship)
Double major in the History of Art and French
Honors Thesis: <i>Charles Marville's Demolition Photographs: Exposing the Myth of the Documentary and the Artistic</i>
Education Abroad Program, University of Bordeaux III, France.
Dean's Honors List, three years |

PROFESSIONAL APPOINTMENTS

- | | |
|------------------|--------------------------------------------------------------------------------------|
| 2016-
Present | Assistant Professor of Art History, New College of Florida, Sarasota, FL. |
| 2015-
2016 | Visiting Assistant Professor, Kalamazoo College, Kalamazoo, MI. |
| 2014-
2015 | University of Michigan Mellon Postdoctoral Fellow, Kalamazoo College, Kalamazoo, MI. |

PUBLICATIONS

Articles and Book Chapters:

- | | |
|-----------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Under
review | "Solidarity by Design: Reconfiguring Jules Chéret's Poster Aesthetic as Republican Civic Decoration" |
| 2021 | "Decorative or Didactic? <i>Art à l'École</i> and the Ambivalent Status of Aesthetics and Democracy in <i>Belle Époque</i> Primary Schools" <i>History of Education</i> (published online in July). doi: 10.1080/0046760X.2021.1918274. |
| 2019 | "Courbet's <i>Bathers</i> and 'The Hottentot Venus': Destabilizing Whiteness in the Mid-Nineteenth-Century Nude." <i>Word & Image</i> 35:1 (March 2019): 12-32. |

- 2015 “The *Fin-de-Siècle* Poster: Modern Stimulus in the French Interior,” in *Designing the French Interior: The Modern Home and Mass Media*, edited by Anca Lasc, Georgina Downey and Mark Taylor (London: Bloomsbury).
- 2013 “Eugène Atget and the *Fin-de-Siècle* Interior: Revelatory Excess,” *The University of Michigan Museums of Art and Archaeology Bulletin* XVI (2005-2006). Reprinted in volume three, part four of Mark Taylor, ed., *Interior Design and Architecture: Critical and Primary Sources*, 4 vols. (London: Bloomsbury, 2013).
- 2012 “Paul Signac’s Decorative Propaganda of the 1890s,” *RIHA Journal* 0044 (July 14, 2012), Special Issue “New Directions in Neo-Impressionism,” <https://doi.org/10.11588/riha.2012.1.69909>.

Book and Exhibition Reviews:

- In Press
(2022) Book Review of Jessica Gerschultz, *Decorative Arts of the Tunisian École: Fabrications of Modernism, Gender, and Power* (University of Pennsylvania Press, 2019) for *French Studies* 76.1 (January 2022)
- 2021 Book Review of Félix Fénéon: *The Anarchist and the Avant-Garde*, edited by Starr Figura, Isabelle Cahn, and Phillipe Peltier (Museum of Modern Art, 2020) for *Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture* 20 n. 1 (Spring 2021).
- 2018 Exhibition Review of *Becoming a Woman in the Age of Enlightenment: French Art from The Horvitz Collection* (Harn Museum of Art, University of Florida, Gainesville, October 6, 2017–December 31, 2017) for *Early Modern Women: An Interdisciplinary Journal* 12, n. 2 (Spring 2018): 191-199.
- 2018 Book Review of Michelle Foa, *Georges Seurat: The Art of Vision* (Yale University Press, 2015) for *Nineteenth-Century Art Worldwide: A Journal of Nineteenth-Century Visual Culture* 17 n. 1 (Spring 2018).
- 2016 Book Review of Ruth Iskin, *The Poster: Art, Advertising, Design, and Collecting, 1860s-1900s* (Dartmouth College Press, 2014) for *Contemporary French Civilization* 41, n. 3-4 (December 2016): 530-31.

Publications in Progress:

Article manuscript: “Contesting the Call to Order: André Gide and the Classical Hybridity of *Le Parfum des Nymphes*”

Book Project: “*Do the People Need Art?*”: *Aesthetic Education and Propaganda in the Belle Époque*

FELLOWSHIPS, AWARDS AND GRANTS

- 2019 ASIANetwork Postdoctoral Teaching Fellow Grant, it helped to fund a two-year (2019-2021) postdoctoral teaching position focused on the history of Asian Art. This effort was spearheaded by Manuel Lopez-Zafra and the Asian Studies faculty, with the collaboration of the Art History faculty.

- 2018-2019 “Connecting The Arts and Humanities on Florida’s Cultural Coast” Andrew Mellon Grant, which funded events, speakers, and field trips tied to my “Public Art and Art’s Public(s)” and “Pleasure and Power: Art in the Eighteenth Century” courses that involved collaboration with the Ringling Museum and other community partners.
- 2017, Fall “Connecting The Arts and Humanities on Florida’s Cultural Coast” Andrew Mellon Grant, which funded an Art History Faculty seminar focused on innovative pedagogies, and involved participants from New College of Florida, Ringling College of Art and Design, Eckerd College, and the Ringling Museum.
- 2014-2015 University of Michigan Mellon Postdoctoral Fellowship, Kalamazoo College, Kalamazoo, Michigan.
- 2012-2013 Andrew W. Mellon Curatorial Fellowship, University of Michigan Museum of Art.
- 2012 Rackham Predoctoral Fellowship, University of Michigan.
2011 Sweetland Writing Seminar Junior Fellowship, Winter-Fall.
- 2010, Summer Susan Lipschutz Award (awarded to “students who have demonstrated exceptional scholarly achievement, a sense of social responsibility and service, and a lively interest in promoting the success of women in the academic community”).
- 2010, Summer Library Research Grant at the Getty Research Institute, Los Angeles, California.
- 2009-2010 Georges Lurcy Foundation Fellowship for Study in France.
- 2008; 2009 Rackham Humanities Candidacy Research Fellowship, University of Michigan, Fall and Spring/Summer.
- 2008 Henry P. Tappan Award for Excellence in Teaching, Department of the History of Art, University of Michigan.
- 2007, Summer Rackham Graduate Student Pre-Candidacy Research Grant, University of Michigan.

CONFERENCES/PRESENTATIONS/PAPERS

Conference Panels Organized or Chaired:

- 2021 Nineteenth-Century French Studies Annual Colloquium, Washington, D.C., October 28-30
“Public Art, Pedagogy, and Propaganda under the Third Republic” (co-organizer with Christa DiMarco, Associate Professor of Art History at the University of the Arts, and Irina Markina-Baum, Ph.D. Candidate in French and Italian at Princeton University)
- 2019 Nineteenth-Century French Studies Annual Colloquium, Sarasota, FL, October 31-November 2
“Displaying Self, Other, and the World at the 1900 Exposition Universelle” (Chair and co-organizer with Emily Burns, Associate Professor of Art History at Auburn University)

Florida Conference of Historians in Sarasota on February 22-23
“Subversive Acts: Artistic Interventions into the Politics of Identity, Sexuality, and the Monument” (Chair)

2017 Nineteenth-Century French Studies Annual Colloquium, Charlottesville, NC, November 9-11
“Photography, Portraits, and Street Style” (Chair)

Society for French Historical Studies (SFHS) Annual Conference, Washington, D.C., April 20-22
“Pedagogy and Representation: Educational Spaces in the Third Republic” (co-organizer with Eleanor Rivera, Assistant Professor of History at Murray State University)
“Between Original and Copy: Strategies of Reenactment in Modern French Visual Culture” (Chair)

2016 Co-Chair with Yuriko Jackall, (then) Assistant Curator at the National Gallery of Art, D.C.
American Society for Eighteenth-Century Studies Annual Conference, Pittsburgh, PA, March 31-April 3
“‘The Delight of the Eye’: Eighteenth-Century Painting and/as Decoration” (2 panels)

2013 Nineteenth-Century French Studies Annual Colloquium, Richmond, VA, October 24-26
“Gender and Artistic Practice at the Thresholds of Public and Private” (Chair and organizer)

Conference Papers and Presentations:

2020 CAA Annual Conference, Chicago, IL, February 16-19: “Aesthetic Emotion and Religious Sentiment in a Secular Republic: Competing Forms of Artistic Legitimacy in the Art and Writing of Maurice Denis, 1895-1914”

2021 Nineteenth-Century French Studies Annual Colloquium, Washington, D.C., October 2021
“Democratizing Art in the Street and the Museum: The Aesthetic Propaganda of *L’Union pour l’action morale* and *L’Art pour tous*”

CAA Annual Conference, Virtual, February 10-13
“Contesting the Call to Order: André Gide and the Classical Hybridity of *Le Parfum des Nymphes*”

2020 CAA (formerly College Art Association) Annual Conference, Chicago, IL, February 12-15
“Structure and Share It!: Guiding and Engaging Undergraduate Researchers at a Public Liberal Arts College”

Annual Meeting of the French Colonial Historical Society, Montreal, Québec, June 13-15
“*L’Art à l’école* and the Contradictions of French Colonial Policy in Education and the Arts”

2018 Nineteenth-Century French Studies Annual Colloquium, Manhattan Beach, Los Angeles, CA, October 25-27
“Visualizing Public and Private Desires in André Gide’s Home in the Villa Montmorency”

College Art Association Annual Conference, Los Angeles, CA, February 21-24
“Redefining the Decorative Ensemble: Maurice Denis’s *The Legend of Psyche* (1908) and the (Dis)Unity of the Arts”

- 2017 SECAC (formerly the Southeastern College Art Conference) Annual Conference, Columbus, OH, October 25-28
 “Reexamining ‘Aesthetic Emotion’: The Impact of the Emerging Practices of Neuroscience and Psychology on Broader Conceptions of Aesthetic Experience c. 1900”
- Society for French Historical Studies (SFHS) Annual Conference, Washington, D.C., April 20-22
 “Decorative or Didactic? The Ambiguous Role of Beauty in *Art à l’École*”
- Interdisciplinary Nineteenth-Century Studies (INCS), Philadelphia, PA, March 16-19
 “Distorted Bodies: The Varied Sources of the ‘Primitive’ in Late-Nineteenth and Early-Twentieth-Century French Art”
- 2015 Western Society for French History (WSFH) Annual Conference, Chicago, IL, November 5-7
 “*L’Art à l’école* and Pedagogical Reform under the Third Republic”
- Society for French Historical Studies (SFHS) Annual Conference, Colorado College, Colorado Springs, CO, April 16-19
 “Reflections on the Individual and the Collective in Interwar France: Painting and the Encyclopédie Française”
- College Art Association Annual Conference, New York, NY, February 11-14
 “Pierre-Cécile Puvis de Chavannes, Jules Chéret, and the Search for a Decorative, Democratic Harmony”
- 2014 Nineteenth-Century French Studies (NCFS) Annual Colloquium, San Juan, Puerto Rico, October 16-18
 “*L’Art à l’École*: Transforming the School into an Artistic (and Ambivalent) Refuge”
- 2013 Nineteenth-Century French Studies Annual Colloquium, Richmond, VA, October 24-26
 “Maurice Denis, Decorative Painting, and the Gendering of Artistic Identity”
- San José State University Annual Art History Association Symposium, San José, CA, April 13
 “Maurice Denis and the Didactic Function of Reason”
- 2012 The Society for French Historical Studies Annual Conference, Los Angeles, CA, March 22-24
 “Already Past: Roger Marx and the Poster as History”
- Sixteenth Annual Comparative Literature Intra-Student Faculty Forum (CLIFF), University of Michigan, Ann Arbor, MI, March 16-17
 “*Fin-de-Siècle* Decorative Aesthetics: Revolution and its Containment”
- 2010 *New Directions in Neo-Impressionism*, Richmond, the American International University in London, U.K., November 20
 “Reconfiguring the Decorative: Paul Signac and the ‘Scientific Aesthetic’ of Charles Henry”
- Journée d’étude: *Jules Chéret, un pionnier à la croisée de l’art décoratif et de l’affiche*
 Musée des Arts Décoratifs, Paris, France, October 20
 “Jules Chéret à la lumière de Pierre Puvis de Chavannes: L’effet et la fonction sociale d’une esthétique décorative”

- 2009 Fourth Annual Graduate Conference of the Departments of Art History and English Language and Literature, University of Chicago, Chicago, IL, October 8-9
“From Opticality to Psychophysics: Neo-Impressionism and the Problem of the Sensual”
- 2008 Symposium, *Courbet Now: Young Scholars Respond*, Institute of Fine Arts, New York University, New York, NY, April 26 (previously presented at the Nineteenth-Century French Studies Annual Colloquium, University of South Alabama, Mobile, AL, October 18-20, 2007)
“Courbet’s *Les Baigneuses* and Manet’s *Olympia*: Encouraging the Vulgar Gaze”

Other Presentations and Lectures:

- 2021 Invited presentation for the Selby Public Library, Sarasota, FL, May 8
“Public Art in Sarasota and Beyond: An Art Historian’s Perspective”
- 2019 Invited presentation at the “Circus Performers and Popular Media in *Fin-de-siècle* France” Symposium, Florida State University, Tallahassee, FL, November 14
“Disenchanted (Colonialist) Reality in Louis Dumoulin’s Panoramic Tour du Monde” (previously presented at the Nineteenth-Century French Studies Annual Colloquium, Sarasota, FL, October 31-November 2, 2019)
- Brief presentation on “Art and Environmental Activism” at a New College of Florida Climate Teach-In Event sponsored by the Council of Green Affairs and supported by New College’s Feminist Friday, Sarasota, FL, September 20
- 2018 Invited lecture at the Dali Museum, St. Petersburg, FL, March 21
“Questioning Gender, with Duchamp” (subsequently presented on April 6th in the context of “Feminist Friday,” hosted by NCF’s Gender Studies Program)
- Invited presentation at the Alliance Française Luncheon, Sarasota, FL, January 9
“L’affichomanie: L’art et l’affiche à la fin du dix-neuvième siècle”
- 2017 Invited lecture at the Dali Museum, St. Petersburg, FL, March 1
“Frida Kahlo’s Legacy: Exploring Gender in Art and Art History” (subsequently presented on April 14th in the context of “Feminist Friday,” hosted by NCF’s Gender Studies Program)
- 2015 Faculty Study Presentation, Kalamazoo College, MI, February 3
“Decorative Tensions: Aesthetics, Catholicism, and Nationalism in the Work of Maurice Denis, 1908-1914”
- 2013 In Conversation series, The University of Michigan Museum of Art, Ann Arbor, MI, September 22
“What’s the Purpose of Design?”

TEACHING AND CURATORIAL EXPERIENCE

- 2016-Present Faculty, New College of Florida, MI
- Representing Difference: Race, Ethnicity, and the Visual Arts from the Age of Enlightenment to the 21st Century
 - Revolution, Empire, Modernity: European and American Art in the Long Nineteenth Century
 - Modernism in the Visual Arts, 1900-1940
 - Art since 1945: Modernity, Postmodernity, and Contemporaneity
 - Global Perspectives in Art History

- Consuming the Visual Arts in Late Nineteenth-Century Paris
 - Ways of Seeing: Theory and Methods in Art History (co-taught with Dr. Magdalena Carrasco)
 - Art and Gender
 - Exhibition Development: “Enchantment” in Nineteenth-Century France (co-taught with David Berry, Associate Director of Academic Affairs and Special Projects at the Ringling Museum)
 - Public Art and Its Public(s) in the United States
 - Pleasure and Power: Art in the Eighteenth Century
 - Museum Studies in Theory and Practice
 - Regular tutorial: History and Criticism of Contemporary Art
 - Regular ISP: Bringing Art to Life: Engaging with an Artwork, and the Public, at the Ringling Museum of Art
 - Regular ISP: Bringing Public Art to Life on Campus
- 2014-2016 Faculty, Kalamazoo College, Kalamazoo, MI
- First-Year Seminar: Representing Difference, from the French Revolution to Jazz-Age Paris
 - Survey of Art II: 1600-1945
 - European Art in the Long Nineteenth Century: Revolution, Empire, Modernity
 - Art since 1945
 - Art and Gender
 - Representing Difference: Race and Ethnicity in European and American Art from the Age of Enlightenment to the 21st Century
 - Public Art and Its Public(s) in the United States
 - Ways of Seeing: Methods of Art Historical Interpretation
- 2015 University of Michigan Graduate Teacher Certificate
(conferred)
- Spring Adjunct Faculty, Kendall College of Art and Design, Grand Rapids, MI
2014
- History of Design II: 18th Century to the Present
 - Survey of Western Art II: Baroque to the Present
- 2008-2014 Instructor of Record, The University of Michigan, Ann Arbor, MI
- Race and Visual Culture in Modern France, from the French Revolution to the Jazz-Age
 - First-Year Writing Requirement Course: Perspectives on Consumer Culture
 - Consuming the Visual in Paris, 1870-1914
- 2012-2013 Curatorial Fellow, University of Michigan Museum of Art, Ann Arbor, MI
Co-Curator of the new Design Gallery (18 objects on display), which opened in June 2013. Developed content for a planned online complement to the Design Gallery, focused on placing the objects on display in their historical context.
- 2006-2010 Graduate Student Instructor, The University of Michigan, Ann Arbor, MI
- First-Year Writing Requirement Course: Great Books 191
 - Introduction to Art
 - Twentieth-Century Art
 - Art in Nineteenth-Century France

2006-2009 Grader, The University of Michigan, Ann Arbor, MI

- Art of the Enlightenment, Revolution, Empire
- Architecture and Modernity
- Introduction to African-American Art

2002-2004 English Assistant, Lycée Buffon, Paris, France

TEACHING-RELATED PUBLIC EVENTS, EXHIBITIONS, OR STUDENT PUBLICATIONS

2022 Afternoon event (the culminating assignment for the group ISP “Bringing Art to Life: Engaging with an Artwork, and the Public, at the Ringling Museum of Art”) in which students will discuss artworks in Gallery 21 (focused on nineteenth-century art) with museum visitors at the Ringling Museum of Art, Sarasota, FL, January 26

2021 Afternoon event (the culminating assignment for my “Global Perspectives in Art History Class”) in which students will discuss artworks with museum visitors in the Center for Asian Art at the Ringling Museum of Art, Sarasota, FL, November 30

“What we do in the house that has no walls: Thesis Art Exhibition 2021,” exhibition catalogue (one of the key assignments for the “History and Criticism of Contemporary Art” tutorial) for the art students’ thesis exhibition, which was published [online](#) via New College’s Communications department and in a limited number of hard copies in conjunction with the exhibition on display beginning in April in the Isermann Gallery, New College of Florida, Sarasota, FL

2019-2020 “Tour du Monde” exhibition of posters and prints at the Ringling Circus Museum, topic and object list developed in the “Exhibition Development: ‘Enchantment’ in Nineteenth-Century France” course (co-taught with David Berry, and involving both New College students and graduate students from Florida State University), Sarasota, FL, opened on October 18 and stayed on display for a year

2019 “Pleasure and Power: Art in the 18th Century,” evening event (the culminating assignment for the class with the same name) in which students took on the role of relevant historical figures to discuss eighteenth-century artworks with museum visitors at the Ringling Museum of Art, Sarasota, FL, May 9

“Pure Platinum,” exhibition catalogue (one of the key assignments for the “Contemporary Art Writing/Criticism” tutorial) for the art students’ thesis exhibition, which was published and made available in hard copy in conjunction with the exhibition, which opened on April 18 in Isermann Gallery, New College of Florida, Sarasota, FL

“Bringing the (Eighteenth-Century) Past to Life in the Museum,” Mellon Grant-funded presentation by Dr. Melissa Hyde (an event held in conjunction with my “Pleasure and Power: Art in the Eighteenth Century” class) on her efforts to bring the eighteenth century to life in the exhibition “Becoming a Woman in the Age of Enlightenment: French Art from the Horvitz Collection” (which first opened at the Harn Museum of Art in 2017), in part by writing a catalogue essay in the character of a fictional eighteenth-century woman artist. Ringling Museum of Art, Sarasota, FL, March 30

Student tour/presentations on four prominent campus artworks (the culminating assignment for the group ISP “Bringing Art to Life on Campus,” New College of Florida, Sarasota, FL, January 23

2018 “New College Student Perspectives on Flemish, Dutch, and French Artworks,” evening event (the culminating assignment for the group ISP “Bringing Art to Life: Engaging with an Artwork, and the Public, at the Ringling Museum of Art”) in which students interacted with museum visitors at the Ringling Museum of Art, Sarasota, FL, January 25

“Public Art: Representing, Challenging, and Engaging the Community,” Mellon grant-funded public panel featuring Andrea Dasha Reich, Anne-Marie Russell, Elizabeth van Riper, and Jim Shirley (an event held in conjunction with my “Public Art and Art’s Public(s)” class), New College of Florida, Sarasota, FL, October 8

2017 “Art in Paris, 1889,” evening event (the culminating assignment for the “Consuming the Visual Arts in Late Nineteenth-Century Paris” class and related tutorial) in which students interacted with the public in the role of actual artists, art dealers, and critics from the period, New College of Florida, Sarasota, FL, December 4

OTHER PROFESSIONAL EXPERIENCE

2012; Sweetland Graduate Writing Group Leader, Winter
2014

2009 Transcription Assistant to Elizabeth Sears, Professor of History of Art at the University of Michigan, on the French portions of “Focillon as a Medievalist,” from *The Henri Focillon Centenary Commemoration* that took place at Yale University on April 14, 1981.

2007- Research Assistant to Dena Goodman, Professor of History and Women’s Studies at the
2008 University of Michigan

2005- Research Assistant to Howard Lay, Professor of History of Art at the University of Michigan:
2006 developed content for an image database for the History of Art Department’s study abroad program in Paris, France

SERVICE AND PROFESSIONAL DEVELOPMENT

Service to the Profession:

2017- Member of the CAA Advancing Art & Design's Committee on Diversity Practices, one of
2020 CAA’s Professional Interests, Practices and Standards (PIPS) Committees

Spring Abstract Reviewer for the 2019 Nineteenth-Century French Studies Annual Colloquium
2019

At New College of Florida:

Fall 2021 Member of the Educational Policy Committee
-Present

Fall 2021 Member of the Retention Task Force

June 23- July 14	Chart Your Course Workshop (part of New College's updating of its general education requirements)
Jan 12-13 2021	Academic Program Retreat
July 14- 24 2020	Canvas Academic Continuity for Flexible Delivery Workshop
July 9-23 2020	Quality Matters "Designing Your Blended Course" Workshop
2018- 2019	Member of the Scholarship Committee for 1.5 years
2018- 2019	Member of the Gender Studies Steering Committee for 1.5 years
2017- 2019	Coordinator (for 2.5 years) of "Feminist Fridays," a weekly session hosted by the Gender Studies program (involved soliciting and generating ideas for the weekly sessions, keeping track of the schedule, and keeping the campus community informed of the programming)
August 2019	Participated in two professional development workshops focused on undergraduate advising and course evaluations
2018- 2019	Co-chair of the search committee for an ASIANetwork-Luce Foundation Postdoctoral Teaching Fellow
2018- 2019	Member of the search committee for a tenure-track position in Medical Humanities
March 2019	Member of the Allocations Committee for the "Connecting The Arts and Humanities on Florida's Cultural Coast" Andrew Mellon Grant
Summer 2017	Participated in the National Center for Faculty Development and Diversity's Faculty Success Program
June 2017	Attended the Council of Public Liberal Arts Colleges (COPLAC) Summer Institute focused on the role of Art and Art History in the context of the Liberal Arts ("Adaptations: Working in Art Departments at Public Liberal Arts Colleges," June 8-10 at the University of North Carolina Asheville). Topics included: Art's Relationship to the General Education Program, Delivering Courses and Degrees in Small Programs, Partnering with Community Arts Organizations, and Senior Capstone Projects, Undergraduate Research, and Demonstration of Competency
May- June 2017	Participated in a three-day professional development workshop led by Jennifer Wells, Director of the Writing Center, focused on teaching writing, reading, and critical thinking
2016- 2017	Member of the Florida Art in State Buildings Committee brought together to select a public artwork—MACRO2NANO, a collaborative creation by artists Nayda Collazo-Llorens and Patricia Villalobos Echeverría, was installed in Fall 2017—tied to the construction of the Heiser Natural Sciences Building addition

2016-2017 Member of the Humanities Division Art Working Group, aimed at enhancing the integration and visibility of the studio art program within the Humanities Division and the college

At Kalamazoo College and the University of Michigan, Ann Arbor:

2015 Participation in “What's it like to teach at a liberal arts college?” a panel organized by the Rackham Graduate School at the University of Michigan, November 20

2013-2014 Graduate Student Representative on the University of Michigan’s Lactation Support Task Force

2010-2014 Graduate Student Representative on the University of Michigan’s Child Care Advisory Committee (previously Child Care Initiative Steering Committee)

2008-2009 Co-President of the Tappan Association (University of Michigan History of Art graduate student association)

PROFESSIONAL AFFILIATIONS

CAA Advancing Art & Design, Association of Historians of Nineteenth-Century Art, Nineteenth-Century French Studies Association, European Society for Nineteenth-Century Art

LANGUAGES

Fluent in French. Reading competency in German and Spanish.

Katherine Brion, Teaching Narrative

The designer Hella Jongerius speaks eloquently of a knowledge that emerges in the process of making, which she describes as “something coming out of the hands [...] that's more intelligent than what's in my head.” Art history offers an analogous, and yet radically different, means of discovery: the verbal articulation of our reflections on art and visual/material culture, particularly in writing. I encourage students to view writing as a form of critical thinking, one that helps them to develop a greater awareness not only of visual/material qualities but also of their own ideas, all the while leaving a concrete record of this process and its results. Prior to New College, my experience in the University of Michigan's Sweetland Fellows Seminar and as the instructor of several first-year writing courses led me to place writing, especially formal written assignments, at the center of my teaching practice. While I have continued to develop this aspect of my teaching at New College, as the narrative below will indicate, I now see other forms of active and applied learning as equally important to the process of constructing knowledge through making/doing.

Scaffolded Assignments and Courses

In February 2020, I presented a pedagogy-focused talk entitled “Structure and Share It!: Guiding and Engaging Undergraduate Researchers at a Public Liberal Arts College” at CAA's annual conference (CAA, previously known as the College Art Association, is the major professional association for artists, designers, and art and design historians). In this talk, I highlighted two key elements that define my approach to student work: 1) scaffolded assignments¹ (and sometimes courses) that familiarize students with the recursive process of research and writing; and 2) an element of peer and/or public engagement that highlights the dialogic character of these activities. In all of my classes, I use intermediary, preparatory assignments to provide an explicit break down of the necessary steps to complete the formal (i.e. the most significant, main) assignments. For example, in ISPs culminating in a public presentation or discussion of an artwork, students first write up and revise a 180-200 word, research-based interpretive label for the artwork, and then give a formal presentation of the artwork to the ISP group before the public presentation, which is often more conversational and interactive. These preparatory assignments are most extensive for final research papers, and typically include a paper proposal and preliminary bibliography, research journal entries that students share with one another, an exploratory essay designed to process and focus the material gathered for the research journal entries, a preliminary thesis and outline, and an oral presentation. Students experience this full process or something similar in advanced courses typically taught in spring (“Modernism in the Visual Arts, 1900-1940,” “Art and Gender,” and “Representing Difference”), as well as in the “Ways of Seeing: Theory and Methods in Art History” seminar, which is required for art history AOCs and co-taught with my colleague, Dr. Malena Carrasco.

¹ By scaffolded assignments, I am referring to series of assignments (whether a set of main, formal assignments or informal assignments that precede and prepare the submission of a larger, formal assignment) that build and rely upon the growing knowledge and/or skills developed in each assignment.

Dr. Carrasco and I have worked together to provide similarly scaffolded coursework. As a two-person discipline, we have avoided a fixed track of courses with prerequisites in favor of a broader array of course offerings that can satisfy the AOC requirements, but we regularly offer introductory courses that are both suitable to first-year students and stimulating enough for those farther along in their studies, as well as advanced seminars that engage students in in-depth, independent research, as well as a set of courses and tutorials that build students toward a successful senior thesis (see my projected course schedule at the bottom of this document). Art history AOCs develop their thesis project within an undergraduate methods seminar (“Ways of Seeing”) taught every other year (supplemented, for students that take this course during their second year, by a third-year thesis prospectus tutorial), and a senior thesis seminar.² Together these courses involve the scaffolded research assignments mentioned above, as well as an expanded version of the thesis prospectus, all of which guide students in the ongoing development, research, and (re)writing of their thesis, which they continue in individualized thesis tutorials during the spring semester.

Peer and Public Engagement

Many of the scaffolded preparatory assignments involve some form of peer engagement and review, but I have also worked to intensify peer-to-peer interaction by, for example, incorporating “Reacting to the Past” (a Barnard initiative) role-playing games into my classes. In these games, students take on the role of historical figures to debate key issues raised by a particular historical event/period in order to gain a deeper understanding of the values and concepts that motivated historical actors. I have incorporated art-focused “Reacting to the Past” games into two of my courses, and plan to incorporate an additional game into the upcoming iteration of my “Art and Gender” course. One of these role-playing games, which was embedded into a course on “Consuming the Visual Arts in Late Nineteenth-Century Paris,” culminated in a public staging of art exhibitions on campus that replicated the context of the Paris 1889 Universal Exposition. This event was well attended by NCF students and faculty, who interacted with the students in their roles as artists, critics, and dealers. The students and visitors reported that they thoroughly enjoyed this experience, which highlights another aspect I seek to prioritize in my coursework: engagement with a broader public. The regular “Bringing (Public) Art to Life” ISPs end with public presentations of artworks at the Ringling Museum or on campus, and the final project for “Pleasure and Power” also involved a public event at the Ringling Museum. This past spring, Malena and I co-taught for the second time a tutorial³ focused on producing another public-facing project: an exhibition catalogue for the senior art thesis show that also serves to forge stronger ties between the Art History faculty and students and our counterparts in the Art AOC. Last year’s catalogue was printed in a limited number of copies due to the remote learning circumstances of many students and the absence of a collective event opening the exhibition, but we made it available online thanks to the Communications department, and

² This year we had several students with sufficiently different needs (whether because they were transfer students who needed to take “Ways of Seeing” in their fourth year, or because they were working on different types of senior projects), that we substituted several group or individual tutorials for the single senior thesis seminar.

³ Now expanded to a full semester of credit, and retitled “History and Criticism of Contemporary Art,” this tutorial now introduces students to broader issues and themes in contemporary art as they work to produce the catalogue.

received enthusiastic responses from the campus community and at least one alum who contacted us directly. I have found that opportunities for students to share their work with a wider audience inspire stronger, more enthusiastic research and writing.

Active and Applied Learning

Another key element of my teaching is the incorporation of more active and practical/applied activities and assignments. Though I am not entirely working in a “flipped classroom” mode, I have been incorporating more active or hands-on activities in my classes. These might include, for example, students using colored markers to highlight (on a copy) different modes of semiosis operating in the Sumerian *Uruk Vase*, putting together a proposal for a campus public artwork, using information from a course reading to write up a museum label for an artwork, or categorizing unknown artworks according to the aesthetic categories of the beautiful, the sublime, and the picturesque. I have also worked to transform key assignments into practical/applied activities or their effective equivalent. I reformulated a formal analysis paper as a museum docent talk or an equivalent audio guide recording (i.e. “real world” professional activities) that I now use in many of my classes, and have substituted Wikipedia contributions and public presentations or events for other, more traditional assignments. The exhibition catalogue for the senior art thesis show, mentioned above as an example of public engagement, is another example of applied learning: it gave students valuable experience in writing, art direction, and/or graphic design for a published product. These efforts are epitomized by the set of scaffolded assignments I have designed for the latest iteration of my “Global Perspectives in Art History,” which I am currently teaching this fall 2021. I have worked with the Ringling Museum’s Education Department to create assignments in which students, having selected a particular artwork from the museum’s Center for Asian Art, develop educational materials that serve the museum and its publics: a recorded audioguide (framed as part of a series about “Learning to Look”) focused on the impact of the artwork’s material and formal qualities on the viewer; a synthetic, written overview of the information and various interpretations uncovered by each student’s research on their artwork, for future use in tour guide training; and a research-based, in-person presentation of the artwork first to the class and then to the broader Ringling Museum public during a special event at the museum. I am working to enhance this applied, practical element even further in the context of the new secondary field in Museum Studies that I developed in collaboration with Malena and Uzi Baram, and that was recently approved by the provost. The course that I developed for this secondary field, “Museum Studies in Theory and Practice,” involved several applied assignments, including the development of a prospective collection management policy for art on campus and a set of curated online presentations of the campus art using the ArcGIS StoryMaps platform. In future iterations of the course, I hope to work with faculty in other disciplines to embed applied exercises and projects into the course that can be adapted to the students’ general area of interest.

Pandemic Lessons: Guided and Digital Learning

As I indicated above, it has been a long-standing priority to break up my main, formal assignments into more manageable pieces. The COVID-19 pandemic has led me to develop this aspect of my teaching even further. I chose to teach remotely in the 2020-2021 academic year

because it seemed, given the circumstances, like the environment that would allow me to maintain a focus on active, interactive learning during classroom sessions. This context, as well as the training I received on remote and hybrid learning in advance of the fall 2020 semester, led me to provide further guidance on the regular reading and other preparatory materials assigned for each class session. Having previously relied on oral comments on upcoming readings and short preparatory assignments or guiding questions, I introduced overviews for most of my class sessions (a Canvas page devoted to the session that was linked to the overall syllabus schedule as well as organized within weekly modules) as a more extensive, developed means of guiding students through the assigned course materials. These overviews provide a written introduction (some of them quite extensive) to the session topic, readings, and preparatory materials, and they contain links to assigned readings (many of them assigned via Perusall, the collective annotation platform) and/or embedded media such as videos. In some of the courses, I also incorporated an explicit list of the learning goals for each class session into these overviews. Though I have returned to in-person teaching, I have retained these overviews for the current classes because they promoted better student engagement with the course materials. I have nevertheless experienced some growing pains with these new additions: given their late introduction into my course planning process and the other, additional labor created by remote learning last year, I was unable to have overviews ready before the semester began. The necessity of developing them in the midst of the semester, in conjunction with remote teaching and, especially, the teaching of a new course in museum studies, sometimes introduced delays in the availability of certain materials (though I worked to ensure that no student's performance in the class would be impacted by any delays of this nature). It is still a work in progress to develop more of these overviews in advance, given that even my most frequently taught courses are only repeated every other year, and the backlog of work created by remote/pandemic learning, but I think that I have struck a better balance this fall between providing certain materials in advance for students that may want to work ahead, and having fuller overviews finalized for students as they prepare for the subsequent session.

I also did my best to make a virtue out of the necessity of remote learning, taking it as an opportunity to create or adapt assignments in ways that took advantage of digital tools or environments. I made use of Tiki Toki (a digital timeline platform) to create informal, timeline entry assignments for "Revolution, Empire, Modernity: Art in Nineteenth-Century Europe and the United States"; I transformed papers into audio or audiovisual assignments framed as audioguide entries or audiovisual recordings like those produced by museums; and I (as noted above) created a final project in the "Museum Studies in Theory and Practice" course grounded in the visual storytelling made possible by ArcGIS StoryMaps. Experimenting with these kinds of assignments has facilitated integrating more applied, public-facing work going forward, as in the case of the short audioguide recordings students in my "Global Perspectives" class are producing for the Ringling Museum this semester. As always, I find that I need to strike a balance between introducing new types of tools and assignments and integrating them with the rest of the course material in a way that avoids overwhelming the students, and that a good balance becomes easier to establish as I have more opportunities to teach each course and determine its essential elements and goals.

Rigorous and Relevant Academic Program

I have taught a number of courses over the past four years, which I have now organized into a regular three to four-year cycle of courses. The variety of course offerings, and the degree to which they extend beyond my direct area of expertise, has not always been ideal for my research productivity, and means that it sometimes takes longer to establish the ideal balance, mentioned above, of course material and assignments in each class. However, I believe that this variety is crucial in a two-person program that seeks to serve the needs and wide-ranging interests of the student body. Each fall, I plan to teach one of two introductory courses (alternating between “Public Art and Its Public(s),” which encourages students to observe and get involved in their campus and Sarasota surroundings, and “Global Perspectives,” which serves as a broader, thematic introduction to art history and places a particular emphasis on art beyond the European and Euro-American canon), the regular senior thesis seminar for art history AOCs (co-taught with Malena) or equivalent tutorials, and offer “Ways of Seeing: Theory and Methods in Art History” (required for the Art History AOC, and co-taught with Dr. Carrasco) every other year. Dr. Carrasco and I moved this latter course to the fall semester (as opposed to spring) to serve the needs of the increased number of transfer students in the Art History AOC. During ISP, I plan to regularly offer some form of the “Bringing Art to Life” small-group ISP (sometimes supervised in collaboration with Dr. Carrasco), in which students give public presentations on local artworks. In spring, I will offer “Museum Studies in Theory and Practice” (required for the secondary field in Museum Studies) every other year, and one of three advanced seminars (“Modernism,” “Art and Gender,” and “Representing Difference”). My other courses, which are more introductory and chronologically-focused, will proceed in an interrupted sequence in the remaining course slots, and provide students with the opportunity to examine broader artistic shifts from the 18th through the 20th Centuries. In spring, I will also regularly offer the “History and Criticism of Contemporary Art” tutorial, which delves into art criticism and contemporary art and serves as a framework for the creation of the Art thesis exhibition catalogue. I believe that these offerings (see the chart at the end of this document) provide students with many options to engage with art history, while enabling art history AOCs to gain a chronologically grounded and thematically rigorous understanding of art history, particularly (where my courses are concerned) in the history of modern and contemporary art.

I note also that, in the absence of a colleague specialized in artistic practices outside of European and Euro-American traditions, I have worked alongside Dr. Carrasco to provide students with a more global perspective on art (for information on how we are attempting to do so via changes to our AOC requirements, please see my service narrative). To give just one example of how this works in my teaching, in the spring 2021 iteration of my “Modernism in the Visual Arts” class, in addition to several other changes I made in the course topics and assigned readings, I worked to incorporate a greater range of material from artists or regions outside Europe and the United States, and moved discussion of a text by Partha Mitter on “Decentering Modernism” to the initial session of the class in order to emphasize that framework from the beginning. Elsewhere, I expanded the material for a session on African modernism to incorporate, for example, discussion of the South African artist Ernest Mancoba in addition to material on the implications of colonial artistic schooling for modernist practices in Nigeria (I had already incorporated

material earlier in the term on the (para-)modernity of “Kru” masks associated with Kru-speaking peoples of the West African coast, as a counterweight to the examination of Pablo Picasso's emulation of African aesthetic practices in his work). Elsewhere, I included material and/or discussion of the artistic practices of women artists from (in addition to material that I had previously included on the Mexican artist Frida Kahlo) China (Pan Yuliang) and India (Amrita Sher-Gil) as a means of considering the impact of gender in relation to nationality and/or race on artistic careers. I believe that these changes encouraged students to look beyond European and American artistic movements when it came to selecting their research project topics, and I guided three students in their examination of Central or Latin American artists and movements. I plan to incorporate more material on this region the next time I teach this course. I am convinced that providing students with global perspectives is essential to making this material meaningful and relevant to their lives.

Planned schedule of course and regular tutorial offerings:

Fall	ISP	Spring
2021-2022		
-Global Perspectives in Art History -Ways of Seeing: Theory and Methods in Art History -Senior Thesis Seminar	-Bringing Art to Life at the Ringling Museum of Art	-Art since 1945: Modernity, Postmodernity, and Contemporaneity -Art and Gender -Regular Tutorial: History and Criticism of Contemporary Art
2022-2023		
-Public Art and Its Public(s) in the United States -Pleasure and Power: Art in the 18th Century -Senior Thesis Seminar	-Bringing Public Art to Life on Campus	-Museum Studies in Theory and Practice (introduction to Museum Studies) -Representing Difference: Race, Ethnicity, and the Visual Arts from Age of Enlightenment to the 21 st Century -Regular Tutorial: History and Criticism of Contemporary Art
2023-2024		
-Ways of Seeing: Theory and Methods in Art History -Global Perspectives in Art History -Senior Thesis Seminar	-Bringing Art to Life at the Ringling Museum of Art	-Revolution, Empire, Modernity: Art in Nineteenth-Century Europe and the United States -Regular Tutorial: History and Criticism of Contemporary Art
2024-2025		
-Public Art and Its Public(s) in the United States -Consuming the Visual Arts in Late-Nineteenth-Century Paris -Senior Thesis Seminar	-Bringing Public Art to Life on Campus	-Museum Studies in Theory and Practice (introduction to Museum Studies) -Modernism in the Visual Arts, 1900-1940 -Regular Tutorial: History and Criticism of Contemporary Art

PROVOST AND VICE PRESIDENT FOR ACADEMIC AFFAIRS EVALUATION:

Assistant Professor of Art History Katherine Brion joined the New College faculty in August 2016. She received her Ph.D. from the University of Michigan in 2014, and spent one year as visiting assistant professor at Kalamazoo College and one year as a Mellon Post-Doctoral Fellow at the University of Michigan. Since her arrival at New College, Professor Brion has worked together with her senior colleague, Professor Malena Carrasco, to make innovative updates and improvements to the Art History program.

Professor Brion offers a wide range of courses in European art, spanning from the 18th century to the 21st, and also teaches the more wide-reaching course, Global Perspectives in Art History. Some of her courses are designed as seminars in museum studies. Indeed, Professor Brion worked with Professor Carrasco and a senior colleague in Anthropology to develop the recently approved secondary field (minor) in Museum Studies, an area of substantial interest among students. This work was informed, in part, by Professor Brion's Special Diploma in Museum Studies, which she earned at the Ecole du Louvre in Paris.

Professor Brion is a thoughtful and creative teacher who uses a variety of classroom activities and assignments to keep students engaged. Examples include an end-of-semester art salon role-playing event where students showcased their work for a community audience, and events at the Ringling Museum with students presenting analyses of specific paintings for museum visitors. Her recent course enrollments range from roughly 10-20 students, which is right where they ought to be. In addition, Professor Brion sponsors comparatively large numbers of ISPs, tutorials and practical internships with students. As her division chair, Professor Wallace, points out, "during her time enrollments in Art History have increased and become better distributed across our two faculty, in a sign of the program's effective collaboration."

Professor Brion's evaluations of student work are insightful summaries of strengths and weaknesses of participation and coursework. They are supportive, including a great number of recommendations, as well as advice. It is no surprise that student evaluations of Professor Brion's courses and tutorials almost uniformly praise the thoroughness of her evaluation of their work. Many students comment on her approachability and responsiveness, and they appreciate her care for them. Others mention her deep knowledge and enthusiasm. Among letters sent on behalf of Professor Brion, one adult transfer student praised her and the Art History program in general, for "going above and beyond" in providing support for her; another student praised Professor Brion for the "practical applications" of her course materials.

Professor Brion's research explores the relationship between aesthetics and politics in French art at the turn of the 20th century. External reviewers of Professor Brion's published works (articles, as well as book and exhibition reviews) uniformly support her promotion and tenure based on her accomplishments thus far. They remark on her innovative approach, her view of art through multiple lenses, the clarity of her writing, her deep command of both the contextual frame and recent relevant scholarship, and her ability to explain difficult concepts. One reviewer calls Professor Brion's record of scholarship "exemplary" and another refers to "an impressive group of articles in refereed journals." Reviewers also note her "future promise," and their eagerness to read her future work.

Professor Brion is an enthusiastic participant in service to the New College community and beyond. She contributed to the Gender Studies program by serving on the steering committee and coordinating the Feminist Friday series for several years. She also served on the Scholarship Committee (which provides funding for student research projects) and participated on three search committees in the Humanities division. Currently, Professor Brion is serving on the labor-intensive Educational Policy Committee (EPC), and as a liaison to the president's Retention Task Force, another labor-intensive assignment. Professor Brion has worked to increase connections between the College and local museums, and she has given public lectures at the Dali Museum, the Alliance Francaise, and Selby Library. Many of her

colleagues praise her voluntary commitment to mentoring junior faculty on advising, thesis sponsorship, pedagogy, service, and research. I very much appreciate Professor Brion's efforts in this regard, as quality mentoring of new faculty is an important contribution to the ongoing success of the College.

While the granting of tenure at New College is based on past performance, it also serves as a sign of confidence in a professor's future contributions to the institution and the profession. Professor Brion's excellence in all three areas of teaching, scholarship, and service have earned her promotion to the rank of Associate Professor with tenure. I have no doubt that Professor Brion's future contributions will help further New College's success.



New College

THE HONORS COLLEGE of Florida

Office of the President

March 2, 2022

Professor Katherine Brion
Division of Humanities
New College of Florida

Dear Katherine,

I am delighted to inform you that, based on the strong positive recommendation from Humanities and the Provost Advisory Committee, Provost Suzanne Sherman and I are recommending that you be promoted to the rank of Associate Professor with tenure. This recommendation will be presented to the Board of Trustees at the March 15, 2022 meeting, when they will vote on your tenure.

Congratulations on this important milestone. Ever since New College was founded, our success has depended on the excellence of our faculty, and I am honored to recognize your accomplishments as a teacher and scholar.

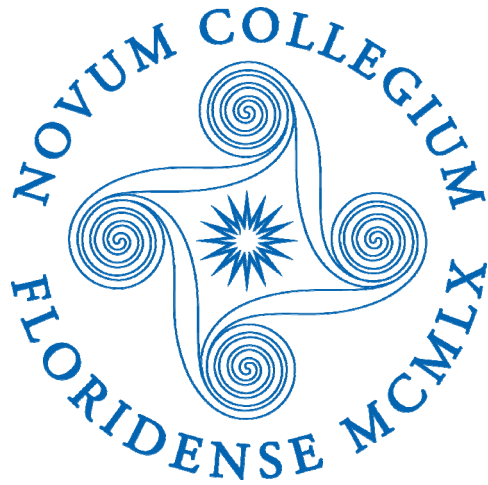
As you know, your promotion to Associate Professor carries a 9 % increase in your current salary, which will become effective in August, pending a positive Board of Trustees vote.

Congratulations again and thank you for all you do to further the mission of New College!

Sincerely,

Patricia Okker
President

cc: Suzanne Sherman, Provost
Miriam Wallace, Chair, Division of Humanities



NEW COLLEGE OF FLORIDA

RYAN BUYSSENS

Division of Humanities

Candidate for Tenure

2021 - 2022

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Ryan Buysens

Curriculum Vitae

email: rcbuysens@hotmail.com

web: systemsfail.com

cell: 248.227.7095

Education

2004: Cranbrook Academy of Art, Bloomfield Hills, MI

Master of Fine Arts in Sculpture

Recipient of "Merit Scholarship"

2002: Saginaw Valley State University, Saginaw, MI

Bachelor of Fine Arts

1997: University of Macerata, Macerata, Italy

Completed a study abroad program in Art History

Exhibitions

2021: Lift Off Sessions - Pinewood Studios, London, UK (Juried International)

2021: London Shorts - Online/Virtual Venue, London, UK (Award Nominee, Juried International)

2020: Maker Faire Rome - Azienda Speciale della Camera di Commercio di Roma, Rome, Italy (Juried International)

2020: interplay - Sarasota Art Center, Sarasota, FL (Solo Exhibition)

2019: TEI Arts Track Exhibit - TEI 2019, Tempe, AZ (Juried International)

2018: Frankenmuth Iron Pour - Frankenmuth, MI

2018: Currents New Media - El Museo Cultural de Santa Fe, Santa Fe, NM (Juried International)

2018: RECIPROCAL : works by Ryan Buysens - Cecelia Coker Bell Gallery, Hartsville, SC (Solo Exhibition)

2017: Perception & Reality, 2017 - Snap! Downtown, Orlando, FL (Juried Regional)

2017: Collider 8, 2017 - Emily Davis Gallery, Akron, OH (Curated National)

2017: Art31: Borrowed Light, 2017 - Maitland Art Center, Maitland, FL (Curated Regional)

2017: Arts for All - Orlando Museum of Art, Orlando, FL

2016: Systems Fail - NOVA Gallery, Woodbridge, VA (Solo Exhibition)

2016: UCF Faculty Exhibition - UCF Art Gallery, Orlando, FL

2016: Turbulence - Orlando Science Center, Orlando, FL (Permanent Installation)

2016: Mind 2 Machine 2 Material, NAU Art Museum, Flagstaff, AZ (Curated International)

2015: Emergence: Craft + Technology, Wayne Art Center, Wayne, PA (Curated International)

2015: 3D Printshow Dubai - Dubai Airshow Site, Dubai, UAE (Curated International)

2015: 3D Printshow Paris - Carrousel du Louvre, Paris, FR (Curated International)

2015: UCF Faculty Exhibition - UCF Art Gallery, Orlando, FL

2015: Interactive Structure by Ryan Buysens - Maker Faire Orlando, Orlando, FL (Juried Regional)

2015: resistance - Ultimaker Corporate Office, New York, NY (Permanent Installation)

2015: 3D Printshow Pasadena - Pasadena Convention Center, Pasadena, CA (Curated International)

2015: Recent Work By Ryan Buysens - Alexander Brest Museum, Jacksonville, FL (Solo Exhibition)

2015: You Are Here - Derek Gores Gallery, Melbourne, FL (Curated Regional)

2015: 3D Printshow London - London, UK (Curated International)

2015: resistance - Fidelity Investments Corporate Office, Durham, NC (Permanent Installation)

2015: Central Florida Faculty Show - City Hall, Orlando, FL

2015: Structure & Perspective - Snap! Space, Orlando, FL

2014: Kinetica Art Fair - Truman Brewery, London, UK (Curated International)

2014: UCF Faculty Exhibition - UCF Art Gallery, Orlando, FL

2014: ICARUS - Projective Eye Gallery, Charlotte, NC (Curated International)

2014: Intertropes and Ornithopters by Ryan Buysens - World Maker Faire NYC, New York, NY (Juried International)

2014: "Resistance" an Interactive Installation by Ryan Buysens - Maker Faire NC, Raleigh, NC (Juried Regional)

2014: Kingdom - Manifest Galery, Cincinnati, OH (Juried International)

2014: Cranbrook Scholarship Exhibition - Detroit Artist Market, Detroit, MI

2014: Cyberspace II - University Gallery, Saginaw Valley State University, Saginaw, MI (Award Winner, Juried National)

2014: Art + Tech - Foster Gallery, UW - Eau Claire, Eau Claire, WI (Curated National)

2014: NC Artist Fellowship Exhibit - Contemporary Art Museum Raleigh, Raleigh, NC

2013: Intertropes by Ryan Buysens - Maker Faire C'ville, Charlottesville, VA (Juried Regional)

2013: The Machine - Union Street Gallery, Chicago Heights, IL (Juried National)

2013: Kinetic Conceptions - Kinetic Gallery, SUNY Geneseo, Geneseo, NY (Juried National)

2013: Animated! - Green Hill Center for NC Art, Greensboro, NC (Curated National)

2013: Aggregation Transformation - Projective Eye Gallery, Charlotte, NC

2013: Intertropes by Ryan Buysens - Maker Faire NC, Raleigh, NC (Juried Regional)

Exhibitions (Continued)

2013: Bits to Its: 3D Printed Sculpture - Landing Gallery, Rockland, ME (Juried National)
2013: Kinetica - Manifest Gallery, Cincinnati, OH (Juried International)
2013: Snap to Grid - LA Center for Digital Art, Los Angeles, CA
2012: Urban Exquis - First Street Green, Manhattan, NY (Curated National)
2012: Down on the Farm Iron Pour - Ludeking Farm, Decorah, IA
2011: TEDx Charlotte - Charlotte, NC (Curated Regional)
2011: The Studio - SIGGRAPH, Vancouver, BC Canada
2011: Automata - Ironworks Gallery, New Orleans, LA (Juried National)
2010: The Studio - SIGGRAPH, Los Angeles, CA
2009: Make Shift - Mark A. Chapman Gallery, Manhattan, KS (Curated National)
2009: The Studio - SIGGRAPH, New Orleans, LA
2008: Intertropes - MakerFaire, Austin, TX (Juried National)
2008: Optic Illusion - Southern Exposure, San Francisco, CA (Curated Regional)
2008: The Studio - SIGGRAPH, Los Angeles, CA
2007: Eye Tricks - Walsh Gallery, South Orange, NJ (Curated National)
2007: Riverside Film Festival - Pit and Balcony Community Theater, Saginaw, MI (Invitational Regional)
2007: His and Hers - Paramount Gallery, Detroit, MI (Curated)
2007: Automation - CAID, Detroit, MI (Juried International)
2007: Snowfest - Frankenmuth, MI (Juried National)
2006: between - Urban Institute for Contemporary Art (UICA), Grand Rapids, MI (Solo Exhibition)
2006: Saints, Sinners and Spatzle - Marshall Fredericks Art Museum, Saginaw, MI
2006: Robotics and Emergent Systems (RES exhibition and symposium) - Bloomington, IN (Juried International)
2006: Flickering Signifier - Fuller Projects Gallery, Bloomington, IN
2005: Cinephile Film Festival - Buskirk-Chumley Theater, Bloomington, IN (Juried Regional)
2005: Ultranite - SoFA Gallery, Bloomington, IN (Juried Regional)
2005: Saints, Sinners and Salsa - Marshall Fredericks Art Museum, Saginaw, MI
2005: Vacation '05 - SoFA Gallery, Bloomington, IN (Juried Regional)
2005: Herman Iron Pour - Niemicki Lake Park, Herman, MN
2005: Motown Winter Blast - Detroit, MI (Juried National)
2004: Graduate Degree Exhibition - Cranbrook Academy of Art, Bloomfield Hills, MI
2004: Cranbrook Video Festival - Cranbrook Academy of Art, Bloomfield Hills, MI (Juried)
2004: Ann Arbor Film Festival Special Event: Kodachrome Kommandos - Firefly Club, Ann Arbor, MI (Curated)
2004: Winterfest - Mackinaw City, MI (Juried)
2003: Alumni Exhibition - Saginaw Valley State University, Saginaw, MI
2003: FLOAT Exhibition - Socrates Sculpture Park, Long Island City, NY (Juried National)
2003: Cranbrook Video Festival - Cranbrook Academy of Art, Bloomfield Hills, MI (Juried)
2003: Ann Arbor Film Festival Special Event: Kodachrome Kommandos - Firefly Club, Ann Arbor, MI (Curated)
2002: New York International Film and Video Festival - Madison Square Gardens, NY (Juried International)
2001: BFA Exhibition - Saginaw Valley State University, Saginaw, MI
1997: Valleyfest - Saginaw Valley State University, Saginaw, MI (Juried)
1996: All Area Show - Saginaw Art Museum, Saginaw, MI (Juried Regional)

Collections

Orlando Science Center, Orlando, FL
3D Printshow Collection, London, UK
Ultimaker Corporation, NY, NY
Fidelity Investments, Boston, MA

Exhibitions of Collaborative Research

2018: GDC Play. Mar 2018. Game Developers Conference (GDC), San Francisco, California. (Exhibition of alternative video game and controller by Smith, P.A., Buyssens, R., Dombrowski, M. in an invited group exhibition)
2017: SAAM Arcade. Aug 2017. Smithsonian American Art Museum, Washington D.C. (Exhibition of alternative video game and controller by Smith, P.A., Buyssens, R., Dombrowski, M. in a juried group exhibition)

Published Articles

Buyssens, R., chromactive - Tangibility of Digital Information as an Interactive, Material Experience, TEI 2019 (ACM International Conference on Tangible, Embedded and Embodied Interaction), Tempe, AZ.

Dombrowski, M., Buyssens, R., & Smith, P.A. (2018). Virtual Reality Training to Enhance Motor Skills. Virtual Reality Video Games. HCII 2018, Las Vegas, NV.

Johnson, E. K., Smith, P. A., Dombrowski, M., Buyssens, R. (2017). SuperJam: Participatory Design for Accessible Games. Lecture Notes in Computer Science Virtual, Augmented and Mixed Reality, 339-348. doi:10.1007/978-3-319-57987-0_27

Buyssens, R., Dombrowski, M., Smith, P. A. (2016). Utilizing Digital Game Environments for Training Prosthetic Use. Lecture Notes in Computer Science Virtual, Augmented and Mixed Reality, 481-489. doi:10.1007/978-3-319-39907-2_46

Buyssens, R., Dombrowski, M., Smith, P. A. (2016). Designing Alternative Interactive Techniques to Aid in Prosthetic Rehabilitation for Children. Advances in Intelligent Systems and Computing Advances in Affective and Pleasurable Design, 647-655. doi:10.1007/978-3-319-41661-8_63

Presented Articles and Associated Conferences

Buyssens, R., A Cyborg Possibility. Technarte Conference (International Conference of Technology in Art), Los Angeles CA. November 15 & 16, 2018

Barclay, P. A., Dombrowski, M., Smith, P., Buyssens, R. (2018). Myoelectric Prosthesis Training for Children: A Gamification and User Experience Approach. In Proceedings of the International Symposium on Human Factors and Ergonomics in Healthcare (Vol. 7, No. 1). Sage CA: Los Angeles, CA: SAGE Publications.

Dombrowski, M., Smith, P. A., Buyssens, R. Effectively Incorporating Digital Media Content Via Mixed Modalities. Sunshine State Teaching and Learning Conference in St. Petersburg, FL. 2018.

Dombrowski, M., Johnson, E. Smith, P., Buyssens, R. Prosthetic Limb Training Game Demo. Humanities Arts Science Technology Alliance Consortium (HASTAC), Orlando, Florida, November 2-4, 2017.

Smith, P.A., Buyssens, R., Dombrowski, M., Johnson, E.K., Prosthetic training games for children. Presented by Smith, P. at J. Manova & B. Nansen (workshop chairs), Locating the child in digital games research, Digital Games Research Association Conference (DiGRA), Melbourne, Australia, July 3, 2017.

Buyssens, R., Dombrowski, M., Smith, P.A. Designing Alternative Interactive Techniques to Aid in Prosthetic Rehabilitation for Children. 7th International Conference on Applied Human Factors and Ergonomics (AHFE 2016). Walt Disney World®, Florida, USA. July 27-31, 2016. International Conference.

Buyssens, R., Dombrowski, M., Smith, P.A. Utilizing digital game environments for training prosthetic use. 8th International Conference, VAMR 2016, Held as Part of HCI International 2016. Toronto, Canada, July 17-22, 2016. International Conference.

Buyssens, R., Toolbox of the new artist: 3D printing as a supplement to making, SECAC 2016, Roanoke, VA, 18 - 23 October 2016.

Funded Research & Projects

2017

Title: College of Arts & Humanities PLANT Grant

Agency Name: UCF College of Arts & Humanities PLANT Grant; \$30,000.00 awarded

Principal Investigator: Peter Smith

CoPI(s): Matthew Dombrowski, Ryan Buyssens, Emily Johnson

Project Description: Grants purpose is to continue the development of games and conduct research for those to train for prosthetic limb rehabilitation. Grant collaborators include Limbitless Solutions, INC. and Psychology Chair Clint Bowers.

Funded Research & Projects (Continued)

2017

Title: Sculpture Technology Upgrades V.3 Agency Name: University of Central Florida/Office of Research and Commercialization; \$57,809.70 awarded

Principle Investigator: Ryan Buysens

Project Description: Acquisition of equipment (Robotic Arms, 3D Printers, 3D Scanners and Computers) needed to further update the sculpture facilities and integrate digital fabrication to be added to the curriculum.

2016

Title: STREAMS: An Interactive Multimedia Installation

Agency Name: University of Central Florida/Office of Research and Commercialization; \$7,500 awarded

Principle Investigator: Ryan Buysens; CoPI: Elizabeth Danker

Project Description: "Streams" is an immersive and interactive multimedia installation about the social and environmental dimensions of water. Using sensors in conjunction with projection mapping software to control multiple video projections of water, the installation will provide an experience of synthesized projections that will appear fluid, immersive and interactive to viewers.

2016

Title: Sculpture Technology Upgrades V.2

Agency Name: University of Central Florida/Office of Research and Commercialization; \$125,853.95 awarded

Principle Investigator: Ryan Buysens

Project Description: Acquisition of equipment (3D Printers, 3D Plotters, CNC Routers 3Doodlers, and Computers) needed to further update the sculpture facilities and integrate digital fabrication to be added to the curriculum.

2015

Title: Sculpture Technology Upgrades

Agency Name: University of Central Florida/Office of Research and Commercialization; \$39,361.61 awarded

Principle Investigator: Ryan Buysens

Project Description: Acquisition of equipment (3D Printers, Video Equipment and Computers) needed to begin updating the sculpture facilities to allow for digital fabrication to be added to the curriculum.

2012

Title: North Carolina Artist Fellowship

Agency Name: North Carolina Department of Cultural Resources; \$10,000 awarded

Principle Investigator: Ryan Buysens

Project Description: Development of interactive, kinetic/mechatronic artwork using traditional and digital fabrication.

Accomplishments and Outcomes: Complete - Fellowship exhibit at CAM Raleigh

Other Grant Proposals

Contract Agency: National Endowment for the Arts (NEA) 2017/2018

Proposed Amount(s): C&G External: \$26,000, C&G

Internal Cost Share Required: \$26,000.00

Principal Investigator: Ryan Buysens

CoPI: Matthew Dombrowski

Status: Denied

Description: To support the SYNAPTOGRAPH Synaptic Engine we seek to create a system that utilizes wearable Brain-Computer Interface (BCI) in combination with Rapid Prototyping (such as 3D Printing & 2D/3D Robotic Fabrication) for the creation of objects and images from thought alone. We are interested in the process itself as a form of creation without the loss of translation of information between the mind and the hand. We also seek to showcase the similarities and connections between the participant-creators as a cross-section of humanity.

Awards

2014: First Place - Cyberspace II Juried Competition, Saginaw Valley State University, Saginaw, MI

2013: Faculty Research Award (\$1,500) - UNCC College of Arts + Architecture Summer Experiment, Charlotte, NC

2012: State Fellowship (\$10,000) - North Carolina Arts Council Artist Fellowship Award, NC

2007: First Place (National Competition) - Snowfest, Frankenmuth, MI

2005: Grant recipient (\$500), Cinephile Filmmakers Forum, Bloomington, IN

2005: Second Place - Motown Winter Blast, Detroit, MI

2004: First Place (State Competition) - Winterfest, Mackinaw City, MI

2003: Scholarship of Merit - Cranbrook Academy of Art, Bloomfield Hills, MI

Published Reviews, Images, Books, Patents

2016: Zenaida Kotala, "Blending Technology and Traditional Art to Inspire A Love of Science" UCF Today, 21 Nov.
2015: Heather Freeman, "The Moving Image Workshop" (ISBN-13: 978-1472572004)
2015: Tricia Connelly, WUCF, "SciTech Meets Art: The Many Faces of Creativity," Television Broadcast, 19 November
2015: Bernard Wilchusky, "UCF professor showcases 3-D sculptures in Paris," Central Florida Future, 17 November
2015: Tom Lansford, "3D Print Show Paris 2015: the arts & parts," Professional-Workstation.com, 26 October
2015: Ludmiła Rafalska, "Paris 3D Printshow – Day Two. The Nature of 3D printing.," Zortrax.com, 17 October
2014: Reid Creager, "Inventor's kinetic sculptures combine art, technology," Charlotte Observer, 04 January
2013: Tom Patterson, "Animated!," Winston-Salem Journal, 27 October: D1 D4
2013: Cindy Marks, "Intertropes by Ryan Buysens," Artizen Magazine, 15 September: Vol. 4, Issue 8, 24~33
2013: Lisa Thornton, "UNC Charlotte artists help tell story of animation," Charlotte Observer, 13 September: R1 R7
2013: David Ford, WFDD (88.5), Triad Arts radio interview, 09 September
2013: Jackie Demaline, "Manifest opens a study in movement," Cincinnati News, 18 April
2012: United States Patent Office - Patent Application No. 61/630,910
2012: Joanne Spataro, "Creating with... Ryan Buysens," Charlotte Observer, 11 October: D4
2011: Megan Werner, "Model Making" (ISBN-13: 978-1568988702)
2007: Nicole Israel, WMBC-TV, "Here and Now" Television Broadcast, 03 December
2007: Janet Martineau, "Riverside Film Festival," The Saginaw News
2007: Nick Sousanis, "His and Hers: Moment - Ryan Buysens/Molly Reilly," detroiter.com, 16 March
2007: Chris Handyside, "The art of motion, CAID's answer to the auto show," Metro Times, 17 January
2006: United States Patent Office - Patent Application No. 60/873,673

Published Reviews of Collaborative Research

2017: Warmoth, Greg "Central Florida Spotlight: Prosthetic Technology." Central Florida Spotlight, ABC, 27 Aug., <http://www.wftv.com/video?videoid=598914928&videoVersion=1.0>

2017: Santana, Marco. "Serious Games highlights games' ability to train." OrlandoSentinel.com, 29 Nov., www.orlandosentinel.com/business/technology/os-bz-serious-games-florida-20171128-story.html.

2017: Wofl. "UCF students take game from idea to convention in barely a month." WOFL, www.fox35orlando.com/news/local-news/ucf-students-take-game-from-idea-to-convention-in-barely-a-month.

2017: Kotala, Zenaida Gonzalez. "UCF Students Shine at World." UCF News - University of Central Florida Articles - Orlando, FL News, today.ucf.edu/ucf-students-shine-worlds-largest-modeling-simulation-conference/.

2017: Kotala, Zenaida Gonzalez. "UCF Game Designers to Showcase Work at Smithsonian, Meet White House Staff." UCF News - University of Central Florida Articles - Orlando, FL News, today.ucf.edu/ucf-game-designers-showcase-work-smithsonian-meet-white-house-staff/.

2017: Ryan DiPentima Palm Beach Post Staff Writer 12:48 p.m Wednesday, 02 Aug., Local News. "Florida university makes technology to help people with prosthetics to play video games." Palmbeachpost, www.palmbeachpost.com/news/florida-university-makes-technology-help-people-with-prosthetics-play-video-games/YR1i8hhv6qXMnWkdHtmUxI/.

2017: Sayer, Harry. "UCF develops games for children with prosthetics." OrlandoSentinel.com, 1 Aug., www.orlandosentinel.com/news/breaking-news/os-video-game-robotic-arm-training20170731-story.html.

Employment

2018/Present: Assistant Professor of Digital Media & Art
New College of Florida, Sarasota, FL

Research and teach the methodologies of 21st Century making by synthesizing traditional and contemporary technology (such as embedded systems and rapid prototyping). Envision and create courses and facilities to further these goals.

2014/2018: Assistant Professor of Sculpture and Applied Design (Area Head)
University of Central Florida, Orlando, FL

Research and teach the methodologies of 21st Century sculpture and making by utilizing contemporary technology such as embedded systems and rapid prototyping. Envision and create facilities to further these goals.

Employment (Continued)

2009-2014: Lecturer / Director of Digital Fabrication Lab

University of North Carolina at Charlotte, Charlotte, NC

Familiarize students and faculty with the usage of 3D printers, Laser-Cutters, CNC Router and CNC Plasma Cutter. Hire/train student staff, maintain, purchase and implement new equipment and create productivity scheduling systems. Instruct courses and workshops which introduce and discuss the topics of core design methodologies.

2008/9: Manager of Rapid Prototyping Studio

California College of the Arts, San Francisco, CA

Maintained Rapid Prototyping facilities which included 3D printer, Laser-Cutters and a CNC Router. Hired/trained staff, purchased and implemented new equipment and created productivity scheduling. Instructed use and operation of studio equipment through workshops. Instructed model-making workshops.

2008: Adjunct Faculty

School of Industrial Design, Academy of Art University, San Francisco, CA

Instructed the following courses: Model-making, Digital Design.

2008: Adjunct Faculty

School of Architecture, Academy of Art University, San Francisco, CA

Instructed the following courses: Perspective Drawing, Model-making.

2008: Adjunct Faculty

School of Interior Architecture & Design, Academy of Art University, San Francisco, CA

Instructed the following courses: Perspective Drawing, 2D Digital Rendering,

2007: Lead Sculpture Technician

Academy of Art University, San Francisco, CA

Maintained sculpture (Wood and Metal) facilities. Provided technical support for instructors and students. Hired and trained staff. Managed the foundry and assisted with bronze pouring.

2007: Installer/Designer,

Snibbe Interactive, San Francisco, CA

Assisted in the design, construction and installation of interactive multimedia exhibits.

2007: Adjunct Professor

Saginaw Valley State University, Saginaw, MI

Instructed the following lecture course: Art Appreciation. Lectured about the elements of art and their historical significance - to a class of 125 students.

2006: Adjunct Professor

Indiana University, Bloomington, IN

Instructed the following course: Introduction to Studio Art - a course about 2D & 3D Foundation Studies

2004: Adjunct Professor

College for Creative Studies, Detroit, MI

Instructed the following studio courses: Digital Skills (introduction to: After Effects, Final Cut, Illustrator and Photoshop) and 2D Digital Animation (lectured about the basis of 2D time-based media and how to conceive and compose using After Effects)

2003/4: Audio-Visual Technician

Cranbrook Academy's DeSalle Auditorium, Bloomfield Hills, MI Served all technical requirements of Cranbrook's ongoing lecture series, conference and special events.

2003/4: Teaching-Assistant

Cranbrook Academy of Art Central Media Lab, Bloomfield Hills, MI

Instructed students in imaging and editing software in addition to technical support of Mac/PC computer workstations.

2000/1: Senior Technical Support Representative

XO Communications, Saginaw, MI

Provided clients with technical support in HTML and DNS protocols.

TEACHING NARRATIVE

Teaching Philosophy:

How does it work? -- deconstruct/disseminate:

My own creative background stems from an insatiable curiosity of how things work. This has made me an artist that is constantly exploring new materials & technologies. This method of discovery translates into my teaching. I encourage students to be inquisitive of the potential of every medium on both structural and conceptual levels; pushing the limits of their ideas with the materials they are using. Designing within the constraints of the physical properties and attaching meaning to the material choices are all a part of the process from beginning to end. This is an investigation that takes on all senses that ultimately hones the creative process of each individual.

The 21st Century Tool Box:

History is a continual reference point. The new does not replace, but rather compliments, the traditional. We often cannot grasp the new without first understanding the old. I emphasize concern with the craft as well as the conceptual intentions of making. In this 21st century, the tools available to the public have exploded in complexity and ability. Digital fabrication: Laser-Cutting, 3D Printing, CNC and 3D Modeling are all becoming ubiquitous in the repertoire of new artists. However important these new tools are, they are only tools. As capable as they are, their usage should be in conjunction with other forms of making for a fully diverse and completely synthetic toolbox. If one knows when to use a hammer and when to use a 3D printer and the full capabilities of each, then the ability to take a concept to its ultimate fruition is possible.

The hands are as momentous as the machine: the machine allows us to make exact copies with ease and quickly. However, the hand can give the exquisite, or erroneous, final touch that a machine is incapable of. By embracing these possibilities, poetry can truly be reached.

Opportunities to Fail:

When I give an assignment, I forward-load all the necessary information at once. Assignments are typically set up to be approached in stages with 'touch points' along the way. This allows the students to have ample time to pursue the work on their own without getting too derailed if any problems are encountered. My position is much like a director or client - requiring them to bring me progress that I can assess along the way. I design assignments that encourage students to experiment and make mistakes. This allows for small mistakes and explorations to occur without great weight on potential failure since corrections can be made before completion. We only truly learn from failures rather than our successes.

Future Artists in the Making:

Follow your guts... keep it you... keep it relevant... writing... artist statements... presentation... professionalism... future studio practice... continue to ask questions and take it apart again!

I uphold strong work ethic, self-motivation, safety, commitment and attention to detail. When working with students, I am able to help them build a solid foundation, pinpoint their strengths, and give them focus. I embrace the students' diverse backgrounds and use my understanding of a wide variety of disciplines to help translate the subject matter into what their individual interests may be.

My Teaching Prior to New College:

While at University of Central Florida, I taught Sculpture, 3D Design and 2D Design courses to undergraduate students. My courses were enrolled with 25-30 students at a time. I also taught at the Graduate Level and was Committee Chair for two UCF Art Graduate Students. I prepared and taught a new course nearly every semester that I was at UCF. I worked with 3 to 5 students in independent studies every semester.

While teaching classes at UCF, my efforts resulted in higher than average overall Student Perception of Instruction (SPOI) at 85%. These reports were above the Departmental, College, and University mean scores.

I also constantly worked to improve and expand the UCF Sculpture & 3D Design facilities. I applied for and won 10 "Tech Fee" internal University-level grants over my 4 years at UCF - totaling \$223,025.26.

My Teaching at New College:

Since I have arrived at New College, I have been modifying the 3D/4D art curriculum to be as flexible and welcoming to the students as possible. I tried to break down what I felt was necessary for a student to learn in my area of the discipline (and within my areas of expertise) and focus on courses that allowed a deeper exploration of a particular theme, methodology or subject. When I arrived at NCF, the status quo was to offer the courses "Sculpture I" and "Sculpture II" and for the students to take them in a chronological, stepwise (first take Sculpture I, then take Sculpture II) manner that I equate to a "ladder" curriculum, since each course is like climbing a rung.

In my first semester at New College, I originally developed Sculpture I to teach a broad introduction into the discipline of sculpture with projects in moldmaking, metalworking, woodworking, electronics and found objects. Sculpture II built upon the foundations of the discipline and assigned projects that encouraged the students to push new concepts alongside their exploration of materials and techniques. I noticed that these courses only allowed a momentary glimpse of each of the many subjects and techniques I wished to teach.

I chose to remove the stepwise approach to the logic of course planning and freed up the curriculum to allow a "carrousel" approach which gave students the ability to "hop on" and "hop off" wherever they prefer within my curriculum - while still learning the necessities of 3D/4D art (which include sculpture, installation, filmmaking, etc.). This approach allows me to teach a broader range of subject matter but, conversely, it also greatly increases my course planning since I now need to create numerous courses instead of just two. However, now that I am not confined by the limitations of the elemental offerings of Sculpture I (basic introductory methods) and Sculpture II (intermediate and advanced methods), I can now offer a variety of courses that introduce methods and then allow the student to focus and advance within each method. They can have fun, be engaged and get a more thorough exploration of the subjects while not needing to start out with any skills. This philosophy also allows me to offer nearly every one of my courses to students of any AOC, and year, since they all start as beginners in each course. If they happen to repeat a course and/or already have even a modicum of skills in the subject (which many do), they are able to work in more advanced ways due to my open-ended theme-based assignments. For example: each and every assignment I offer has particular technical constraints that must be met, yet has a purposely vague thematic requirement attached. This allows me to "sneak in the vegetables" by opening up creative freedoms yet constraining technical activities in anticipation of the students approaching mastery of the techniques required in each

subject. My process is not perfect and I have only had 3 years to work out the kinks – but it shows much promise: It works well with the existing course path, and has been well received by students.

My students creations as a result of my courses and assignments have been covered by Fox News (Course: "Parking Lot Regatta"), received "featured" publications on instructables.com (Course: "Making Art in the Age of Social Media"), been exhibited as "Top 10 Indie Music Videos" on TikiKiti.com (Course: "Going Viral: Making Video Art for the Internet"), and more!

Looking toward the future:

I am interested in the trajectory of what 3D and 4D arts education can be at New College. My plan is to continue develop courses that will allow for thorough exploration of both technical and conceptual aspects of the discipline. I wish to include my interests of digital fabrication, filmmaking and interactive art deeper into my curriculum to give the students broad and varied experiences.

PROVOST AND VICE PRESIDENT FOR ACADEMIC AFFAIRS EVALUATION:

Assistant Professor of Art Ryan Buysens joined the New College faculty in August 2018, after spending four years as an assistant professor at UCF. He received two years of credit towards tenure upon hiring. He teaches courses in 3D art (sculpture) and shares responsibility for New College's art program with his senior colleague, Professor Kim Anderson, who teaches 2D painting and drawing.

Professor Buysens is a creative and enthusiastic teacher. Since arriving at New College his approach to the 3D art curriculum has evolved from sequential (Sculpture I and II, for example) to a menu of entry level courses, each of which teaches a specific skill or set of skills. This approach provides students entry points into 3D work each semester. One example is his course, Parking Lot Regatta, where students create human-powered vehicles while learning a set of skills: fabrication, 3-dimensional composition, and simple mechanism design. The course culminates in a public race of the vehicles, which is an engaging event for the students as well as the community at large. In addition to his work supporting the Art area of concentration, Professor Buysens is one of a small group of faculty members that proposed and now contribute to our certificate program in Innovative Digital Media. One faculty member in this group wrote on behalf of Professor Buysens, "Ryan is attuned to the unique expressive possibilities of digital forms including video, microcontrollers, and software, and he regularly integrates these into his course offerings. For example, in response to the move to online courses in previous terms, Ryan developed a new course that emphasized online platforms for sharing digitally created art, and his students succeeded in sharing their works with wide audiences on these platforms."

Recent enrollments in Professor Buysens' courses are healthy, ranging from roughly 8-15 students. In addition to his courses, he sponsors comparatively large numbers of students in ISPs, tutorials and practical internships. His evaluations of student work are brief but supportive. He is particularly adept at providing helpful verbal feedback. Student evaluations of his teaching praise his enthusiasm, his hands-on approach, and his clarity at explaining technical concepts, which they say makes learning sculpture accessible. They also enjoy the open-ended designs of his assignments that encourage them to experiment, sparking their imaginations and creativity. A letter from a former student who was finishing their thesis at the onset of the pandemic credited Professor Buysens for inspiring their excitement about 3D art, and cited his support in helping them reconceptualize their thesis for remote work.

Professor Buysens has an extensive record of public exhibitions of his artwork, as well as several publications. He uses different materials to create 3D printed, machined, and laser-cut parts that he then assembles into intricate objects that seem drawn from nature. He incorporates digital technology that can trigger transformation of the objects, "emulating organic behaviors with mechanical forms," according to one external reviewer of his work. All four external reviewers of Professor Buysens' portfolio were impressed by the quality and volume of his work, as well as his exhibitions at "notable venues." As one reviewer wrote, "Professor Buysens' scholarship and creative activities are those of an *active, visible artist who is producing high quality work.*"

Professor Buysens makes substantial contributions to the College and community in the area of service. He has served on the Institutional Review Board since 2019, an important committee that reviews research with human subjects for compliance with federal guidelines. Because members of the committee must be trained to respond to student applications with clear instructions and questions for adjusting and further explaining their research plans in order to be in compliance, this committee is a heavy workload. He has juried exhibits for Art Center Sarasota and Art Center Manatee, and he acted as a consultant for a maker space at IMG Academy. He has also been involved in an ongoing maker space project in the NCF Library; one of our library's Interim Deans wrote on Professor Buysens' behalf that he is a "regular resource person for the library as they have expanded into new technologies."

While the granting of tenure at New College is based on past performance, it also serves as a sign of confidence in a professor's future contributions to the institution and the profession. Professor Buysens' strong contributions in all three areas of teaching, scholarship, and service have earned him promotion to the rank of Associate Professor with tenure. I am confident that Professor Buysens' future contributions will help further New College's success.



New College

THE HONORS COLLEGE of Florida

Office of the President

March 2, 2022

Professor Ryan Buysens
Division of Humanities
New College of Florida

Dear Ryan,

I am delighted to inform you that, based on the strong positive recommendation from Humanities and the Provost Advisory Committee, Provost Suzanne Sherman and I are recommending that you be promoted to the rank of Associate Professor with tenure. This recommendation will be presented to the Board of Trustees at the March 15, 2022 meeting, when they will vote on your tenure.

Congratulations on this important milestone. Ever since New College was founded, our success has depended on the excellence of our faculty, and I am honored to recognize your accomplishments as a teacher and scholar.

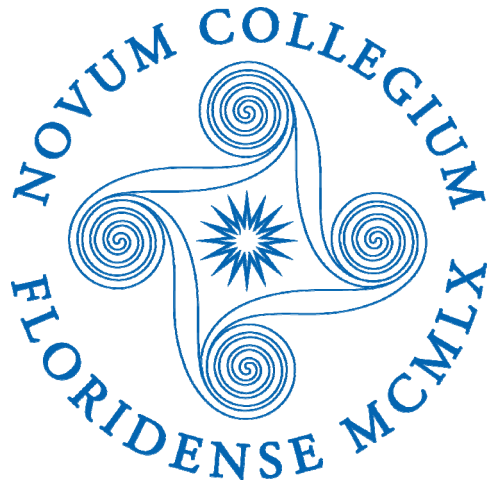
As you know, your promotion to Associate Professor carries a 9 % increase in your current salary, which will become effective in August, pending a positive Board of Trustees vote.

Congratulations again and thank you for all you do to further the mission of New College!

Sincerely,

Patricia Okker
President

cc: Suzanne Sherman, Provost
Miriam Wallace, Chair, Division of Humanities



NEW COLLEGE OF FLORIDA

PETER COOK

Division of Social Sciences

Candidate for Tenure

2021 - 2022

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Peter F. Cook, Ph.D.

October 2021

Dept. of Psychology

New College Florida

Sarasota, FL 34234

phone 831/535-2686 • pcook930@gmail.com

<https://scholar.google.com/citations?user=LfoEA4oAAAAJ&hl=en>

EDUCATION

PhD in Psychology, University of California Santa Cruz	2013
Post-Baccalaureate in Psychology, Columbia University, NY	2007
Bachelor of Arts in Philosophy, Pomona College, Claremont CA	2003

PROFESSIONAL APPOINTMENTS

Assistant Professor of Psychology, New College, Sarasota FL August 2016 – Present

Teaching a 2/2 course load covering introductory and advanced topics and laboratories in cognition, neuroscience, and comparative psychology, supervise ~5 senior research theses per year and ~8 interterm student research projects

Post-Doctoral Research Fellow, Emory University 2013 – 2016

Contributing to a series of behavioral fMRI studies with unrestrained awake dogs. Taking a primary role in experimental design, behavioral training, image analysis, and writing up results for publication. Also leading a series of studies using novel post-mortem white matter imaging techniques to investigate brain networks in a range of animals (including cetaceans, pinnipeds, canids, and marsupials)

PUBLICATIONS

Published or in Press– Peer-Reviewed

2021 Henry, M., Cook, P., de Reus, K., Nityananda, V., Rouse, A., & Kotz, S. An ecological approach to measuring synchronization abilities across the animal kingdom. *Philosophical Transactions of the Royal Society of London, Series B: Biological Sciences*.

2021 Cook, P. F., Hoard, V. A., Dolui, S., Frederick, B. D., Redfern, R., Dennison, S. E., ... & Inglis, B. A. An MRI protocol for anatomical and functional evaluation of the California sea lion brain. *Journal of Neuroscience Methods*, 353, 109097.

2021 Cook, P., Reichmuth, C., & Hanke, F. D. The Mind of a Sea Lion. In *Ethology and Behavioral Ecology of Otariids and the Odobenid* (pp. 323-345). Springer, Cham.

2021 Hanke, F. D., Reichmuth, C., & Cook, P. The Sensory World of Otariids. In *Ethology and Behavioral Ecology of Otariids and the Odobenid* (pp. 305-321). Springer, Cham.

2020 Bauer, G. B., Cook, P. F., & Harley, H. E. The Relevance of Ecological Transitions to Intelligence in Marine Mammals. *Frontiers in Psychology*, 11.

2020 Delon, N., Cook, P., Bauer, G., & Harley, H. Consider the agent in the arthropod. *Animal Sentience*, 5(29), 32.

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- 2019 Simeone, C., Fauquier, D., Skidmore, J., Cook, P., Colegrove, K., Gulland, F., ... & Rowles, T. K. Clinical signs and mortality of non-released stranded California sea lions housed in display facilities: the suspected role of prior exposure to algal toxins. *The Veterinary Record*, 185(10), 304.
- 2018 Cook, P. & Berns, G. (2018). The Degeneracy of Behavior and the Rise of Neuroimaging to Measure Affective States in Dogs. *Animal Sentience: An Interdisciplinary Journal on Animal Feeling*, Animal Sentience 3(22),3.
- 2018 Prichard, A., Cook, P. F., Spivak, M., Chhibber, R., & Berns, G. (2017). Awake fMRI Reveals Mechanisms of Language Comprehension in Dogs. *Frontiers in Neuroscience*, <https://doi.org/10.3389/fnins.2018.00737>
- 2018 Cook, P., Prichard, A., Spivak, M., & Berns, G. S. (2018). Jealousy in dogs? Evidence from brain imaging. *Animal Sentience: An Interdisciplinary Journal on Animal Feeling*, 3(22), 1.
- 2018 De Maio, L. M., Cook, P. F., Reichmuth, C., & Gulland, F. M. (2018). The Evaluation of Olfaction in Stranded California Sea Lions (*Zalophus californianus*) and Its Relevance to Domoic Acid Toxicosis. *Aquatic Mammals*, 44(3), 231-238.
- 2017 Cook, P. F. (2017). Studying dog emotion beyond expression and without concern for feeling. *Animal Sentience: An Interdisciplinary Journal on Animal Feeling*, 2(14), 15.
- 2017 Cook, P. F., Berns, G. S., Colegrove, K., Johnson, S., & Gulland, F. (2018). Postmortem DTI reveals altered hippocampal connectivity in wild sea lions diagnosed with chronic toxicosis from algal exposure. *Journal of Comparative Neurology*, 526(2), 216-228.
- 2016 Ravignani A. & Cook, P.F. The Evolutionary Biology of Dance, Without Frills. *Current Biology*, 26, R878-R879.
- 2016 Cook, P. F., Reichmuth, C., Rouse, A., Dennison, S., Van Bonn, B., & Gulland, F. Natural exposure to domoic acid causes behavioral perseveration in Wild Sea lions: Neural underpinnings and diagnostic application. *Neurotoxicology and Teratology*, 57, 95-105.
- 2016 Rouse, A. A., Cook, P. F., Large, E. W., & Reichmuth, C. Beat Keeping in a Sea Lion As Coupled Oscillation: Implications for Comparative Understanding of Human Rhythm. *Frontiers in Neuroscience*, 10, 257.
- 2016 Cook, P., Spivak, M. & Berns, G. Awake Canine fMRI Predicts Dogs' Preference for Praise Versus Food. *Social Cognitive and Affective Neuroscience*, nsw102 (Altmetric impact score: **1128**, 99th percentile compared to outputs of the same age)
- 2016 Berns, G., & Cook, P.F. Why did the dog walk into the MRI? *Current Directions in Psychological Science*, 25, 363-369.
- 2016 Cook, P.F., Spivak, M., & Berns, G. Neurobehavioral Evidence for Individual Differences in Canine Cognitive Control: An Awake fMRI Study. *Animal Cognition*, online ahead of print. doi:10.1007/s10071-016-0983-4
- 2016 Wilson, M. & Cook, P. Rhythmic Entrainment: Why Humans Want To, Fireflies Can't Help It, Pet Birds Try, and Sea Lions Have to be Bribed. *Psychonomic Bulletin & Review*, online ahead of print
- 2016 Cook, P., Brooks, A., Spivak, M. & Berns, G. Regional Brain Activity in Awake Unrestrained Dogs. *Journal of Veterinary Behavior*, 16, 104-112.
- 2015 Cook, P., Reichmuth, C., Rouse, A., Libby, L., Dennison, S., Carmichael, O., Kruse-Elliott, K., Bloom, J., Singh, B., Fravel, V., Barbosa, L., Stuppino, J., Van Bonn, W., Gulland, F., & Ranganath, C. Spatial Memory Deficits and Disrupted Hippocampal Connectivity in Wild California Sea Lions Naturally Exposed to Domoic Acid. *Science*, 350, 1545-1547. (Altmetric impact score: **315**, 99th percentile compared to outputs of the same age)

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- 2015 Berns, G., Cook, P., Foxley, S., Jbabdi, S., Miller, K. & Marino, L. Diffusion tensor imaging of dolphin brains reveals direct auditory pathway to temporal lobe. *Proceedings of the Royal Society Biology B*, 282. (Altmetric impact score: **86**, 98th percentile compared to outputs of the same age)
- 2015 Dilks, D., Cook, P., Weiller, S., Berns, H., Spivak, M & Berns, G. A specialized region in dog temporal cortex for face processing. *PeerJ* 3: e1115 <https://dx.doi.org/10.7717/peerj.1115>. (Altmetric impact score: **151**, 99th percentile compared to outputs of the same age)
- 2014 Cook, P., Spivak M. & Berns, G. One Pair of Hands is Not Like Another: Caudate BOLD response in dogs depends on signal source and canine temperament. *PeerJ* 2: e596 <https://dx.doi.org/10.7717/peerj.596> (Altmetric impact score: **18**, 92nd percentile compared to outputs of same age)
- 2013 Cook, P., Rouse, A., Wilson, M., & Reichmuth, R. A California Sea Lion (*Zalophus Californianus*) Can Keep the Beat: Motor Entrainment to Rhythmic Stimuli in a Non Vocal Mimic, *Journal of Comparative Cognition*, 127, 412–427.
- 2013 Van Bonn, W., Dennison, S., Cook, P., Fahlman, A. Gas Bubble Disease in the Brain of a Living California sea lion (*Zalophus californianus*), *Frontiers in Physiology*, 4, 1-6.
- 2011 Van Bonn, W., Montie, E., Dennison, S., Pussini, N., Cook, P., Greig, D., Barakos, J., Colgrove, K., and Gulland, F. Evidence of Injury Caused by Gas Bubbles in a Live Marine Mammal: Barotrauma in a California Sea Lion (*Zalophus californianus*), *Diseases of Aquatic Organism*, 96, 89–96.
- 2011 Cook, P., Reichmuth, C., and Gulland, F. Rapid behavioural diagnosis of domoic acid toxicosis in California sea lions. *Biology Letters*, 7, 536–538.
- 2010 Cook, P. & Wilson, M. Do young chimpanzees have extraordinary working memory? *Psychonomic Bulletin and Review*, 4, 599-600.

Published – Other

- 2013 Cook, P. Ronan Fights Back. Column for *Scientific American's The Thoughtful Animal* <http://blogs.scientificamerican.com/thoughtful-animal/2013/04/18/ronan-fights-back-scrappy-sea-lion-might-reclaim-the-title-of-first-non-human-dancer/>
- 2011 Cook, P., Bernard, A., Reichmuth, C. Which way did I go? Remote training of a spatial memory task to assess the effects of domoic acid exposure in stranded California sea lions (*Zalophus californianus*). *Soundings*.
- 2010 Cook, P. & Wilson, M. In Practice, Chimp Memory Study Flawed. Letter in *Science*. June, 1228.

In Preparation/submitted

- Cook, P.F., Gray, P., Pena-Guzman, D.M., & Willet, C. The S.P.A.C.E. Model of Laboratory Science: Animals as Co-Participants in the Research Process (submitted)
- Athanassiades, K., Prichard, A., Cook, P.F & Berns, G. An MRI and DTI Brain Atlas for the Coyote (*Canis latrans*) with Comparison to the Dog (submitted)
- Cook, P.F., Foltz, A., Hinton, C. Behavioral flexibility in the American river otter (in preparation)
- Cook, P.F., Sawyer, E., Rouse, A., Casey, C., Reichmuth, C., & Berns, G. Brain Organization of Vocal Learning and Non-Learning Pinnipeds (In preparation)
- Krucik, D.R., Cook, P.F., Cathey, M., Meegan, J., Gomez, F., & Le-Bert, C. Development of Adult-Onset Epilepsy and Hippocampal Neuropathology Correlated with Suspected In Utero Domoic Acid Exposure in a California SeaLion (*Zalophus californianus*) (In preparation)

Michal, I., Inglis, B., Schmidt, T., Cook, P.F. Longitudinal Volumetric Comparison of Hippocampal Volume in a Captive Fur Seal With Long-Term Domoic Acid Toxicosis (In preparation)

Ferguson, Q. Diffusion Tensor Mapping of Oxytocinergic Projections from the Hypothalamus in Domestic Dogs and Coyotes (In preparation)

EDITORSHIP

Co-editor of a special issue for peer reviewed journal *Animals*: Novel approaches to Comparative Study of Human and Animal Emotions, to be published early 2022

GRANTS AND FELLOWSHIPS

New College Florida Faculty Summer Development Award	2016 - 2019
Post-doctoral Research Fellowship, Emory University	2013 - 2016
Funded by Office of Naval Research	
Co-investigator, Packard Ocean Sciences grant, \$18,000, UCSC	2011 - 2012
Co-investigator, Packard Ocean Sciences grant, \$20,000, UCSC	2010 - 2011
National Science Foundation Graduate Research Fellow, \$120,000, UCSC	2008 - 2011
External Collaborator, Oceans and Human Health Program	2008 - Present
Funded by National Oceanic and Atmospheric Association	

GRANT APPLICATIONS 2016-2021

Human Frontier Science Program multi-year grant to compare neural connectivity patterns and natural vocal behavior across a wide range of marine mammals – *LOI approved and full proposal submitted*

University of California Multicampus Research Funding Opportunities proposal:Domoic acid poisoning and epilepsy in California sea lions

NMFS ECOHAB proposal for developmental work with juvenile sea lions naturally exposed to algal toxin domoic acid *in utero*

Templeton Foundation proposal for work examining the evolutionary trail of beat keeping with primates and cetaceans

NSF proposal for rhythm research with bonobos

Australian Research Council proposal to study effects of algal toxins on wild cetaceans

HONORS AND AWARDS

Green Neuroscience Award – Society for Neuroscience	2017
Dean's award for best presentation – UCSC Graduate Research Symposium	2012
UCSC summer dissertation writing fellowship	2012
UCSC summer research fellowship in Psychology	2011
Earl and Ethel Myers Oceanographic Trust Award	2009

Friends of Long Marine Lab, Student Research Grant

2008

National Science Foundation Graduate Research Fellowship

2008 - 2011

INVITED PRESENTATIONS

2021 Cook, P.F. Unrestrained Brain Imaging in Domestic Dogs –Presentation for Dr. Frederike Hanke’s Integrative Biology Lab, University of Rostock

2019 Cook, P.F. Vocal Learning Circuits in Pinnipeds and Their Relevance to Understanding Rhythmic Behavior in Non-Human Animals. Neurons to Ecology, The Lorentz Center, Leiden, Netherlands, July 2019

2018 Alternative Models for Comparative Neuroscience Research – Whitman College, Walla Walla WA, November 2018

2017 Cook, P.F. Wild Sea Lions as a Model for Human Disease. At AQMHD at University of Alabama at Birmingham.

2016 Cook, P.F., Rouse, A., Berns, G., Large, E. & Reichmuth, C. Human-Like Entrainment in a Vocal Non-Learner. At ICMPC in San Francisco, July

2015 Cook, P., Brooks, A., Spivak, M. & Berns, G. Regional Brain Activity in Awake Unrestrained Dogs. Canine Behaviour and Genetics Meeting, London, June

2014 Cook, P. Sea Lions Can Keep the Beat: Auditory Motor Entrainment in a Vocally Inflexible Species. In: Rhythmic Entrainment in Non-Human Animals: An Evolutionary Trail of Time Perception, AAAS Annual Meeting, Chicago, February

2013 Cook, P. Memory and Functional Connectivity in Wild Sea Lions with Naturally Occurring Hippocampal Damage, Emory University

2011 Cook, P., Reichmuth, C., and Gulland, F. A Behavioral Assay for Diagnosing Domoic Acid Toxicosis in Stranded California Sea Lions, International Symposium on Advanced Studies by Young Scientists on Environmental Pollution and Ecotoxicology, Ehime, Japan, August

2011 Cook, P., Reichmuth, C., and Gulland, F. Auditory Habituation as a Diagnostic Measure of Domoic Acid Toxicosis in Wild Sea Lions, 161st Meeting of the Acoustical Society of America, Seattle, Washington, May

2011 Blascow, M. & Cook, P. Domoic acid toxicosis: Observations on treatment and learning and implications for training. International Marine Animal Training Association (IMATA) Southwest Regional Conference, Vallejo, California, May

OTHER CONFERENCE PRESENTATIONS

2016 Cook, P. et al. The neurobehavioral effects of naturally occurring domoic acid toxicosis in wild California sea lions. Oral presentation at the 23rd Annual Comparative Cognition Conference, Melbourne, FL, April

2016 Pritchard, A., Cook, P., Spivak, M. & Berns, G. You or the Food? Canine Preferences and Violation of Expected Outcomes. Poster presentation at the 23rd Annual Comparative Cognition Conference, Melbourne, FL, April

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- 2016 Rouse, A., Cook, P., Reichmuth, C. & Large, E. Beat Keeping in Sea Lion as Coupled Oscillation: Implications for Comparative Understanding of Human Rhythm. Workshop presentation at Evolang, New Orleans, LA
- 2015 Cook, P., et al. The neurobehavioral effects of naturally occurring domoic acid toxicosis in wild California sea lions. Oral presentation at the 21st Biennial Conference on Marine Mammals, San Francisco, CA, December
- 2015 Cook, P., et al. Diffusion tensor imaging of dolphin brains reveals direct auditory pathway to temporal lobe. Oral presentation by co-author at the 21st Biennial Conference on Marine Mammals, San Francisco, CA, December
- 2015 Dilks, D., Cook, P., Willer, S., Berns, H., Spivak, M. & Berns, G. Awake fMRI reveals a specialized region in dog temporal cortex for face processing. Poster presentation by co-author at Society for Neuroscience's 45th Annual Meeting, Chicago, IL, October
- 2014 Cook, P., Rouse, A., Libby, L., Reichmuth, C., Ranganath, C. & Gulland, F. Disrupted Hippocampal Connectivity in Wild Sea Lions Exposed to an Algal Neurotoxin. Poster presentation at the 4th Biennial Conference on Resting State/Brain Connectivity, MIT, Cambridge, MA, September
- 2014 Cook, P., Spivak, M. & Berns, G. Functional Connectivity of the Canine Caudate During Reward Prediction. Poster presentation at the 4th Biennial Conference on Resting State/Brain Connectivity, MIT, Cambridge, MA, September
- 2013 Cook, P., Rouse, A., Wilson, M., and Reichmuth, C. Sea Lions Can Keep the Beat: Rhythmic Entrainment in a Vocally Inflexible Species. Oral presentation by co-author at the 20th Biennial Meeting of the Society for Marine Mammalogy, Dunedin, New Zealand, December
- 2013 Cook, P., Reichmuth, C., and Gulland, F. Delayed alternation in wild California sea lions with naturally occurring hippocampal damage. Poster presentation at the 20th Annual Meeting of the Cognitive Neuroscience Society, San Francisco, CA, April
- 2012 Cook, P., Rouse, A., Wilson, M., and Reichmuth, C. Sea Lions Can Keep the Beat: Rhythmic Entrainment in a Vocally Inflexible Species. Poster presentation at the Psychonomic Society 53rd Annual Meeting, Minneapolis, Minnesota, November
- 2012 Cook, P., Reichmuth, C., and Gulland, F. Delayed alternation in wild California sea lions with naturally occurring hippocampal damage. Oral presentation at the 9th Bay Area Memory Meeting, UC Davis, April
- 2012 Cook, P., Rouse, A., Wilson, M., and Reichmuth, C. Rhythmic entrainment in a California sea lion (*Zalophus californianus*). Oral presentation by co-author at the 19th Annual International Conference on Comparative Cognition, Melbourne Beach, Florida, March
- 2010 Cook, P. and Reichmuth C. Delayed alternation by California sea lions with naturally occurring hippocampal damage. Oral presentation at the 17th Annual International Conference On Comparative Cognition, Melbourne Beach, Florida, March
- 2009 Cook, P. & Wilson, M. Do Young Chimpanzees have extraordinary working memory? Poster presentation at the Psychonomic Society 50th Annual Meeting, Boston, Massachusetts, November
- 2009 Cook, P., Bernard, A., Reichmuth, C. Which way did I go? Remote training of a spatial memory task to assess the effects of domoic acid toxicosis in stranded California sea lions (*Zalophus californianus*). Oral presentation by co-author at the 37th Annual Conference of the International Marine Animal Trainers Association (IMATA), Atlanta, Georgia, April. Received: Editor's Choice Award and ATAC Award.
- 2009 Cook, P., Reichmuth, C., and Schusterman, R.J. Habituation of an orienting response to auditory stimuli in California sea lions (*Zalophus californianus*) exhibiting symptoms of domoic acid toxicosis.

Poster presentation at the 18th Biennial Conference on the Biology of Marine Mammals, Quebec City, Canada, October

2009 Cook, P. Novel Brain and Behavior Research in Wild Sea Lions With Naturally Occurring Brain Damage, Oral presentation at the Bay Area Memory Meeting, San Francisco, California, August

2009 Cook, P. & Wilson, M. Do Young Chimpanzees have extraordinary working memory? Poster presentation at the Bay Area Memory Meeting, San Francisco, California, August

CAMPUS OR DEPARTMENTAL TALKS

2017 Studying Behavioral Flexibility in Non-Human Animals – Research talk for NCF Psychology Club

2017 Embodied Cognition in Action – Dance for Parkinson’s Symposium at New College

2016 Cook, P.F. Et al. A Natural Model for Studying Domoic Acid, Ecotoxicology Seminar, April

2015 Cook, P. Alternative Models for Cognitive Neuroscience, Emory University Post-Doctoral Symposium, March

2014 Cook, P., Dilks, D., Weiller, S., Berns, H., Spivak, M & Berns, G. Analog to Primate Face Patches in the Domestic Dog, Emory University Cognitive and Development Speaker Series, October

2013 Cook, P., Rouse, A., Wilson, M., and Reichmuth, C. Sea Lions Can Keep the Beat: Auditory Motor Entrainment in a Vocally Inflexible Species, UCSC’s Cognitive area Psychology Colloquium, March

2013 Cook, P., Reichmuth, C., and Gulland, F. Delayed alternation in wild California sea lions with naturally occurring hippocampal damage. EEB Graduate Symposium, University of California Santa Cruz, April

2012 Cook, P., Rouse, A., Wilson, M., and Reichmuth, C. Rhythmic entrainment in a California sea lion (*Zalophus californianus*). 2012 UCSC Graduate Research Symposium Received: Dean’s Award for best presentation

2011 Cook, P. Functional dissociations in the medial temporal lobe: Historical perspective and a novel, naturalistic lesion model. UCSC’s Cognitive area Psychology Colloquium, March

COMMUNITY TALKS

2017 Cook, P.F. Decision Making and the Brain. Talk for Flagship Living of Sarasota.

2014 Cook, P. Sea lions keep the beat. Oral presentation at Nerd Nite Atlanta, GA, March

2011 Cook, P. The cognitive effects of domoic acid toxicosis in California sea lions. The Marine Mammal Center’s “Meet the Scientist” monthly series, Sausalito, California, April

COURSES TAUGHT AT NEW COLLEGE OF FLORIDA

Advanced Topics in Cognitive Neuroscience

Cognitive Neuroscience

Biological Psychology

Introductory Psychology – Perception and Action

Introductory Psychology – The Embodied Mind

Brain Anatomy Laboratory
Brain Connectivity Laboratory
Curiosity in Humans and Other Animals
Rhythm in Brain and Behavior
Ecologically Valid Study Design in Psychological Science
Dance, Brain and Parkinson's
Psychology Senior Seminar

STUDENT TUTORIALS SUPERVISED

Deception
Neuroscience and Meditation
Neuroeconomics
Language in the Brain
Movement
Advanced Topics in Cognitive Neuroscience

PRIOR TEACHING EXPERIENCE

Instructor, UCSC

Cognitive Neuroscience	Summer 2013
Designed and sole-taught new course for Psychology Department.	

Teaching Assistant, UCSC

Infant Development, guest lecture	Winter 2013
Developmental Psychopathology, 2 weekly sole-taught sections	Fall 2012
Cognitive Psychology, 2 weekly sole-taught sections	Spring 2012
Psychology Statistics, 2 weekly sole-taught sections	Winter 2012
Perception, guest lecture	Winter 2011
Perception, 2 weekly sole-taught sections	Winter 2008
Personality Psychology, 2 weekly sole-taught sections	Fall 2007

Guest Lectures, UCSC

Studying memory in human infants	Winter 2013
Memory in non-human animals	Fall 2012
Perception in non-human animals	Winter 2011

Instructor , youth program "Girlstart," Austin, TX	Summer 2010
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Used online tools to teach elementary-age girls about science, using hands on demonstrations with sea lions

Instructor, youth program “Ocean Explorers,” Seymour Marine Discovery Center Summer 2008

Led hands-on science programs for children ages 7-14, focused on education and participation in marine mammal research

Mentoring, Pinniped Cognition and Sensory Systems Lab 2007 to 2013

Helped supervise the participation of 15+ undergraduate students per year (over 50 in total) at the Pinniped Cognition and Sensory Systems Laboratory at UCSC’s Long Marine Lab. Students engage in laboratory and field research, working 15+ hours per week for at least one year. All students complete an intensive academic and applied training program and many complete independent research projects or senior theses in the laboratory. Mentored 1–2 interns per year who worked closely with me on my dissertation research.

Dissertation Advisor 2010

Helped oversee Masters dissertation at St. Andrews University in Scotland: The evaluation of olfaction in stranded California sea lions (*Zalophus californianus*) exposed to domoic acid toxicity, completed 2010

UNIVERSITY SERVICE

Steering Committee, Chart Your Course (GenEd Requirements), NCF Fall 2021

Steering Committee, Environmental Studies, New College of Florida 2020-Present

Steering Committee, Neuroscience Area of Concentration, New College of Florida 2018-Present

Search Committee Member, New College of Florida 2017

Two searches, both successful: Human Neuroscience and Human Computer Interaction

Seymour Marine Discovery Center at University of California Santa Cruz 2007 - 2013

Regular demonstrations on pinniped behavior, biology, and ongoing research

UNIVERSITY TRAINING

New College CITI training in research ethics, Emory University Training Course on Animal Care and Use, UCSC Training Course on Animal Care and Use, UCSC Research Ethics Training Course

PRIOR RESEARCH POSITIONS

Graduate Student Researcher 2007 - 2013

Pinniped Cognition Lab, Institute of Marine Sciences, UCSC

Visual and Embodied Cognition Laboratory, UCSC

Research Assistant 2005 - 2006

Primate Cognition Laboratory, Columbia University, NYC

Walrus Communication Laboratory, Hunter College and Coney Island Aquarium, NYC

AD-HOC REVIEWING

Current Biology, Nature Communications, Journal of Comparative Psychology, Neuropsychologia, Behavioural Processes, Zoo Biology, PeerJ, International Journal of Comparative Psychology, Music Perception

MEDIA COVERAGE

Video, Beat Keeping in a California Sea Lion, viewed over one million times -

https://www.youtube.com/watch?v=6yS6qU_w3JQ

Interview, with Scott Simon on NPR's Weekend Edition, Sea Lion Keeps the Beat in Pursuit of Science, April 6, 2013 - <http://www.npr.org/2013/04/06/176419135/sea-lion-keeps-the-beat-in-pursuit-of-science>

Interview, with Susanne Malveaux on CNN's Newsroom, regarding rhythm work, April 3, 2013

Interview, with Amy Standen on KQED – NPR San Francisco, regarding rhythm work, April 2, 2013

Interview, with Carol Off on CBC's As It Happens, regarding rhythm work, April 5, 2013

Interview, with Kiet Do on CBS San Francisco, regarding rhythm work, April 2, 2013

Coverage, regarding sea lion rhythm work: ABC, NBC, CBS, BBC, Daily Mail, San Francisco Chronicle, Wired, Slate, The Verge, Google News

Work with wild sea lions featured on NPR's Science Friday -

<http://www.sciencefriday.com/segments/stranded-sea-lions-warming-lakes-and-floating-schools/>

Interview with Beth Ruyak on Capital Public Radio, NPR Sacramento, regarding work with wild sea lions - <http://www.cpradio.org/61898>

Featured, in Liz Cunningham's book *Ocean Country* for my work with wild sea lions

Coverage, regarding work with wild sea lions: Science and Nature news, National Geographic, Washington Post, San Francisco Chronicle, Newsweek, The Guardian, Daily Mail, Discover Magazine,

Coverage, regarding dog imaging work: 60 Minutes with Anderson Cooper, The New York Times, Time, Rolling Stone, Wired

NON-ACADEMIC WORK

Senior Editor, Psychiatry Weekly, NYC

2006 - 2007

Responsible for writing and editing content for weekly Psychiatry publication distributed to over 600 hospitals nation-wide

PROFESSIONAL ASSOCIATIONS

Cognitive Neuroscience Society, Comparative Cognition Society, Acoustical Society of America, Psychonomic Society, Society for Marine Mammology

REFERENCES

Gregory Berns, MD, PhD
Professor, Psychology, Emory University
36 Eagle Row
Atlanta, GA 30322

gberns@emory.edu - 404-561-8551

Charan Ranganath, PhD
Professor, Psychology, University of California Davis
1 Shields Avenue
Davis, CA 95616
cranganath@ucdavis.edu - 530-220-3269

Colleen Reichmuth, PhD
Research Scientist, University of California Santa Cruz
Long Marine Laboratory
100 Shaffer Rd.
Santa Cruz, CA 95060
coll@ucsc.edu - 831-419-3017

Teaching Statement - Peter Cook - Tenure Review

In five and a half years at New College, I've taught courses in Psychology, Biopsychology, and Neuroscience. Like my research, my teaching is interdisciplinary, and ties together biological bases for behavior in human and non-human animals. My courses are also balanced between small discussion-heavy seminars, methods-intensive labs, and larger surveys. As opposed to rote memorization, I always seek to get the students 1. Invested and curious about the material, 2. Confident that they have the capabilities, resources, and support to explore the elements of the material that interest them, and 3. The necessary core skills to be able to subsequently engage with often complex laboratory methods. Many of my students start in my introductory Psychology seminar, the Embodied Mind, where we explore the foundations of experimental Psychology and build toward an understanding of how nervous systems evolved to drive animal bodies around complex environments. Despite being an introductory seminar, this course is 80% discussion and project work. I see most of these students later in Biological Psychology, an intermediate course in the Psychology and Biological Psychology AOCs, and an introductory course for the Neuroscience AOC -- in here we learn about the biological mechanisms of the nervous system, with a strong focus on how proper application of science explains the way things work in an accessible and straightforward manner. The majority of these students then end up taking either one of my advanced discussion seminars where we work exclusively from recent, influential and controversial primary sources in neuroscience, and/or my comparative laboratory in brain connectivity.

My brain lab is the portion of my teaching of which I'm most proud--I greatly enjoy discussion seminars, and believe my teaching assessments measure the distance I go to get students engaged and comfortable talking and exploring, even with material they might initially find off-puttingly complex. However, I got into science first and foremost to do science, and working on meaningful empirical exploration with students is both fulfilling to me and also, I believe, invaluable for any student going on to graduate study or any kind of technical teamwork in private industry. In brain lab, I train students on neural anatomy, then introduce them to software tools necessary to study 3D brain imaging datasets. Then, students are given access to my database of high-definition structural and connectivity (network) brain data from a wide range of species. They come up with a testable hypothesis regarding the organization of different species' brains, then I help them figure out how to use the data to actually test that hypothesis. Because access to this type of data is rare, even in graduate labs, there are very few laboratory courses that provide similar opportunity for directly testing novel hypotheses about comparative brain organization. I'm teaching this class for the fifth time now, and, just as previously, the students come up with clever and creative questions and plans for how to try and answer them. I've had students examine the connections between tactile reception and socioemotional processing in manatee brains, the relative contribution of auditory vs visual input into the experiential memory system in dolphin brains, the degree of olfactory development in domestic dogs and wild coyotes, sensorimotor integration in the brain of a 100-years-extinct marsupial, and a host of other projects just as interesting. Because these ARE novel data and allow for novel assessment, sometimes students end up taking their work beyond the lab. I'm currently finishing a paper for publication on hypothalamic connectivity in dogs with a prior student, and

have another student completing her thesis on thalamic connectivity in wild sea lions exposed to algal neurotoxins. I strongly believe that doing real science should be part of a science education, and I've found that students are most excited and motivated when they can learn to answer new questions that other scientists haven't addressed yet. It's particularly gratifying when a student who was originally tentative about science, and didn't think they had the skills to understand technical topics, is able to boldly strike out on their own and do genuinely interesting empirical exploration. There is no defensible way to make science easy, but through hard work it can be made welcoming and accessible.

Most semesters I have between 20 and 50 students, depending on which courses I'm teaching. I've also sponsored a great many tutorials, often focused on examining complex and high-level topics with students who want to expand what we've covered in class. In Psychology and Biopsychology, which are fairly popular AOCs, there's high demand for thesis advising. My numbers fluctuate year by year, but in my first five years I was the primary sponsor for over 20 students. This year, including two students who I'm co-sponsoring, I have 8 thesis advisees. I wouldn't normally take so many, but Professor Casto is on research leave in Spring, and that leaves high demand in Biopsychology and Neuroscience. I enjoy working with thesis students--I give them a lot of space to work and always try to remember that the projects are theirs, not mine. In mentoring thesis students I focus on process and progress. It's been my impression that students are increasingly eager to have a clear path laid out to follow. I try and impart that there is always a methodology that can be adapted or followed, but a thesis is personal and unique work, and as such is going to take some effort and innovation. Even when working with thesis students on data I've collected, I make sure they have some personal stake and independent interest in the type of analysis they decide to do.

I'm always available to work with students on post-graduate plans. For students interested in neuroscience, animal behavior, or veterinary school, I connect them with experts in the field and potential opportunities. Because I carry on extensive and long-running research collaborations in animal behavior, neuroscience, and veterinary and rehabilitation science, I have a large catalog of relevant contacts to draw from.

In the coming years, I'm particularly interested in refining my survey courses (such as Biological Psychology) to have more discussion and project work, despite their relatively large sizes. I've begun examining ways to integrate our neuroscience equipment, including the electrophysiology lab, into Biological Psychology. I am also interested in interdisciplinary teaching, such as the community-based Dance, Brain and Parkinson's seminar that I'm offering with Leymis Wilmott in dance. I regularly discuss the relevance of behavioral neuroscience to a diverse range of interdisciplinary topics to colleagues in Philosophy, Art, and Biology. As always, I continue to work on balancing integrating students into my own research while respecting their own interests and autonomy.

PROVOST AND VICE PRESIDENT FOR ACADEMIC AFFAIRS EVALUATION:

Assistant Professor of Psychology Peter Cook joined the New College faculty in August 2016, after spending three years as an Office of Naval Research-funded postdoctoral research fellow at Emory University. Professor Cook adds considerable depth and breadth to popular areas of study within psychology at New College, including animal cognition and comparative neuroscience.

Professor Cook offers a wide range of courses, from introductory to advanced, that support the psychology, biopsychology and neuroscience areas of concentration. He was instrumental, in collaboration with a colleague in psychology and another colleague in biology, in developing the joint area of concentration (AOC) in neuroscience, which is growing in popularity. In addition, he collaborated with colleagues on a proposal for another new AOC in animal well-being, which is currently undergoing our review process for new AOCs. There is high student demand for Professor Cook's offerings; his course, tutorial, and ISP enrollments are consistently high. For example, this semester Professor Cook's *Dance, Brain and Parkinson's*, an innovative course team-taught with our Artist in Residence Leymis Wilmott and that brings together our students and community members with Parkinson's, has 23 students, while his *Biological Psychology* course has 27 students. He is also sponsoring 7 tutorials. In addition to his regular teaching load, Professor Cook shares responsibility with his disciplinary colleagues for the *Psychology Senior Seminar* offered each semester (11 students this semester). Professor Cook's sponsorship of senior theses, and service on baccalaureate committees, is regularly well above the college average.

There is no doubt that Professor Cook is an extraordinarily gifted teacher and mentor. Students' evaluations of Professor Cook's teaching are glowing, with praise for his ability to break down difficult concepts, the clarity of his explanations and expectations, and his openness to discussion of students' ideas. An unusually large number of students wrote letters in support of Professor Cook's tenure and promotion. One student wrote, "he's the sort of professor whose courses you take simply because he's the one teaching them." Another wrote, "he is a professor who has the ability to encourage you to attempt and work through different research, theories, and projects that you may at first think are beyond your capabilities or comfort zone." These two comments echo those found in students' evaluations of Professor Cook's courses, some of whom call Professor Cook "inspirational."

External reviewers uniformly praise the quality, extent, and visibility of Professor Cook's scholarship, which explores the relationship between brain structure and function and behavior in different species, and a focus on using ecologically viable approaches. As one of his colleagues put it, "[his] record of scholarship is, perhaps, unparalleled for a New College professor at his career stage. He has published widely, deeply, and frequently in a number of top journals. His work has garnered international attention as evidenced by the significant media interest in his scholarship and the number of invited lectures he has given." An external reviewer wrote that he is "internationally recognized as a leading expert in mammalian behavioral neuroscience and marine mammal cognition." Professor Cook maintains a network of collaborators across the country, but he also publishes with faculty colleagues at New College, and with scientists at Mote Marine Laboratory; he is currently working on a paper that includes a student coauthor. Though he mostly conducts empirical scientific research, he has also published some theoretical papers. In all, Professor Cook has published 30 papers (15 of them first-authored) with 21 of them published since he arrived at New College.

In service to the New College community, Professor Cook is making valuable contributions. He contributed to multiple faculty line proposals as part of the College's efforts to grow several years ago, and he served on three different search committees, all of which resulted in excellent hires. He served as a resource person (faculty mentor) for one newly hired faculty member. He is currently serving multiyear

appointments on steering committees for Environmental Studies, and Neuroscience, and he recently joined the Chart Your Course Committee.

While the granting of tenure at New College is based on past performance, it also serves as a sign of confidence in a professor's future contributions to the institution and the profession. Professor Cook's excellence in all three areas of teaching, scholarship, and service have earned him promotion to the rank of Associate Professor with tenure. I have no doubt that Professor Cook's dedication to his work with students and colleagues will contribute to New College's greater success.



Office of the President

March 2, 2022

Professor Peter Cook
Division of Social Sciences
New College of Florida

Dear Peter,

I am delighted to inform you that, based on the strong positive recommendation from Social Sciences and the Provost Advisory Committee, Provost Suzanne Sherman and I are recommending that you be promoted to the rank of Associate Professor with tenure. This recommendation will be presented to the Board of Trustees at the March 15, 2022 meeting, when they will vote on your tenure.

Congratulations on this important milestone. Ever since New College was founded, our success has depended on the excellence of our faculty, and I am honored to recognize your accomplishments as a teacher and scholar.

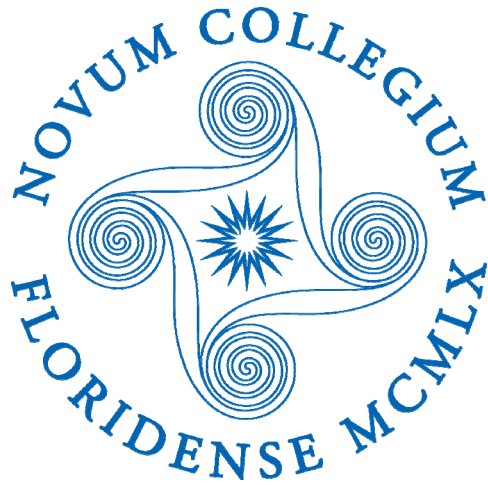
As you know, your promotion to Associate Professor carries a 9 % increase in your current salary, which will become effective in August, pending a positive Board of Trustees vote.

Congratulations again and thank you for all you do to further the mission of New College!

Sincerely,

Patricia Okker
President

cc: Suzanne Sherman, Provost
Barbara Hicks, Chair, Division of Social Sciences



NEW COLLEGE OF FLORIDA

NICOLAS DELON

Division of Humanities

Candidate for Tenure

2021 - 2022

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NICOLAS DELON *curriculum vitae*

New College of Florida - Division of Humanities - 5800 Bay Shore Rd, Sarasota, FL, 34243

ndelon [at] ncf [dot] edu / nicolasdelon.com

AREAS OF SPECIALIZATION

environmental and animal ethics

AREAS OF COMPETENCE

food; environmental studies; animal minds; social, political, & legal philosophy; history of philosophy

EMPLOYMENT

New College of Florida	2018 to present
Assistant Professor of Philosophy and Environmental Studies	
The University of Chicago Law School	2017-18
Law and Philosophy Fellow	
New York University, Department of Environmental Studies, Animal Studies Initiative	2014-17
Assistant Professor/Faculty Fellow in Environmental Studies & Animal Studies	
Aix-Marseille Université Philosophy department, Ceperc (UMR 7304, CNRS)	2013-14
Temporary lecturer (ATER)	

EDUCATION

Doctorate, Philosophy, Université Paris 1 Panthéon-Sorbonne, EA 3562 PhiCo	June 2014
2010-13: PhD student at Université de Picardie Jules Verne, CURAPP (UMR 7319)	
<i>A contextual theory of the moral status of animals. Summa cum laude</i> (mention très honorable, félicitations du jury). Committee: C. Al-Saleh, F. Burgat, C. Larrère, S. Laugier (supervisor), E. Picavet, P.-Y. Quiviger	
Ecole Normale Supérieure, Ulm - AL 2005 - Philosophy (major) / Law (minor)	2005-10
Agrégation in Philosophy	2008
National competitive exam for teachers recruitment; rank 6 (40 admitted)	
Université Paris-1 Panthéon-Sorbonne	
Master 2 (MA), Comparative Law, 'History of European Legal Thought', <i>summa cum laude</i>	2008-10
Master 2 (MA), Philosophy, 'Philosophy & Society', <i>summa cum laude</i>	2008-9
Master 1 (<i>maîtrise</i>) (bachelor equivalent), Philosophy, <i>summa cum laude</i>	2006-7
Licence (3rd year), Philosophy, <i>magna cum laude</i>	2005-6

International visits

Oxford University, Maison Française & Uehiro Centre for Practical Ethics	March 2012
Columbia University, Nondegree student, Graduate School of Arts & Science	2009-10

PUBLICATIONS

Refereed articles/commentaries

Strangers to ourselves: a Nietzschean challenge to the badness of suffering (forthcoming)
Inquiry: an Interdisciplinary Journal of Philosophy. Accepted March 2021.

Animal capabilities and freedom in the city
Journal of Human Development and Capabilities, 22(1): 131-153, 2021

Pervasive captivity and urban wildlife
Ethics, Policy & Environment, 23(2): 123-142, 2020

Valuing humane lives in two-level utilitarianism
Utilitas, 32(3): 276-93, 2020

Le problème de la souffrance chez Nietzsche et Parfit
Klêsis, 43, 2019 [[open access](#)] [distinct from “Strangers to ourselves” above]

Social norms and farm animal protection
Palgrave Communications, 4: 1-6, 2018 [[open access](#)]

Wild animal suffering is intractable [Delon N, Purves D]
Journal of Agricultural and Environmental Ethics, 31(2): 239-260, 2018

Meaning in the lives of humans and other animals [Purves D, Delon N]
Philosophical Studies, 175(2): 317-338, 2018

L’animal compagnon de travail : l’éthique des fables alimentaires
Revue française d’éthique appliquée, 4, 61-75, 2017

The values behind calculating the value of trophy hunting [Jacquet J, Delon N]
Conservation Biology, 30(4): 910-1, 2016 [reply to Naidoo et al. 2016]

Un Singer peut-il en remplacer un autre ?
Klêsis, 32: 150-90, 2016 [[open access](#)]

Moral status, final value, and extrinsic properties
Proceedings of the Aristotelian Society, 114(3): 371-9, 2014
(Selected graduate paper from the 2013 Joint Meeting)

Pour une éthique animale descriptive
Klêsis, 27: 118-54, 2013 [[open access](#)]
Czech translation: Za deskriptivní zooetiku, *Journal of Medical Law & Bioethics*, 6(1), 2016: 34-73

Solicited articles/commentaries

Wild animal ethics: well-being, agency, and freedom [re K. Johannsen, *Wild Animal Ethics: The Moral and Political Problem of Wild Animal Suffering*, Routledge 2020]
Philosophia: 1-11, Online first in September 2021

Consider the agent in the arthropod (with P. Cook, G. Bauer, & H. Harley) [re Mikhalevich and Powell]
Animal Sentience, 29(32), 2020 [[open access](#)]

Beyond the personhood paradigm [re Thompson, 'Supporting ape rights']
ASEBL Journal, 14(1): 26-30, 2019 [[open access](#)]

Setting the bar higher [re Neuhaus & Parent, 'Gene doping in animals']
Cambridge Quarterly of Healthcare Ethics, 28 (1): 40-45, 2019

Animal agency, captivity, and meaning
Harvard Review of Philosophy, 25: 127-146, 2018

Etudes animales : une perspective transatlantique
Tracés, 15: 187-98, 2015

La mort : un mal non nécessaire, surtout pour les animaux heureux !
Revue semestrielle de droit animalier, 2014/2: 247-76, 2014

Chapters

The value of death for animals: An overview (forthcoming)
Volume on the ethics of animal shelters, eds. Kirstin Voigt, Valéry Giroux, Angie Pepper (Oxford UP)

Statut moral et vulnérabilité animale (forthcoming)
Animalité et vulnérabilité. S. Bouchard, E. Utria. Presses Universitaires de Rouen et du Havre

The meaning of animal labour
Animal Labour: A New Frontier of Interspecies Justice? C. Blattner, K. Coulter, W. Kymlicka, 160-180.
Oxford University Press. 2020

The replaceability argument in the ethics of animal husbandry
Encyclopedia of Food and Agricultural Ethics (2nd ed). P. B. Thompson, D. M. Kaplan. Springer. 2016.
https://doi.org/10.1007/978-94-024-1179-9_512

L'éthique animale en contexte
L'Animal (Recherches sur la philosophie et le langage, no. 32). M. Jouan, J-Y Goff. eds. Vrin. 2016

La sensibilité en éthique animale, entre faits et valeurs
Sensibilité animale : Perspectives juridiques. R. Bismuth & F. Marchadier, eds., 51-67. CNRS. 2015

Against moral intrinsicism,
Animal Ethics and Philosophy: Questioning the Orthodoxy. E. Aaltola, J. Hadley, 31-35. Rowman & Littlefield. 2015

Handicap et animaux
Tous vulnérables? Le care, les animaux et l'environnement. S. Laugier, 99-121. Payot-Rivages. 2012

Popular audience

Scarlet letters: Meat, Normality, and the Power of Shame
Books & Ideas, 2019 [[html](#)]

Les cartographies de l'éthique animale

S'engager pour les animaux. F. Carrié & C. Traïni, eds., pp.59-72. La vie des idées/PUF. 2019

Une théorie morale peut-elle être cognitivement trop exigeante ?

Implications Philosophiques. Special issue on empirical ethics), F. Cova & F. Jaquet, eds. 2015 [[html](#)]

Scientific report

Animal Consciousness [Le Neindre P, Bernard E, Boissy A, Boivin X, Calandreau L, Delon N, Deputte B, Desmoulin-Canselier S, Dunier M, Faivre N, Giurfa M, Guichet J-L, Lansade L, Larrère R, Mormède P, Prunet P, Schaal B, Servièrre J, Terlouw C]. *EFSA* 14(4): EN-1196. 2017. <https://doi.org/10.2903/sp.efsa.2017.EN-1196>

Edited works

Implications Philosophiques, special issue on ethics (with Thibaud Zuppinge). 2013 [[html](#)]

Clément Rosset, *Faits divers*, editor and introduction (with Santiago Espinosa). PUF. 2013

Book reviews

Dawkins, Marian Stamp, *The Science of Animal Welfare* (Oxford University Press, 2021), *Metascience* (forthcoming)

Engel M. Jr. and Comstock, G. L., eds., *The Moral Rights of Animals* (Lexington Books, 2016), *Essays in Philosophy* 19(1) [[html](#)]

Glover J., *Questions de vie ou de mort [Causing death and Saving Lives]* (Labor et Fides, 2017), *La Vie des Idées* [[html](#)]

Pelluchon C., *Les nourritures* (Seuil, 2015), *Implications Philosophiques* [[html](#)]

Boehm Ch., *Moral Origins* (Basic Books, 2012), *Metapsychology Reviews Online* [[html](#)]

Parfit D., *On What Matters*, 2 vol. (Oxford UP, 2011), *Nonfiction* [[html](#)]

Nussbaum M., *Les émotions démocratiques [Not For Profit]* (Flammarion, 2011), *Implications Philosophiques* [[html](#)]

Lestel D., *L'animal est l'avenir de l'homme* (Fayard, 2010), *Raison Publique* [[html](#)]

Wolff F., *Notre humanité* (Fayard, 2010), *Nonfiction* [[html](#)]

Translations (into French)

Scanlon, T.M., *The Difficulty of Tolerance* [chapters 2, 4, 13], collective translation, *L'épreuve de la tolérance*, Hermann, 2018

Kittay E.F., "The ethics of philosophizing: ideal theory and the exclusion of people with severe cognitive disabilities", in S. Laugier (ed.), *Tous vulnérables ?*, Payot, 2012

Tanney J., "Conceptual amorphousness, reasons and causes", in C. Al-Saleh & A. Le Goff (eds.), *Lire L'esprit et le monde de John McDowell*, Vrin, 2013

Reisman W.M., "Unilateral Action and the Transformations of the World Constitutive Process", in W.M. Reisman, *L'Ecole de New Haven de droit international*, ed. Julien Cantegreil, Pedone, 2010

Work in progress

Directed duties and nonhuman personhood, under review at *Australasian Journal of Philosophy*

Punk rock et libération animale (in preparation for an edited volume in French)

Letting animal off the hook (in progress)

Procreative asymmetry and replaceability (in progress)

Our epistemic duties to animals (in progress)

Meaningful lives and eating meat (w/ Bob Fischer, in progress)

Drawing the lines of moral status (in progress)

Sports and games as models of interspecies justice (in progress)

SELECTED PRESENTATIONS

Refereed (* indicates virtual meeting)

*Procreative asymmetry and replaceable animals, International Association for the Philosophy of Death and Dying conference, July 2021

*Letting animals off the hook, Normative animals conference, June 2021

*Drawing the lines of moral status, Joint Session, Aristotelian Society & Mind Association, July 2021

*Powers, participation, and enhancement, Sports, Animals, and Ethics conference, May 2021

*Drawing the lines of moral status, Eastern APA, January 9, 2021

Does suffering really matter?, Florida Philosophical Association, Gainesville, November 1-2, 2019

Friendship for urban captives? Animal capabilities in the city, HDCA 2019, London, Sept 9-11, 2019

Meaningful lives and complicity in collective harms, Florida Philosophical Association, Pensacola, November 2-3, 2018

Personhood, species, and complicity, Rocky Mountain Ethics Congress, Boulder, August 9-12, 2018

Meaningful lives and complicity in collective harms, Great Lakes Philosophy Conference, April 6-8, 2018

Urban animals as captives, Colloquium, APA Pacific Division Meeting, San Diego, March 28-31, 2018

[with D. Purves] Technological interventions to reduce wild animal suffering, Conference on Convergence/Divergence between Animal and Environmental Ethics, Montréal, May 17-19, 2017

[with D. Purves] Meaning in the lives of humans and other animals, ECOM Conference: Human and Nonhuman Animals: Minds and Morals, UConn, Storrs, May 11-13, 2017

Assisting animals in the Anthropocene: An experimental exploration, Society for the Study of Ethics and Animals, Panel on effective animal advocacy, Pacific APA, Seattle, April 12-15, 2017

[with D. Purves] Technological interventions to reduce wild animal suffering, Engineering and Animal Ethics workshop, Texas A&M University, March 29, 2017

Paradoxes and problems in teaching animal studies, Multidisciplinary Symposium on Effective Animal Advocacy, Princeton University, November 12-13, 2016

Moral status for consequentialists [poster], Rocky Mountain Ethics Congress, August 11-14, 2016

Comments on Ryan Jenkins and Duncan Purves, "When robots should have false moral beliefs," Rocky Mountain Ethics Congress, CU, Boulder, August 11-14, 2016

Valuing animals: A reply to Varner, International Society of Environmental Ethics Conference, Pace University, New York, June 29-July 1, 2016

Animal ethics goes experimental, Buffalo Experimental Philosophy Conference, Sept. 11-12, 2015

Un Singer peut-il en remplacer un autre ?, panel on Peter Singer's *Animal Liberation*, SOPHA, Montreal, June 17-21, 2015

The X-Phi companion to animal ethics, Minding Animals 3, Delhi, India, January 2015

L'épistémologie morale de l'éthique animale, Graduate philosophy of science conference, SPS, Franche-Comté University, Besançon, September 19, 2013

Moral status, intrinsic value, and extrinsic properties, Understanding Value conference, University of Sheffield, July 17-19, 2013; Postgraduate Session, Joint Session of the Aristotelian Sty. & Mind Assoc., Exeter, July 12-14, 2013

An epistemological argument against massive intervention in nature, 4th Dutch Annual Conference on Practical Philosophy, Eindhoven, November 2-3 2012

Animals as subjects of justice: contract, capabilities, and consensus, *The Future of Contractualism*, Rennes 1, May 11-12, 2012

Du statut moral des animaux: universalisme, impartialisme et contexte, SOPHA, Paris, May 4-6, 2012

Animal moral status from science to context, Fordham Philosophy Graduate Conference, New York, February 24-25, 2012

[with M. Gaillard] Normes épistémiques et normes pratiques: à la rencontre des extraterrestres, *Aliens & Alterity* Conference, Université Pierre Mendès-France, Grenoble, October 27-28, 2011

Animals sneaking into Bentham's Pannomion, ISUS XI, Lucca, June 23-25, 2011

D'un usage modéré des sciences en éthique animale, *Repenser les rapports entre sciences et philosophie*, Université Pierre Mendès-France, Grenoble, June 6-7, 2011

Biographie animale et empathie: connaître et respecter la vie des animaux, *Human-Animal: 20th/21st Century French and Francophone Studies*, San Francisco, March 30-April 2, 2011

Invited (* indicates virtual meeting)

*Comments on M. Piety, Whose boredom? Whose immortality? International Association for the Philosophy of Death and Dying conference, July 2021

*Comments on S. Hormio, Responsibility for social norms, Small acts, big harms workshop, June 2021

*Henry West Lecture: Letting animal agents off the hook. Macalester College, April 15, 2021

*Comments at symposium on K. Johannsen, *Wild Animal Ethics*, Queen's University, April 9, 2021

Viande et normes sociales: Coutumes et technologie, Journées d'études Agriculture Cellulaire, Paris [via Skype], October 4, 2019

Comments on D. Killoren, Relationship-sensitive utilitarianism about animals, *Utilitarian Approaches in Animal Ethics*, Oxford University, Sept 9-11, 2019

Meaningful lives and complicity in collective harms, Colloquium, Philosophy Department, University of South Florida, Tampa, October 12, 2018

The meaning of animal work, Animal Labour Workshop, Queen's University, Kingston, May 18, 2018

The ethics and ecology of genetic interventions to prevent wild animal suffering, Ethics of Enhancement Workshop, Rutgers-Camden, April 27, 2018

Author Meets Critics panel on TJ Kasperbauer, *Subhuman*, APA Pacific Division Meeting, San Diego, March 28-31, 2018

Urban animals as captives, Law & Philosophy Workshop, University of Chicago Law School (Jan 2018); Animal/Nonhuman Workshop (Jan 2018) and Urban Workshop (Feb 2018), University of Chicago

Comments on David Grazian's *American Zoo: A Sociological Safari*, Institute for Public Knowledge, New York, Sept. 29, 2015

Zoophiles mais pas trop... Sexe, amour et contradictions, *L'humain en question: Ce que les animaux nous apprennent*, Genève, May 7-9, 2015

Valeur finale, fongibilité et statut moral, 4^e Journées de Métaéthique, Rennes, May 11-13, 2015

The metaethics of vulnerability: the case of animals, *Risking Vulnerability/Risquer la vulnérabilité*, CUNY, The Graduate Center, April 23, 2015

Spiders, dogs, humans: language, concepts, and the harm of death, Wittgenstein Workshop, New School, New York, February 13, 2015

La sensibilité des animaux en éthique: des faits aux valeurs, *La sensibilité de l'animal saisie par le droit*, CECOJI & ERDP, Poitiers, May 22, 2014

Un Singer peut-il en remplacer un autre ?, CREUM, Université de Montréal, April 26, 2013

Du statut moral des animaux: universalisme, impartialisme et contexte, 'Animals' Conference, Université Pierre Mendès-France, Grenoble, Jan 24-26, 2012

A Wittgensteinian Critique of Moral Individualism, Conference in honor of Cora Diamond: *Ethics, Imagination and Forms of Life*, Université de Picardie, Amiens, Sept. 13-15, 2010 ; Wittgenstein Workshop, NSSR, New York, April 30, 2010

Media interviews

The Animal Turn podcast (S3E2): 'Pervasive Captivity' [[link](#)]

New College News, April 20, 2020 [[link](#)]

Sarasota Magazine, November 21, 2019 [[link](#)]

Cultures Monde, France Culture, April 26, 2016 [on animal rights] [[link](#)]

Plantriotic podcast, ep. 76, March 14, 2016 [on moral status and animal studies] [[link](#)]

Reportage Online, December 14, 2015 [on diet and climate change]

The Gothamist, April 9, 2015 [on NYC carriage horses] [[link](#)]

Pixel, France Culture, January 3, 2014 [on animals in circuses] [[link](#)]

Series on Clément Rosset, *Nouveaux Chemins de la Connaissance*, France Culture, January 2009 [[link](#)]

TEACHING EXPERIENCE (sole instructor except for *)

New College of Florida	Since 2018
<ul style="list-style-type: none">- Philosophy of Mind (Fall 2021)- *Philosophy proseminar, with April Flakne (Fall 2021)- Tutorial: Psychoactive plants and fungi (Fall 2021)- SETSAIL: The Good Life (Fall 2020)- Introduction to Environmental Studies (Fall 2020)- *Climate change (Philosophy, Politics, Economics), with Mark Paul (Spring 2020)- Animal Minds and Ethics (Spring 2020)- Tutorial: Introduction to Political Philosophy (Spring 2020)- First-Year Seminar: The Good Life (Fall 2019)- Environmental Ethics (Fall 2018, Fall 2019, tutorial Fall 2020)- Animal Minds (Fall 2018)- Advanced Ethics Survey (Spring 2019, tutorial Fall 2020)- Food, Animals, and the Environment (Spring 2019)	
University of Chicago Law School	2017-2018
<ul style="list-style-type: none">- *Law & Philosophy Workshop (Climate Change; Animal Rights), with Martha Nussbaum	
New York University, Environmental Studies/Animal Studies (undergraduate)	2014-2017
<ul style="list-style-type: none">- Ethics and Animals (Fall 2014, 2015)- Animal Minds (Spring 2015, 2016, 2017)- Topics in Animal Studies: Keeping Animals (Spring 2015, 2016, 2017)- Food, Animals and the Environment (Summer 2015, 2016)	
Aix-Marseille Université, Philosophy Department	2013-2014
<ul style="list-style-type: none">- Introduction to ethics (2d year; double load) (Spring)- Philosophy of science: naturalism (1st year) (Spring)- Introduction to analytic philosophy (4th year) (Spring)- Foreign language (English): readings in metaethics (4th year) (Fall/Spring)	
Université de Picardie, Philosophy Department	2010-2013
<ul style="list-style-type: none">- Methods (Facts and Values) (1st year) (Fall 2010, 2011, 2012)- History of philosophy (Animals) (2d year) (Spring 2011)- Aesthetics (Images & Imagination) (2d year) (Fall 2011)- Methods (Action) (2d year) (Fall 2012)	
Ecole Normale Supérieure (Paris), French Summer School 'Un Eté à l'ENS'	
<ul style="list-style-type: none">- Philosophical workshop (27 hrs): Moral experiments (Summer 2011)- Philosophy course (10 hrs): What is an animal? (Summer 2009)	
Columbia University, French and Romance Philology Department	2009-10
<ul style="list-style-type: none">- Intermediate French II (1202) (Fall 2009); Intermediate French I (1201) (Spring 2010)- Third Year Conversation (3131) (Fall 2009, 2 sections); (3132) (Spring 2010)	

SCHOLARSHIPS AND GRANTS

Environmental Discovery Awards Internship Program, Cross-College Alliance, funding for a research assistant on book project in animal ethics (\$1,920)	May-July 2021
2 graduate workshops in applied ethics, Philosophy, Paris 1, co-organizer (€2,130 grant)	2012-13
3 workshops on the origins of morality, MESHS Lille, co-organizer (€2,000 grant)	2011-12
Travel grants, CURAPP (CNRS, UMR 7319)	2010-13
Research scholarship (1 month, housing, £250), Maison Française, Oxford	March 2012
Contrat doctoral: 3-year doctorate full scholarship, Université de Picardie Jules Verne	2010-13
Exchange program (ENS): fellowship, Columbia University, GSAS	2009-10
Elève fonctionnaire-stagiaire: 4-year government stipend, Ecole normale supérieure	2005-10

PROFESSIONAL SERVICE

Journal referee

Agriculture and Human Values; American Philosophical Quarterly; Animal Sentience; Animal Studies Journal; Animals; Ateliers de l'éthique; Australasian Journal of Philosophy; Droit et Philosophie; Environmental Values; Ethical Perspectives; Ethical Theory & Moral Practice; Ethics, Policy & Environment; Food, Culture & Society; Implications Philosophiques; Journal of Agricultural & Environmental Ethics; Journal of the American Philosophical Association; Journal of Applied Philosophy; Journal of Ethics; Journal of Human Development and Capabilities; Journal of Human Rights; Journal of Social Philosophy; Journal of Value Inquiry; Klêsis; Otherness; Pacific Philosophical Quarterly; Philosophia; Philosophical Papers; Philosophical Psychology; Philosophical Quarterly; Philosophical Studies; Philosophia; Ratio; Res Philosophica; Revue française d'éthique appliquée; Revue philosophique de la France et de l'étranger; Revista Critica; Utilitas

Florida Philosophical Association, secretary/treasurer 2021 to present

PhilPapers area editor for subcategories:

'The Moral Status of Animals'; 'Animal Captivity'; 'Domestic Animals'	since 2017
'The Value of Lives'; 'Varieties of Value, Misc.'	since 2019

New College of Florida

Sponsor for the organic gardening tutorial	F2019, S2020, F2020, F2021
Sponsor for the New College Child Center internship	Fall 2021
Environmental Studies Steering Committee member	since 2018
Institutional Review Board (IRB) member	since 2020
Philosophy job search committee	2018-19

New York University, Animal Studies Initiative 2014-17

undergraduate program adviser; events coordinator; outreach; advisory committee

New York University, Department of Environmental Studies 2014-15

search committee member for a faculty fellow position

Judge at the National Ethics Bowl, Columbia University, New York	Feb. 4, 2017
Early Career Ethicists Workshop, New York, Organizer	2015-16
Scientific committee, 'Peter Singer's <i>Animal Liberation</i> , 40 years on', Rennes	2014-15
2 graduate workshops in applied ethics, Paris 1, co-organizer with C. Larroque	2012-13
3 workshops on the origins of morality, Lille (MESHS-Lille/CURAPP/PhiCo), co-organizer with Christophe Al-Saleh, Vanessa Nurock	2011-12

LANGUAGES AND OTHER SKILLS

French: native; *English*: fluent (writing, reading, speaking); *German*: proficient (reading, writing)
 Computer: Mac OS and Windows; Microsoft Office; iWorks; Endnote; Qualtrics; RapidWeaver

PROFESSIONAL MEMBERSHIPS

American Philosophical Association
 Florida Philosophical Association
 International Society for Environmental Ethics
 Animals and Society Institute
 Association des Anciens Elèves de l'ENS

Teaching Philosophy and Teaching Plans

Nicolas Delon

Statement of teaching experience and philosophy

I teach a wide range of courses in philosophy and environmental studies. I have taught introductory, intermediate and upper-level undergraduate courses, spanning introduction to philosophy, moral philosophy, aesthetics, philosophy of action, philosophy of mind, philosophy of science, history of philosophy, and topics in animal and environmental studies. I have taught students at a variety of institutions, in France and the US, and from diverse socio-economic and cultural backgrounds. I have taught for philosophy departments, an animal studies program, a law school, and now the philosophy and environmental studies programs at New College.

Numbers

At NYU, I taught lectures of 40+ students and seminars of about 15-25 students; in France, enrollment ranged from 5 to 30. The Law and Philosophy workshop, open to the public, counts 7 students (all current J.D. or graduate students). For nearly all classes I have been sole instructor and developed my own syllabi. While at NYU, I served as the Animal Studies minor advisor, providing guidance on the curriculum, independent research, extracurricular activities, career prospects, and events. During my time at New College, I've been fortunate to have healthy enrollments in my classes, with as few as five students (Proseminar, Fall 2021) and up to nearly forty (Intro Environmental Studies, Fall 2020). I have regularly had between 15 and 25 students. My first-year seminar on the good life has been at capacity (around 16) both in 2019 and 2020. The majority of my classes have been cross-listed in Philosophy and Environmental Studies. Five classes have been listed in Philosophy only (Ethics survey, Good Life (x2), Philosophy of Mind, Proseminar); one class has been listed in Environmental Studies only. (Intro ES). My classes have attracted students from many AOCs, including in the natural sciences and social sciences.

Methods

Teaching a diversity of students effectively requires conveying challenging materials, ideas and problems in an accessible way and a bolstering meaningful interplay between philosophy, other disciplines, and practical questions, through arguments, facts, and case studies. For example: How do ethical theories apply to food, healthcare, procreation, and wildlife conservation? How should empirical facts inform our philosophical frameworks? What conflicts of values underlie animal and environmental protection? What can philosophy contribute to our understanding of climate change science and policy?

In the classroom, I am keen on a mix of traditional and innovative learning methods, involving independent research, creative projects, field work, and generally encouraging students to explore course materials beyond the classroom, whether it be nature on campus, local

professionals, institutions, organizations and businesses, or making connections between classes and their personal interests, hobbies or internships. New College's flexible curriculum allows students to combine various types of personalized activities toward their degree. Our narrative evaluation (aka 'no grades'), while releasing some pressure, also promotes meaningful discussion of each individual student's work, acting as a potential jumping board for longer academic relationships, tutorials, ISPs or thesis supervision. My syllabi use an array of tools and resources: classic and contemporary primary readings, literary works, empirical studies, popular writing, including many women and underrepresented traditions. They include a variety of activities and assignments, from independent research to group work, from class debates to 'field trips' on campus, and many include an online component (e.g., discussion board, peer-assessment), which has obviously been even more important during the pandemic. Among the best practices I have retained from hybrid teaching, I can cite recording classes, putting more work into Canvas modules, and thinking of accessibility and variety of formats (videos, podcasts).

My courses often include group presentations and research papers for students to apply and explore course materials in broader contexts, often on topics of their choice. In any setting (classroom, office hours, independent study), I apply rigorous standards while responding to specific needs: e.g., providing feedback on drafts, tailoring paper topics to personal interests, and reviewing graded assignments in one-on-one sessions. I use a peer-review system where students have outlines of their term papers anonymously reviewed by classmates. My pedagogy thus fosters both individualized learning and collaborative engagement. Meanwhile, I am committed to conveying fundamental reasoning skills, critical concepts and theoretical basics; that is, to delivering substantial materials in lecture and through discussion. When times run out, as it often does when conversation flows naturally, I do my best to leave lecture slides or handouts, and further readings available for students on the course website, along with detailed instructions for writing papers and group projects.

By way of illustration, Animal Minds, Environmental Ethics, and Food, Animals, and the Environment involve some challenging materials (in philosophy, animal cognition, environmental science) and a steep learning curve. Quizzes, shorter and longer essays, exams and group presentations often improve significantly on past performance and reflect students' ability to link course contents with broader issues. Groups have covered various topics—e.g., recycling, food deserts, foraging on campus, tracing food impacts—illustrating their ability to explore issues that reach beyond course materials while building productively upon them. Students thus learn how science, philosophy, and environmental studies shed light on issues such as education, human-animal relationships, the media, science and conservation, sustainability and social justice on and beyond campus. In Sarasota, issues such as red tide, sea-level rise, and marine mammal protection hit close to home for many students and make for meaningful discussion topics.

Supervision

- At the University of Chicago, I co-taught with Martha Nussbaum the Law and Philosophy workshop, where a dozen guest speakers discussed their work on climate change or animals. I helped graduate students in philosophy or political science and law (JD) students to prepare their questions and I supervised their term papers.
- Baccalaureate exams and theses. I have sat on six exams in 2020-21, including three as thesis supervisor (two in Environmental Studies, one in Philosophy). I sat on four exams in 2019-2020, and one in 2018-19, my first year at New College. This year, I am supervising one thesis (Philosophy) and currently scheduled to sit on six back exams.
- ISPs. I have led two group ISPs (**The awesome philosophy reading group**, 2019 and **Running and philosophy**, 2020) and five individual ISPs.
- Tutorials. I have sponsored the **Organic gardening tutorial** three times (Fall 2019, Spring 2020, Fall 2020), and I am co-sponsoring it this semester with Uzi Baram. I have led two group tutorials (**Introduction to Political Philosophy**, Spring 2020; **Psychoactive plants and fungi**, Fall 2021), eight individual tutorials (two of which were converted for mod credit from a full term class), and thesis tutorials for each of the theses I have supervised. In addition, I have sponsored **internship tutorials**, including the internship at the New College Child Center this fall.

Taking stock and looking ahead

When a semester ends, and before a new one starts, I take time to reflect on ways to improve my experience and that of my students. I pay close attention to the constructive and critical suggestions, consistently revising and improving my syllabi and pedagogy, while building a diverse portfolio. Case in point, after Fall 2018, a few students seemed to crave for more discussion and less lecture. Although I did my best to have them talk, I am taking this feedback seriously. The following semester, I thus chose to alter the format of my large intro class, with a lighter reading load and a more open-ended class conversation leading to the key take-away of the readings, rather than having conversation depend on a presentation of the readings (by me or on-call students). While I still use slideshows in some classes (esp. Environmental Ethics), I consistently aim at fostering a back-and-forth with student through the lecture. In other classes, such as Advanced Ethics or my current Good Life first-year seminar, I rarely lecture and only use the whiteboard and the occasional handout, so as to allow for organic discussion. I've also experimented with a new type of group projects. In Environmental Ethics, students developed an introduction to environmental ethics for K-12 children, each group working on a distinct unit mirroring our syllabus. In the Good Life, each group wrote their own 'guide to the good life at New College,' drawing on the philosophy and psychology of happiness and well-being, and local recommendations. In 2020 each group recorded a podcast conversation.

Each semester at New College I have been teaching newly developed courses. This semester may be the last before I start cycling through past courses. In Fall 2018 and 2019, I taught

Environmental Ethics with a brand-new syllabus. The course is an introduction to the topic, open to all students and counts toward the ethics/humanistic requirements of the Philosophy and Environmental Studies AOCs (= majors). I taught **Animal Minds**, which I had taught three times at New York University from 2015-2017, but I keep making changes to my syllabi each time. In Spring 2019, I taught an **Advanced Ethics survey** for the first time. Given its format and small class size, the course worked as a seminar, centered on discussion and select readings on a range of topics in metaethics, normative ethics, and applied ethics, and gathered advanced philosophy students. I also taught **Food, Animals, and the Environment**, which I had taught twice as an intensive summer class at New York University in 2015 and 2016. I revamped the syllabus to accompany a new eponymous textbook (Christopher Schlottmann, Jeff Sebo, *Food, Animals, and the Environment: An Ethical Approach*, Routledge, 2018). The new syllabus incorporates new outcomes and assignments (e.g. discussion leads, shorter papers, lighter reading).

In spring 2020, I taught two new courses: 1) **A Climate Change seminar** (philosophy, politics, and economics), with my colleague Mark Paul (Economics and Environmental Studies), which tapped into our students' keen interest in environmental issues, not the least climate change and its social underpinnings, to further their understanding of issues including carbon taxes, market approaches, justice to future generations, geoengineering, the environmental impact of agriculture, and the Anthropocene. 2) **Animal Minds and Ethics**, which provided a comprehensive introduction to the relations between the study of animal minds and the ethics of our relations to other animals, effectively blending two previously independent courses.

In Fall 2020, I taught one new class (Intro ES) and an updated version of my first-year seminar (SETSAIL: The Good Life). Both classes were taught primarily in person, but each involved remote students (an increasingly large fraction for Intro ES, a smaller one for SETSAIL). Several class meetings were held fully online. For in-person meetings, I used the computer classroom, a webcam, a professional microphone, my laptop, and an iPad to ensure flexibility and quality of delivery. Class sessions were all synchronous and nearly all of them recorded. 1) **Introduction to Environmental Studies** was a completely new course for me. It's a requirement for the environmental studies AOC and a big feeder course. In addition to COVID adjustments, I created my most diverse syllabus to date and one that involved many kinds of format—texts, podcasts, videos, guest speakers, quizzes, and a game. 2) **The Good Life** was a significantly revised version of the First-Year Seminar I taught in Fall 2019. Likewise, in addition to COVID adjustments, it was more diverse as well as varied in terms for format. Tangential to pedagogy but nonetheless meaningful to me and students: I started each class with music while students were settling down. They appreciated it. Overall, I have found this teaching format exhausting and at times demoralizing, though.

In Spring 2021 I was on assigned research leave. This fall, I am once again teaching new courses: **Philosophy of Mind** and a **Philosophy Proseminar**, with April Flakne. In the spring, I plan to teach past courses that will be cross-listed with environmental studies such as Environmental Ethics, Climate Change, or Food, Animals, and Environment. I hope to continue to supervise theses across disciplines too. This year is relatively quiet owing to my research leave last spring, but I expect new requests to trickle in the spring.

PROVOST AND VICE PRESIDENT FOR ACADEMIC AFFAIRS EVALUATION:

Assistant Professor of Philosophy and Environmental Studies Nicolas Delon joined the New College faculty in August 2018. He received one year of credit towards tenure upon hiring, due to his previous employment as an assistant professor at New York University. With expertise in animal ethics, environmental ethics, and moral philosophy, Professor Delon's work crosses traditional boundaries. Although his position resides in the Humanities division, he has already collaborated extensively with faculty in Social Sciences and Natural Sciences. For example, he collaborated with colleagues on a proposal for a new area of concentration (AOC) in animal well-being, which is currently undergoing our review process for new AOCs.

There is no question that Professor Delon's work with students has a positive impact on our academic program. As a letter from a colleague who served on Professor Delon's search committee notes, "the search committee predicted that Professor Delon would be a bridge-builder between persons and disciplines. His classes surely bear that out. New College Environmental Studies students are exposed to topnotch and cutting-edge philosophical reasoning about their field, while philosophy students are challenged to incorporate empirical findings into their argumentation." Indeed, there is substantial student demand for Professor Delon's offerings; his course, tutorial, and ISP enrollments are generally high. I appreciate Professor Delon's responsiveness to new initiatives. For example, he has contributed twice to our new program of first-year seminars (SET SAIL), with his course, *The Good Life*. He also offered a popular group ISP with 13 students called *Running and Philosophy*. Both of these contributions to our academic program not only inspire student interest, but also have the potential to reduce student stress. His commitment to supporting students is further exemplified by his efforts to maintain a program of regular communication with the community of New College philosophy students, "an area in which," his colleague in philosophy writes, "we have done poorly in the past."

Professor Delon's evaluations of student work are concise, but informative and supportive, containing relevant details about strengths and weak areas. Student evaluations of Professor Delon's teaching are overwhelmingly positive. They praise his engaging and challenging content, and his clarity in explaining difficult concepts. Moreover, they value his compassion, and his unique ability to engage all students in discussion in a manner that encourages different viewpoints and enhances learning. In letters received in support of Professor Delon's tenure and promotion, one student wrote of *The Good Life*, "Professor Delon was an incredibly attentive and inclusive listener, always striving to get as many voices and perspectives on the table as possible...he genuinely modeled what it is to be a kind, curious, and honest pursuer of truth/philosophy." A former thesis student who is now in graduate school wrote, "Professor Delon's ability to help students owes not just to his deep care, but also his own sophisticated engagement with contemporary philosophy. His scholarship on animal well-being, ethical theory and figures such as Nietzsche is of top quality and serves as an inspiration for students like me."

Professor Delon's scholarship is centered on animal ethics, environmental ethics, and moral philosophy. He addresses a broad range of issues within this frame. Recent publications, for example, address pervasive captivity of urban wildlife through built structures, vegetarianism vs. humane animal agriculture, and whether suffering is always bad. External reviewers of Professor Delon's scholarship uniformly praise his productivity, as well as the breadth and quality of his publication record; they strongly endorse tenure and promotion of Professor Delon. One external reviewer, who is also President Elect of the *International Society for Environmental Ethics*, write that one of Professor Delon's papers "demonstrates not only that Professor Delon has important philosophical insights to offer...but [also] that he is an original thinker with the capacity to weave together ideas from disparate areas to generate these insights." Another external reviewer says he is "doing work that is profoundly original, perceptive, and important."

In service to the New College community, Professor Delon is making valuable contributions. He has served on the Environmental Studies Steering Committee since his arrival at New College. He has also served on the Institutional Review Board, an important committee that reviews research with human subjects for compliance with federal guidelines. Because members of the committee must be trained to respond to student applications with clear instructions and questions for adjusting and further explaining their research plans in order to be in compliance, this committee is a heavy workload. Professor Delon served on the search committee for a new colleague in philosophy. Importantly, he is also the faculty sponsor for two student clubs, the Philosophy Club, and the Running Club.

While the granting of tenure at New College is based on past performance, it also serves as a sign of confidence in a professor's future contributions to the institution and the profession. Professor Delon's strong contributions in all three areas of teaching, scholarship, and service have earned him promotion to the rank of Associate Professor with tenure. I have no doubt that Professor Delon's dedication to his work with students and colleagues will help further New College's success.



New College

THE HONORS COLLEGE of Florida

Office of the President

March 2, 2022

Professor Nicolas Delon
Division of Humanities
New College of Florida

Dear Nicolas,

I am delighted to inform you that, based on the strong positive recommendation from Humanities and the Provost Advisory Committee, Provost Suzanne Sherman and I are recommending that you be promoted to the rank of Associate Professor with tenure. This recommendation will be presented to the Board of Trustees at the March 15, 2022 meeting, when they will vote on your tenure.

Congratulations on this important milestone. Ever since New College was founded, our success has depended on the excellence of our faculty, and I am honored to recognize your accomplishments as a teacher and scholar.

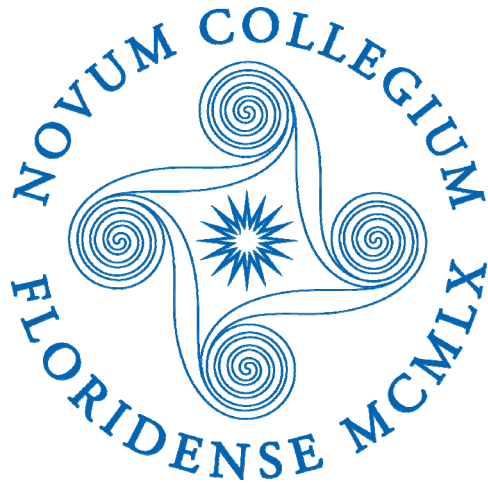
As you know, your promotion to Associate Professor carries a 9 % increase in your current salary, which will become effective in August, pending a positive Board of Trustees vote.

Congratulations again and thank you for all you do to further the mission of New College!

Sincerely,

Patricia Okker
President

cc: Suzanne Sherman, Provost
Miriam Wallace, Chair, Division of Humanities



NEW COLLEGE OF FLORIDA

KRISTOPHER FENNIE

Division of Natural Sciences

Candidate for Tenure

2021 - 2022

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CURRICULUM VITAE

kristopher fennie



personal information

Kristopher P Fennie, PhD MPH MSc
Assistant Professor
Division of Natural Sciences | New College of Florida
5800 Bay Shore Road, Sarasota, FL. 34243

Phone: 941-487-4224
Email: kfennie@ncf.edu

education

Degree	Institution	Field	Dates
PhD	Yale University	ID Epidemiology	09/1995–05/2003
MPhil	Yale University	ID Epidemiology	09/1991–05/1994
MPH	Yale University	ID Epidemiology	09/1989–05/1991
MSc	University of Alberta	Entomology	05/1983–12/1986
BA	Colorado College	Biology	09/1978–12/1982

PhD dissertation:

HCV seroprevalence and seroincidence in Connecticut's sole correctional facility for women.

MPH topic:

Development of *Trypanosoma cruzi* in the gut of symbiotic and aposymbiotic *Rhodnius prolixus*

MSc thesis:

A study of cuticular sense organs on legs of *Gerris remigis* (Heteroptera: Gerridae) with special reference to a chemosensitive peg and its putative rôle in mating behavior

academic experience

full-time

Institution	Rank	Field	Dates
New College of Florida	Assistant Professor	Epidemiology	08/2019–present
Florida International University	Clinical Assistant Professor	Epidemiology	08/2018–07/2019
Florida International University	Assistant Professor	Epidemiology	08/2011–07/2018
Yale University	Research Scientist and Lecturer	Nursing	07/2006–07/2011
Yale University	Associate Research Scientist and Lecturer	Nursing	04/2002–06/2006
City University of New York	Co-ordinator of Community Based Epidemiology	Social Medicine	04/1998–04/1999

part-time | courtesy

Institution	Rank	Field	Dates
Yale University	Courtesy faculty	Nursing	08/2011–07/2014
City University of New York	Adjunct Assistant Professor	Social Medicine	fall 2002 fall 2004–2010

academic | non-faculty

Institution	Title	Field	Dates
Yale University	Epidemiologist	Nursing	04/1999–03/2002

academic administrative experience

2020	co-Director of Health Culture and Societies Joint AOC Program
2017–2019	Director of Infectious Disease Epidemiology Program begun in 2017
2004–2008	Director of Student Mentoring Core, Yale-Howard Center for Self- and Family Management for Reducing Health Disparities

professional honours, prizes, and fellowships

2017	2017 CVSN Research Article of the Year Award for the PULSE trial: <i>Circulation Cardiovascular Quality and Outcomes</i> . 2017: 10(2)
2015	Clinic on Dynamical Approaches to Infectious Disease Data, Fellow. DAIDD, Gainesville FL, NIH funded training grant.
2014	FIU Top Scholar, Florida International University
2005–2007	NIH Health Disparities Loan Repayment Program Recipient
2002	Chia Fellowship (Research in China), Yale China Association
1996	PEW Research Grant, Urban Health Initiative, Yale University
1995	Enders Research Grant, Yale School of Graduate Studies
1992, 1994	Tuition Fellowship, Yale University School of Medicine
1993	Tuition Fellowship, Yale University
1990–1991	John D Thompson Scholarship, Yale University School of Epidemiology and Public Health
1978–1979	Heiserman Scholarship, Colorado College

professional licensure and certification

2016	Transgender Health Care Training, 2016, World Professional Association of Transgender Health. This is the first level of WPATH training for health professionals to gain competence in transgender health care. This program was initiated in 2015 and is part of a plan for certification.
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teaching

New College of Florida

Tutorials

Tutorial Politics of Yellow Fever in Hamilton's America (spring 2020; co-taught with Cornel)
Tutorial: SARS-CoV-2 Surveillance (fall 2020–five)
Tutorial: COVID-19 Community Internship (fall 2020; Four)

Tutorial: MHI and RAC Data Internship (fall 2020)
 Tutorial: SARS-CoV-2 Testing: Laboratory Experience (spring 2021, five)
 Tutorial: Professionalization and History of Biomedicine (spring 2021, co-taught Cornel)
 Tutorial: Understanding COVID-19 in the Community (spring 2021)
 Tutorial: Conducting a Systematic Review (spring 2021, fall 2021)
 Tutorial: Thesis research (fall 2020—two; spring 2021—three)
 Tutorial: Data Internship with MHI (fall 2021)
 Tutorial: Exploring Health and Medicine (fall 2021, module 2—two)

Courses

BIOL2060 Epidemiology Matters: An Introduction (fall 2019, spring 2020, spring 2021, spring 2022)
 BIOL3050 Global Health and Humanity (spring 2020, spring 2021)
 BIOL3255 Epidemiology II (fall 2020)
 BIOL3260 Epidemiology of AIDS (fall 2019)
 BIOL3270 Social Epidemiology (fall 2020, fall 2021)
 BIOL4260 Tropical Disease Epidemiology (fall 2021)
 INST2200 HCS: Interdisciplinary Explorations (spring 2022, co-taught Wallace, Gong)

Independent Study Project (ISP)

ISP Practical Experience in a Florida Department of Health Diagnostic Laboratory (2020)
 ISP Yellow Fever in the Times of Alexander Hamilton (2020; co-taught with Cornel; 8 students)
 ISP Multicultural Health Institute Internship (2021)
 ISP Professionalization Seminar for Health, Culture, and Societies (2021; co-taught with Wallace)

Florida International University

PHC6000 Introduction to Public Health Epidemiology
 PHC6009 AIDS Epidemiology and Control (online)
 PHC6013 Epidemiology II – Observational Design
 PHC6014 Behavioral Epidemiology
 PHC6016 Social Epidemiology
 PHC6510 Advanced Infectious and Tropical Disease Epidemiology
 PHC6012 Current Research in Epidemiology
 PHC7011 Advanced Current Research in Epidemiology

Yale School of Nursing

Introduction to Computer-assisted Data Management and Analysis
 Statistics for Clinical Nursing Research
 Advanced Statistics for Clinical Nursing Research
 Statistics for Nursing Management, Policy, and Leadership

funded research

ongoing

**Humanities Connections/20200930-AKA-AKB
 (Wallace PI)**

06/01/21--5/31/22

NATIONAL ENDOWMENT FOR THE HUMANITIES

Building an Interdisciplinary 'Joint-Disciplinary Area of Concentration' in Health, Culture, and Societies

Major Goals: To further develop the new Health, Culture, and Societies area of concentration. Specifically: (i) Develop and prepare an introductory modular core course for "Health, Culture, and Societies"; (ii) Create a Professionalization Seminar in which students will explore the link between study, community engagement, career planning, and professional practice; (iii) Explore and define promising pathways within the AOC, particularly leveraging our local context and our global curriculum; and (iv) Build on current community connections and explore others to integrate specific practical experiences into the program.

Role: co-Investigator

R01 MD013563-01 (Trepka PI)

10/01/18–09/30/23

NIH/NIMHHD

Women-centered HIV care practices that facilitate HIV care retention and viral suppression in the presence of adverse sociocultural factors

Major Goals: The objective of this study is to use a mixed-methods approach to identify effective provider and system women-centered HIV care practices within the Miami-Dade County Ryan White Program that positively influence care retention, antiretroviral therapy adherence, and thus viral suppression among women, particularly racial/ethnic minority women experiencing sociocultural challenges.

Role: co-Investigator (until 08/2019); now consultant

1R01 MD012421 (Trepka PI)

1/29/2019–11/30/2023

NIMHD

Influence of patient-centered HIV care on retention and viral suppression disparities

To address racial/ethnic disparities in HIV care and treatment, HIV providers and the health care system need to provide optimum support to all people living with HIV infection so that they can achieve viral suppression. Viral suppression not only benefits the individual, but it also benefits the community by decreasing the number of people who can transmit HIV infection and by preventing the transmission of HIV strains that are resistant to antiviral medications. In order to guide the development of interventions to optimize HIV care and treatment delivery, this project will identify HIV provider factors that help patients remain in care, take their medications, and be virally suppressed. This project will only collect data for men because data for women will be obtained from 1R01MD013563. Analyses will include data for women and men.

Role: co-Investigator (until 08/2019); now consultant

R34 AT009966-01 (Ibañez PI)

04/01/18–03/31/21

NIH/NCCIH

no cost extension 06/22

A Mind-Body Intervention to reduce symptoms among people aging with HIV

The goal of this study is to determine the acceptability, feasibility, and preliminary efficacy of a qigong intervention to alleviate physical and psychological symptoms among older HIV+ individuals.

Role: co-Investigator (until 08/2019); now consultant

1U54MD012393-01 (Wagner PI)

09/20/17–06/30/22

NIH/NIMHD

FIU Center for Reducing Health Disparities in Substance Abuse and HIV in South Florida

The major goal of this center is to focus on reducing substance use problems and HIV among underrepresented Miami-Dade communities using innovative culturally responsive and collaborative methods.

Role: Co-Investigator, Community Engagement Core (until 08/2019)

completed

1R03DA025553-01A2 (Fennie PI) NIH/NIDA Disclosure of HIV Status to Partners of IDU in Hunan, China Role: Principal Investigator	09/30/11–08/31/13
3R01MD004002-05S1 (Trepka PI) NIH/NIMHD Administrative supplement: Retrospective Cohort Study of Racial Disparities in HIV Survival, Florida: Determinants of health among HIV+ transgender people in Florida. Role: co-Investigator. I was the lead on this supplement, but the PI had to be the PI of the parent grant.	9/12/13–4/30/14
R01MD004002-03 (Trepka PI) NIH/MHHD Retrospective cohort study of racial disparities in HIV survival, Florida. Role: co-Investigator	9/25/09–04/30/16
R01HL0801642 (Funk PI) NIH/NHLBI Implementation of Practice Standards for ECG Monitoring Role: co-Investigator	5/15/08–3/31/13
R25TW007700-01A1 (Khoshnood PI) NIH/Fogarty Research ethics training and curriculum development program with China. Role: Consultant (co-Investigator prior to coming to FIU)	6/1/11–5/31/16
Pellico (PI) Johnson and Johnson Looking is Not Seeing and Listening is Not Hearing Role: Consultant (co-Investigator prior to coming to FIU)	9/1/10–8/31/13
R34MH083564 (Williams PI) NIH/NIMH Developing an ART Adherence Intervention in South Central China Role: Consultant (co-Investigator prior to coming to FIU)	8/6/09–5/31/12
R21NR011132-01A1 (Bova PI) NIH/NIAID Feasibility of a HCV Decision-Making Intervention among HIV-Infected Adults Role: Consultant	3/3/10–2/29/12
R01MH078773 (Reynolds, Site PI) NIH/NIMH (UCLA, parent grant/Yale University, subcontract) Multi-Site Collaborative Study for Adherence Virologic and Clinical Outcomes Role: Statistician. Role ended 07/20011.	6/1/07–5/31/12
R01CA122658 (Knobf PI) NIH/NCI An Exercise Intervention to Improve Health in Postmenopausal Cancer Survivors Role: Statistician.	9/11/07–7/31/11

R01HD057947 (Sadler PI) NIH/NICHD Minding the Baby: Home Visiting Program Evaluation Role: Statistician.	9/30/09–8/31/11
R01AI068043 (Pettigrew PI) NIH/NIAID Molecular Epidemiologic Identification of Pneumococcal Tissue Specific Genes Role: Co-Investigator	4/1/07–3/31/11
P30NR08999 (Redeker PI) NIH/NINR Self and Family Management of Vulnerable Populations Role: Statistician	9/30/04–6/30/09
Pellico (PI) National League for Nursing Looking is Not Seeing and Listening is Not Hearing Role: co-Investigator	9/1/08–8/31/09
P20NR08349 (Funk PI) NIH/NINR Reducing Health Disparities by Self & Family Management Role: Director of Student Mentoring Core, and Statistician	9/30/02–6/30/08
P20NR08349 (Funk of Center grant; Fennie PI of Pilot) NIH/NINR Reducing Health Disparities by Self & Family Management Pilot Grant Awarded to Fennie: Healthcare Needs of the Transgendered Role: PI	9/30/02–6/30-08
Fennie (PI) Beatrice Renfield Clinical Research Initiative Fund Translation of a Hospice in Prisons Model to a VA Setting	4/1/06–6/30/08
R01AI057043 (Knafl PI) NIH/NIAID Modeling HIV Subjects' Electronic Monitoring Device Data Role: co-Investigator	2/1/04–1/31/07
R21HD048591 (Sadler PI) NIH/NICHD Home Visiting with High Risk Teen Mothers Role: Statistician	8/1/05–7/31/07
Jones (PI) BMS/ConvaTec Yale Program for the Advancement of Wound Care Role: Statistician	4/1/02–9/30/07

professional societies

member

American College of Epidemiology
 American Public Health Association
 International Epidemiological Association
 Society for Epidemiologic Research
 World Professional Association for Transgender Health

offices and committees

08/2017–present	Standing Program Committee	ACE
09/2015–09/2017	Governing Council, Epidemiology Section	APHA
09/2012–09/2015	Board of Directors	ACE
11/2011–11/2016	International Human Rights Committee	APHA
01/2007–06/2016	Chair, Public Health Practice Award Committee	APHA
09/2009–09/2014	Chair, Education Committee	ACE
11/2005–11/2011	Governing Council, Epidemiology Section	APHA

professional activities and service**reviewer for journal submissions**

AIDS and Behavior
 American Journal of Public Health
 Annals of Epidemiology
 Behavioral Epidemiology Textbook (Bartlett and Jones)
 Clinical and Vaccine Immunology
 Journal of Sex Research
 Journal of Clinical Nursing Research
 Journal of General Internal Medicine
 Nursing Ethics
 Nursing Research
 Patient Education and Counseling
 Pharmacoepidemiology and Drug Safety

reviewer for meetings

01/2006	Abstract Reviewer	APHA
04/2005–03/2006	Abstract Reviewer	2006 Congress of Epidemiology

international service

2010–2015	Board of Trustees	Yale China Association (雅礼协会)
2015–2016	Vice-Chair, Executive Committee	Yale China Association (雅礼协会)
2004–2016	Chair, Health Advisory Committee	Yale China Association (雅礼协会)
2016–present	Member, Health Advisory Board	Yale China Association (雅礼协会)

national service

2015–2016	Faculty mentor for Point Foundation Scholar, LGBTQ Scholarship fund	Point Foundation, San Francisco, CA
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local service

2020–present	COVID-19 Workgroup	Multicultural Health Institute Sarasota FL
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2021-present	Academic/epidemiologic consultant Data Across Sectors for Health (DASH)	Multicultural Health Institute Sarasota FL
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college | university service

ncf

2021	EPC liaison, Retention Task Force <i>ad hoc</i> committee
2021	Consultant, NCF COVID-19 Response Team committee
2021	EPC liaison, Associate of Arts Implementation <i>ad hoc</i> committee
2021	Natural Sciences Division Representative on Gender Studies Committee
2020–2021	Member, Pre-med Advising Committee
2020–2021	Faculty Sponsor, Red Ribbon Collective (student club)
2021–2022	Member, Education Policy Committee
2020	Member, NCF COVID-19 Test and Trace Committee
2020	Member, NCF COVID-19 Communication Committee
2020	Member, Fall Planning Group for Academic Continuity
2019, 2021	Library Halloween Talk "Creepy Infections: A Hypochondriac's Nightmare"

florida international university

2018–2019	Senate Graduate Council (Curriculum)	University
2018–2019	Educational Program Committee	College
2017–2019	co-Chair, Infectious disease Track Development Committee	Department
2017–2019	Chair, Epidemiology Curriculum Committee	Department
2016–2019	Stempel Scholarship Committee	College
2016–2017	Epidemiology Curriculum Committee	Department
2014	Robert Walker Scholar's Program Advisory Committee	College
2013–2014	Ad hoc Doctoral Program Theory Course Development Committee	College
2013–2014	Epidemiology Faculty Search and Screen Committee	College
2012–2019	Dissertation Advisory Status Committee	Department
2012–2013	Chair, Admissions Committee	Department
2012–2019	Admissions Committee	Department
2012–2013	PATH Awards Selection Committee	College
2011–2019	Educational Program Committee	College

yale university

2009–2011	Committee on International Health	Yale School of Public Health
2001–2011	Chair, Diversity Action Committee	Yale School of Nursing
2004–2009	CERES Committee (internal grant review)	Yale School of Nursing
2007–2009	Chair, Doctoral CERES	Yale School of Nursing
2002–2008	Coalition for Diversity at Yale	Yale University
2003–2006	International Affairs Advisory Board	Yale School of Nursing
2003–2005	Clinical Data Advisory Board	Yale School of Nursing
2004–2007	Program Planning Committee	Yale Graduate School
	Bouchet Conference on Diversity in Graduate Education	

— publications

articles

- Ward-Peterson, M., Fennie, K., Baird, S., Coxe, S., Trepka, M. J., & Madhivanan, P. (2021). Multilevel influences of women's empowerment and economic resources on risky sexual behaviour among young women in Zomba district, Malawi. *Journal of Biosocial Science*, 53(6), 887–907. <https://doi.org/10.1017/S0021932020000590>
- Ramírez-Ortiz, D., Seitchick, J., Polpitiya, M., Algarin, A. B., Sheehan, D. M., Fennie, K., Cyrus, E., & Trepka, M. J. (2021). Post-immigration factors affecting retention in HIV care and viral suppression in Latin American and Caribbean immigrant populations in the United States: A systematic review. *Ethnicity & Health*, 1–41. <https://doi.org/10.1080/13557858.2021.1990217>
- Jimenez, A., Fennie, K., Munoz-Price, L. S., Ibrahimou, B., Pekovic, V., Abbo, L. M., Martinez, O., Rosello, G., Sposato, K., Doi, Y., & Trepka, M. J. (2021). Duration of carbapenemase-producing Enterobacteriales carriage among ICU patients in Miami, FL: A retrospective cohort study. *American Journal of Infection Control*, 49(10), 1281–1286. <https://doi.org/10.1016/j.ajic.2021.06.006>
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invited lectures

- Fennie KP. Facilitating health care access for transgender and gender non-conforming people. Grand Rounds, Citrus Health Network, INC. Miami, Florida, (December 2018).
- Fennie KP. Planting Trees: Mentoring and Collaboration. Kunming Medical University, Kunming, Yunan, PRC, (October 2018)
- Fennie KP. Psychometric Assessment of the HCR Trust Scale. Xiangya School of Nursing, Central South University, Changsha, Hunan, PRC, (October 2014).
- Fennie KP. Panel Discussion on Transgender Healthcare. Yale University School of Medicine Gay Straight Alliance, (April 2007).
- Fennie KP. 2006 NIMH/IAPAC International conference on HIV treatment adherence. Jersey City, New Jersey. Censoring in data management and analysis of electronic monitoring data management and analysis (March 2006).
- Fennie KP, Bova CA. Enhancing Adherence: A state of the science meeting on intervention research to improve anti-retroviral adherence. Yale University, Invitation only meeting. Workshop and discussion on electronic monitoring data management and analysis issues (November 2005).
- Fennie KP. Translation of Research into Public Health Practice; Needle Exchange: Lessons in Perseverance. Chia Conference, Changsha, Hunan, PRC, (October 2005).

Teaching

Philosophy and approach

Like many academics, I was not formally trained to teach. I developed my skills through practice and experience as a student. I, naïvely, thought that my professors knew everything; I was in awe. When I was a graduate student, with more confidence, I thought I knew and understood a great deal. As I have matured as an academic, I am humbled to recognise how little one truly understands the world. Humility, generosity, and genuine interest are essential components to teaching and learning in my opinion.

When beginning to teach, I reflected on and borrowed from my favourite teachers and learning experiences. (i) Daunted and disheartened in analytic chemistry I was in class seemingly lost; the professor then had us go to the blackboard, where we practiced problems; I suddenly understood and gained back my enthusiasm. I now realise that was an example of an inverted or flipped classroom. (ii) In Epidemiology of Arboviruses, my professor, Dr R Shope, would discuss a problem and ask questions in a casual and conversational manner, leaving me to wonder if class had actually started. I soon began to realise that he was teaching us critical thinking in methodology in a challenging but comfortable way. I now understand that he was using an [albeit benevolent] Socratic Method. (iii) In pathology lab, we would be presented with cases, and through thinking, asking, reframing, we would come to an understanding of the case. This was problem-based learning.

Thus, my teaching approach emphasizes a gentle Socratic method of asking questions, exchanging ideas, and critical thinking in a conversational style. This includes my lectures, seminars, and working with doctoral students on their dissertation research. I am increasingly encouraged with the effectiveness of examples, problem-based learning, and the utility of an inverted classroom. I recently have incorporated writing exercises to improve critical thinking. This includes not just formal papers, but reflective writing. Reflective writing provides me with insight as to where each student is in his or her understanding. One-minute papers are excellent in evaluating how effective a given lecture is, and provides me with feedback.

I have taken advantage of educational training through Florida International University's Center for the Advancement of Teaching (CAT). Through this centre I improved my teaching skills, educational training, and awareness of best practices. I have taken part in 10 reading groups and numerous workshops. At NCF, I continue to keep up to date about innovative teaching methods, incorporating more interactive sessions, and using case-based teaching. There are many faculty here who implement innovative and effective teaching techniques; this provides motivation for me to follow suit. Through these activities, I am increasing my understanding of educational pedagogy, am aware of issues of implicit bias and its effects on students, am learning how to address microaggressions and controversy, and am much more aware of the debate and arguments within universities focussing on free speech vs safe spaces. These activities have been invaluable to me in improving my teaching skills and course quality.

My teaching strength is working with students one-on-one, particularly in the context of research. I am patient, and being an epidemiologist trained in biostatistics, I can facilitate understanding by explaining statistical concepts in a manner more graspable to a student who has weaker quantitative skills. I enjoy immensely working at the computer with students as they begin to look at data. Their faces light up when they can see the results and connect the abstract to the concrete, the theoretical to the applied. Tutorials are engaging for me. When students are curious and excited about what we are discussing, it is rewarding.

Classroom instruction and curriculum development

At NCF, I have taught two courses in fall 2019; two courses, 1 tutorial, and 2 ISPs in spring 2020; and two courses, 4 tutorials (2 were 1 mod), and helping with 1 ISP in fall 2020. This has been an exciting experience, where students challenge me to be an excellent teacher. A list of courses that I have taught at NCF, FIU, follows:

New College of Florida

Tutorial Politics of Yellow Fever in Hamilton's America (spring 2020; co-taught with Cornel)

ISP Practical Experience in a Florida Department of Health Diagnostic Laboratory (2020)

ISP Yellow Fever in the Times of Alexander Hamilton (2020; co-taught with Cornel; 8 students)

BIOL2060 Epidemiology Matters: An Introduction (fall 2019, spring 2020, spring 2021)

BIOL3050 Global Health and Humanity (spring 2020, 2021)

BIOL3255 Epidemiology II (fall 2020)
BIOL3260 Epidemiology of AIDS (fall 2019)
BIOL3270 Social Epidemiology (fall 2020, 2021)
BIOL4260 Tropical Disease Epidemiology (fall 2021)

I have adapted the Epidemiology Matters class for an undergraduate level. Much of the content has remained, but I have added many group and in-class exercises. The students have been a mixture of AOCs, including biology, history, anthropology, and psychology; I have consciously emphasized scientific thought to ensure students understand inductive and deductive reasoning, hypothesis testing, etc. I also have had students do more calculations than I have in the past. I developed a series of iterative assignments, where they resubmit until the assignment is of sufficient quality to demonstrate competency. This has been very effective, because it does not stress the students; they are allowed multiple submissions. However, I am considering revising the epidemiology sequence, where Epidemiology Matters will focus on public health more generally, and reduce the amount of quantitative work in order to make the course more accessible to non-natural science AOC students. I have had several students outside of the natural sciences who take the course, and I believe I could do a better job teaching those who lack a more quantitative and biological background. The Epidemiology 2 class would then focus on basic and advanced epidemiology.

I developed Epidemiology of AIDS as we went through the semester. I was happy with the biological, clinical, and historical sections. I need to work more on the global impact of HIV/AIDS section, and provide a more sophisticated presentation and discussion of the social aspects of the epidemic. Student feedback has helped me to identify areas and activities that need more work. Having taught the course, I feel I can revise the course to make it more effective. This includes simpler slides, continuation of quality discussions, and the addition of a project where students will present on the HIV/AIDS burden of disease within a given country. Also, I will integrate more of my research into the course, as the students said they liked it when I talked about my research.

I prepared for, and taught Global Health and Humanity in spring 2020; in fall 2020 I worked to refine it. This is a course I had not taught before. I am fortunate to know the author of the textbook we are using, and he has provided me with additional resources. I was hoping to have him come to the class last spring and then this spring, and received funding for him to come. This was cancelled due to COVID-19. I have the basic structure of the course. I implemented "policy briefs" where students write a policy brief as the minister of health for a given country outlining to the leader what the main health issues are for a given topic and country. This was particularly successful in the fall 2020 course. I wanted to improve this course, but needed help in coming up with ideas. I applied for and was accepted into the 2021 Teach Global Health: Summer Institute for Curriculum & Course Design workshop. <https://www.teachglobalhealth.org/>. This was immensely helpful and gave me tools to develop a sounder course with meaningful learning experiences for the students. Moreover, the one-week workshop informed me on best practices, and incorporated current thinking in global health ethics, decolonization, and other aspects.

I developed and taught Epidemiology II, the second level epidemiologic methods course. This focussed on a deeper understanding of measures of association, confounding, and observational study design. In fall 2020, it had only two students, and was taught online. While the students were great, it makes it hard to evaluate the course on a general level. I plan to keep it similar in the future, and evaluate it then.

I planned and currently am teaching Tropical Disease Epidemiology. This is a survey course on various tropical infectious diseases, including host, agent, and environment--specifically looking at the natural history of the disease, the vector (if applicable), epidemiology and distribution of the disease. It highlights Latin America, and diseases that could spread to Florida with climate warming, and increased travel. Embedded within this course are the fundamentals of infectious disease as well as immunology (see below). The course is composed of lecture/discussion, in-class case studies, and a project using the CDC software EpiInfo, a mainstay of field epidemiology, to investigate an outbreak. They create the questionnaires, come up with hypotheses, and try to determine the outbreak source and etiologic agent. (I have simulated data, that allow them to analyse the data). I believe this course is the one that I have enjoyed the most. The students are engaged, they have the biologic background for the material, and--as upper class students--are amenable to the course work.

I am planning a course on immunoepidemiology. This is an immunology course, but presented in terms of epidemiology and outbreaks. The thought behind this is that it would provide an additional elective for biology students, and also would be away for me to participate more fully with my colleagues in biology. The

Tropical Disease Epidemiology course allowed me to evaluate immunology related material. Students seemed interested in the material.

Future plans

I have four major plans with regards to teaching. I would like to (i) enhance my courses by including more case- or problem-based teaching, and more inverted classes; (ii) develop a series of epidemiology courses that build on each other to allow a solid foundation in epidemiology, and to enhance public health, medicine, and allied health areas; (iii) develop an AOC slash program in health that is interdisciplinary and flexible, and helps to prepare students for careers in health; (iv) work to integrate my courses in the biological science area (eg teaching an immunoepidemiology course).

AOC/slash proposal

Tabea Cornel and I applied for the Arts and Sciences proposal to create a health related health AOC/, entitle Health Culture and Societies. Knowledge of human cultures, ethics, and the physical determinants of health are integral to achieve personal and social responsibility. A scientific background alone is no longer adequate for a responsible career in health; an integrative approach is essential. Our accepted program allows students to become educated citizens of health and prepare them for health careers from a liberal arts perspective. It provides flexibility, global vision, focus on equity, and practical skills.

We designed it to allow students to complement any field of study with a health-related focus. We proposed 6 core courses (currently taught at NCF). Students are encouraged to choose 2 electives, which would be health-related and/or provide important background on socio-cultural determinants of health. Lastly the slash AOC requires an internship or practicum during the ISP period or summer to provide applied experience, as well as a professionalization seminar/tutorial.

Core courses:

- HCS: Interdisciplinary Explorations (Wallace, Gong, Fennie)
- Epidemiology matters: An introduction (Fennie)
- Global health and humanity (Fennie)
- History of biomedicine (Cornel) or Bioethics (Cornel)
- Medical Anthropology (Gong)
- Introduction to Statistics (or other introductory statistics course)

Exemplary potential electives: (>25 identified)

- Race and Ethnicity in Global Perspective (Baram)
- The Black Death (Beneš)
- Biopsychology of Sport and Exercise (Casto)
- Health Economics (Collins)
- Stigma & Prejudice (Cottrell)
- Global Migration (Giglioli)
- Public Health Disparities (Merritt)
- Identity Construction and Historical Narratives (Neggaz)
- Literature and Psychoanalysis (Miriam Wallace)
- Social Inequality: Race, Class, Gender, and Power (Zabriskie)
- Introduction to Environmental Chemistry (Jiang)
- Applied Bioinformatics (Ryba)
- Sex, Gender, Mind, and Brain (Leininger)

In spring 2021, under the leadership of Miriam Wallace, Health, Culture, and Societies [joint] AOC was awarded an National Endowment for the Humanities grant (Miriam Wallace, PI) to develop an introductory interdisciplinary course that explores health and disease from various perspectives across all three divisions. During the summer, Miriam Wallace, Tabea Cornel, Yidong Gong, Maneesha Lal, Tetyana Dzyadevych, and Lisa Merritt met weekly, with other faculty joining occasionally, to engage with several

individuals across the US with expertise in teaching interdisciplinary health courses, namely humanities and medicine. From this information we have developed a curriculum, reading list, and assignments for the course entitled Health, Culture, and Societies: Interdisciplinary Explorations, which will be taught spring 2022. This will be a co-taught course with Wallace, Dong, and Fennie as instructors of record, with several faculty providing guest lectures. We tried to develop an integrative approach where each lecture and unit is connected, and the topic reflected upon through group discussions. We continue to work on this course throughout the fall, and I have been developing materials for my unit on understanding health through a scientific/medical perspective. For ISP 2022, I will help Miriam Wallace with the professionalisation seminar, which will include research about various health related fields, meetings with NCF alumni who are in health related fields, and field trips. The HCS AOC has come a long way, and we have several students expressing interest in the program, with five students formally declaring it as a /AOC. This is an ongoing process, and we are hopeful that it will be a popular and productive addition to the NCF curriculum.

PROVOST AND VICE PRESIDENT FOR ACADEMIC AFFAIRS EVALUATION:

Assistant Professor of Epidemiology Kristopher Fennie joined the New College faculty in August 2019, having spent a portion of his academic career at other institutions. Our choice (and timing) could not have been better in hiring Professor Fennie into the College's inaugural position in epidemiology. While it was clear during the selection process that Professor Fennie would make an excellent professor at New College, we could not have known the full extent to which Professor Fennie's experience and skills would benefit the College.

Professor Fennie fills a previously unmet area of student interest. A significant number of students (47) have already taken his entry level course, Epidemiology Matters, and many of those students have subsequently enrolled in advanced courses, tutorials, or internships with Professor Fennie. These activities are providing students with highly transferable skills that will be beneficial to all, and particularly to those students interested in public health and its social determinants. As one of his colleagues in biology wrote, "[it is] apparent that he wants to be certain that he is serving our institution with courses that are needed and appealing while also working to build a base of students who will be prepared to take his advanced courses and participate in his research." Students are not only already participating in research with Professor Fennie, but also working towards a new interdisciplinary joint area of concentration (AOC) in *Health, Culture and Societies*. This AOC was developed through a collaboration of faculty from all three academic divisions, including Professor Fennie as co-director, community leader Dr. Lisa Merritt, and our Center for Career Engagement and Opportunity. This collaboration has enabled our students to conduct meaningful community-based research internships related to the Covid pandemic with Dr. Merritt's Multicultural Health Institute in Sarasota.

Students' evaluations of Professor Fennie's teaching indicate that he is skilled in engaging students with varied backgrounds and abilities. He treats students with compassion, providing a comfortable environment for learning, and makes modifications to his teaching in response to student feedback. A graduate wrote, "what I found, in both of [Prof. Fennie's] classes, was a professor that truly loves what he teaches, and who loves his students even more." These qualities, along with his very helpful evaluations of student work, may be the reason why he already has 10 advisees and several thesis students, more than many faculty would have in just their third year at New College.

Professor Fennie's areas of research are centered on the impacts of societal stigma, poverty, and race on health outcomes; these are critical areas of study that hold immense appeal to New College students. External reviewers of his scholarship praise the quality, breadth, and depth of his published work, as well as his extraordinary productivity (close to 30 publications since arriving at New College, and well over 100 publications total). Professor Fennie's research is supported through an impressive set of grants on which he was previously a co-investigator while a faculty member at FIU, and is now a consultant. More recently, he was co-investigator with other New College faculty on a grant proposal that received funding from the National Endowment for the Humanities for developing the *Health, Culture and Societies* AOC.

In service to the New College community, Professor Fennie is making many valuable contributions. His expertise was essential in the development of the College's effective Covid response, including testing, tracing and campus communications, and he continues to serve on the Covid Response Team. He also served on the ad hoc Committee for Online and Distance Learning established in April 2020 to research best practices and develop guidelines and support for faculty members in response to the required move to online teaching. He served as a facilitator for *Building Trust*, a 4-week sequence of sessions in intergroup dialogue for New College faculty and staff held during Spring 2021. Currently, Professor Fennie is serving on the Pre-Med Committee, the Gender Studies Committee, and the labor-intensive Educational Policy Committee (EPC), where he is "typically the first to volunteer for burdensome work," according to

the EPC chair. Further, he serves as liaison on the president's Retention Task Force, another labor-intensive assignment.

Although Professor Fennie is standing for tenure and promotion sooner than usual (including credit for two tenure-earning years upon appointment based on his past experience), his excellence in all three areas of teaching, scholarship, and service have earned him promotion to the rank of Associate Professor with tenure. While the granting of tenure at New College is based on past performance, it also serves as a sign of confidence in a professor's future contributions to the institution and profession. I have no doubt that Professor Fennie's future work will contribute to New College's greater success.



Office of the President

March 2, 2022

Professor Kristopher Fennie
Division of Natural Sciences
New College of Florida

Dear Kris,

I am delighted to inform you that, based on the strong positive recommendation from Natural Sciences and the Provost Advisory Committee, Provost Suzanne Sherman and I are recommending that you be promoted to the rank of Associate Professor with tenure. This recommendation will be presented to the Board of Trustees at the March 15, 2022 meeting, when they will vote on your tenure.

Congratulations on this important milestone. Ever since New College was founded, our success has depended on the excellence of our faculty, and I am honored to recognize your accomplishments as a teacher and scholar.

As you know, your promotion to Associate Professor carries a 9 % increase in your current salary, which will become effective in August, pending a positive Board of Trustees vote.

Congratulations again and thank you for all you do to further the mission of New College!

Sincerely,

Patricia Okker
President

cc: Suzanne Sherman, Provost
Sandra Gilchrist, Chair, Division of Natural Sciences