Cover Sheet: Request 15339

ARH 4XXX – Colonialism and Collecting

Info

Process	Course|New|Ugrad/Pro
Status	Pending at PV - University Curriculum Committee (UCC)
Submitter	Ashley Jones ajones@arts.ufl.edu
Created	10/13/2020 2:39:48 PM
Updated	3/10/2021 2:52:18 PM
Description of request	New upper-division ARH course in the history of colonialism, archaeological expeditions, collecting, and the visual documentation of the past.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 13020000	Elizabeth Caple		1/29/2021
No document changes					
College	Approved	CFA - College of Fine Arts	Jennifer Setlow		2/19/2021
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			2/19/2021
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

Course|New for request 15339

Info

Request: ARH 4XXX – Colonialism and Collecting
Description of request: New upper-division ARH course in the history of colonialism, archaeological expeditions, collecting, and the visual documentation of the past.
Submitter: Ashley Jones ajones@arts.ufl.edu
Created: 3/10/2021 2:51:23 PM
Form version: 3

Responses

Recommended Prefix
Enter the three letter code indicating placement of course within the discipline (e.g., POS, ATR, ENC). Note that for new course proposals, the State Common Numbering System (SCNS) may assign a different prefix.

Response:
ARH

Course Level
Select the one digit code preceding the course number that indicates the course level at which the course is taught (e.g., 1=freshman, 2=sophomore, etc.).

Response:
4

Course Number
Enter the three digit code indicating the specific content of the course based on the SCNS taxonomy and course equivalency profiles. For new course requests, this may be XXX until SCNS assigns an appropriate number.

Response:
XXX

Category of Instruction
Indicate whether the course is introductory, intermediate or advanced. Introductory courses are those that require no prerequisites and are general in nature. Intermediate courses require some prior preparation in a related area. Advanced courses require specific competencies or knowledge relevant to the topic prior to enrollment.

Response:
Advanced

• 1000 level = Introductory undergraduate
• 2000 level = Introductory undergraduate
• 3000 level = Intermediate undergraduate
• 4000 level = Advanced undergraduate
• 5000 level = Introductory graduate
• 6000 level = Intermediate graduate
• 7000 level = Advanced graduate
• 4000/5000= Joint undergraduate/graduate
• 4000/6000= Joint undergraduate/graduate

*Joint undergraduate/graduate courses must be approved by the UCC and the Graduate Council)

Lab Code
Enter the lab code to indicate whether the course is lecture only (None), lab only (L), or a combined lecture and lab (C).

Response:
None

Course Title
*Enter the title of the course as it should appear in the Academic Catalog. There is a 100 character limit for course titles. *

Response:
Colonialism, Collecting, and the Visual Documentation of the Past

Transcript Title
Enter the title that will appear in the transcript and the schedule of courses. Note that this must be limited to 30 characters (including spaces and punctuation).

Response:
Colonialism & Collecting

Degree Type
Select the type of degree program for which this course is intended.

Response:
Baccalaureate

Delivery Method(s)
Indicate all platforms through which the course is currently planned to be delivered.

Response:
On-Campus

Co-Listing
Will this course be jointly taught to undergraduate, graduate, and/or professional students?

Response:
No

Effective Term
Select the requested term that the course will first be offered. Selecting "Earliest" will allow the course to be active in the earliest term after SCNS approval. If a specific term and year are selected, this should reflect the department's best projection. Courses cannot be implemented retroactively, and therefore the actual effective term cannot be prior to SCNS approval, which must be obtained prior to the first day of classes for the effective term. SCNS approval typically requires 2 to 6 weeks after approval of the course at UF.

Response:
Earliest Available

Effective Year
Select the requested year that the course will first be offered. See preceding item for further information.

Response:
Earliest Available

Rotating Topic?
Select "Yes" if the course can have rotating (varying) topics. These course titles can vary by topic in the Schedule of Courses.

Response:
No

Repeatable Credit?
Select "Yes" if the course may be repeated for credit. If the course will also have rotating topics, be sure to indicate this in the question above.

Response:
No

Amount of Credit
Select the number of credits awarded to the student upon successful completion, or select "Variable" if the course will be offered with variable credit and then indicate the minimum and maximum credits per section. Note that credit hours are regulated by Rule 6A-10.033, FAC. If you select "Variable" for the amount of credit, additional fields will appear in which to indicate the minimum and maximum number of total credits.

Response:
3

S/U Only?
Select "Yes" if all students should be graded as S/U in the course. Note that each course must be entered into the UF curriculum inventory as either letter-graded or S/U. A course may not have both options. However, letter-graded courses allow students to take the course S/U with instructor permission.

Response:
No

Contact Type
Select the best option to describe course contact type. This selection determines whether base hours or headcount hours will be used to determine the total contact hours per credit hour. Note that the headcount hour options are for courses that involve contact between the student and the professor on an individual basis.

Response:

Regularly Scheduled

• *Regularly Scheduled [base hr]*
• *Thesis/Dissertation Supervision [1.0 headcount hr]*
• *Directed Individual Studies [0.5 headcount hr]*
• *Supervision of Student Interns [0.8 headcount hr]*
• *Supervision of Teaching/Research [0.5 headcount hr]*
• *Supervision of Cooperative Education [0.8 headcount hr]*

Contact the Office of Institutional Planning and Research (352-392-0456) with questions regarding contact type.

Weekly Contact Hours
Indicate the number of hours instructors will have contact with students each week on average throughout the duration of the course.

Response:
3

Course Description
Provide a brief narrative description of the course content. This description will be published in the Academic Catalog and is limited to 500 characters or less. See course description guidelines.

Response:
This course will both examine the histories of archaeology and collecting from the nineteenth century to today, and study the visual documentation of the past before and after the invention of photography and digital imaging technologies.

Prerequisites
Indicate all requirements that must be satisfied prior to enrollment in the course. Prerequisites will be automatically checked for each student attempting to register for the course. The prerequisite will be published in the Academic Catalog and must be formulated so that it can be enforced in the registration system. Please note that upper division courses (i.e., intermediate or advanced level of instruction) must have proper prerequisites to target the appropriate audience for the course.
Courses level 3000 and above must have a prerequisite.
Please verify that any prerequisite courses listed are active courses.

Response:
ARH 2050

Completing Prerequisites on UCC forms:

• *Use "&" and "or" to conjoin multiple requirements; do not used commas, semicolons, etc.*
• *Use parentheses to specify groupings in multiple requirements.*
• *Specifying a course prerequisite (without specifying a grade) assumes the required passing grade is D-. In order to specify a different grade, include the grade in parentheses immediately after the course number. For example, "MAC 2311(B)" indicates that students are required to obtain a grade of B in Calculus I. MAC2311 by itself would only require a grade of D-.*
• *Specify all majors or minors included (if all majors in a college are acceptable the college code is sufficient).*
• *"Permission of department" is always an option so it should not be included in any prerequisite or co-requisite.*
• *If the course prerequisite should list a specific major and/or minor, please provide the plan code for that major/minor (e.g., undergraduate Chemistry major = CHY_BS, undergraduate Disabilities in Society minor = DIS_UMN)*

Example: A grade of C in HSC 3502, passing grades in HSC 3057 or HSC 4558, and undergraduate PBH student should be written as follows: HSC 3502(C) & (HSC 3057 or HSC 4558) & UGPBH
* *

Co-requisites
Indicate all requirements that must be taken concurrently with the course. Co-requisites are not checked by the registration system. If there are none please enter N/A.

Response:
N/A

Rationale and Placement in Curriculum
Explain the rationale for offering the course and its place in the curriculum.

Response:
The following courses already exist in the curriculum and address the arts of antiquity:
ARH 3115 Egyptian and Near Eastern Art
ARH 3130 Greek Art
ARH 3171 Etruscan and Roman Art
ARH 3553 Chinese Art and Archaeology 2000 BCE
ARH 3652 Ancient Andean Art
ARH 4135 Greek Sculpture
ARH 4559 Archaeology of Death in Ancient China
The new course addresses the development of of modern scientific archaeology as well as the establishment of state museums that acted to shape national and colonial identities in the 18th-20th centuries, and addresses the visual documentation of the past before and after the invention of photography and digital imaging technologies. It takes a global view rooted in European colonialism. It connects the study of the ancient world to the study of more modern historical periods, and serves as an appropriate counterpart to courses such as ARH 4533 Asian Monuments and Heritage Conservation and ARH 4882 Art and Colonialism: Focus on Africa.
This class will fulfill distribution requirements for the Art History major, counting as:
1. A course in Art from 1300 to 1750 OR A course in Art after 1750
2. A course in Art of Africa, Asia, and/or Latin America and/or the art of Native Americans, Aboriginal Australians, and/or Pacific Islanders.
It will also count towards the various other majors in the School that require one or more Art History courses.

Course Objectives
Describe the core knowledge and skills that student should derive from the course. The objectives should be both observable and measurable.

Response:

-Develop a critical understanding of European archaeological activity within the frameworks of colonialism, nationalism, and post-colonialism
-Develop a critical understanding of the history of the foundation of national museums, and with the role of archaeological expeditions in constructing national collections
-Develop a critical understanding of the collecting and display of ancient, historic, and ethnographic artifacts in museums and international exhibitions
-Recognize, interpret, and analyze the techniques of visual documentation used in 19th-century exploration and archaeology, including, but not limited to, sketching and drawing, watercolor painting, engraving, lithography, and photography
-Recognize, interpret, and analyze contemporary digital techniques of visual documentation used by archaeologists and museums
-Critically examine the production and reception of the above strategies of documentation, including publications, lectures, and public exhibitions
-Critically examine the influence and impact of the visual documentation of archaeology on contemporary European and North American Art from the nineteenth century to the present

Course Textbook(s) and/or Other Assigned Reading
*Enter the title, author(s) and publication date of textbooks and/or readings that will be assigned. Please provide specific examples to evaluate the course and identify required textbooks. *

Response:
There is no course textbook. Examples of assigned readings (on reserve or e-reserve) include:
• Kwame Anthony Appiah, "Whose Culture Is It, Anyway?" Cultural Heritage Issues: The Legacy of Conquest, Colonization, and Commerce, ed. by J. A. Nafziger and A. M. Nicgorski, Leiden (2009), pp. 207-222
• Neil Asher Silberman, "Magical Materialism: On the Hidden Danger of Repatriation Disputes," Journal of Eastern Mediterranean Archaeology and Heritage Studies 5:1 (2017), pp. 109-115
• Claire L. Lyons, "The Art and Science of Antiquity in Nineteenth-Century Photography," in Antiquity & Photography, pp. 22-64.
• Adam Sellon, "Nineteenth-Century Photographs of Archaeological Collections from Mexico," in Past Presented: Archaeological Illustration and the Ancient Americas, ed. Joanne Pillsbury, Washington D.C. (2012), pp. 207-227
• Michael Dietler, " 'Our Ancestors the Gauls': Archaeology, Ethnic Nationalism and the Manipulation of Celtic Identity in Modern Europe," American Anthropologist, New Series 96:3 (September 1994), pp. 584-605
• Timothy Mitchell, "Egypt at the Exhibition," in Colonizing Egypt, Cambridge (1998), pp. 1-33
• Carol A. Breckenridge, "The Aesthetics and Politics of Colonial Collecting: India at World Fairs," Comparative Studies in Society and History, 31:2 (April 1989), pp. 195-216
• Whitehead, "Notions of art and archaeology in museum debate," in Museums and the Construction of Disciplines: Art and Archaeolgoy in Nineteenth-Century Britain, London (2009), pp. 77-100
• Barringer, "The South Kensington Museum and the Colonial Project,"in Colonialism and the Object: Empire, material culture and the museum, London (1998), pp. 11-27
• Mehmet Özdogan, "Ideology and archaeolgoy in Turkey," in Archaeolgoy Under Fire: Nationalism, poltiics and heritage in the Eastern Mediterranean and Middle East, ed. Lynn Meskell, London (1998), pp. 111-122
• Renisa Mawani, "From Colonialsim to Multiculturalism? Totem Poles, Tourism and Identity in Vancouver's Stanley Park," Ariel 35:1-2 (January-April 2004), pp. 31-54
• Lynette Russell and Ian J. McIven, "Monumental Colonialism: Megaliths and the Appropriation of Australia's Aboriginal Past," Journal of Material Culture 3:3 (1998), pp. 283-299
• Kathrin Maurer, "Archaeology as Spectacle: Heinrich Schliemann's Media of Excavation," German Studies Review 32:2 (May 2009), pp. 303-317
• John Falconer, "Perspectives on Photography's Contribution to Archaeolgoy in Central Asia," in Conservation of Ancient Sites on the Silk Road, ed. by Neville Agnew. Los Angeles (2010), pp. 107-116
• Guolong Lai, "Digging Up China: Imperialism, Nationalism, and Regionalism in Yinxu Excavation, 1928-1937," in Unmasking Ideology in Imperial and Colonial Archaeology: Vocabulary, Symbols ed. by Bonnie Effros and Guolong Lai. UCLA (2018), pp. 83-110.
• Neil Brodie, "Problematizing the Encyclopedic Museum: The Benin Bronzes and Ivories in Historical Context," in Unmasking Ideology in Imperial and Colonial Archaeology: Vocabulary, Symbols, ed. by Bonnie Effros and Guolong Lai. UCLA (2018), pp. 61-82.
• Folarin Shyllon, "BENIN DIALOGUE GROUP: Benin Royal Museum—Three Steps Forward, Six Steps Back," Art & Antiquity Law (23:4), pp. 341-346.

Weekly Schedule of Topics
Provide a projected weekly schedule of topics. This should have sufficient detail to evaluate how the course would meet current curricular needs and the extent to which it overlaps with existing courses at UF.

Response:

Part 1: Introduction and Ancient Egypt
Week 1: Introduction and Course Overview
Who owns the past? Museums, exhibitions, interpretation, and repatriation c. 2020
• Kwame Anthony Appiah, "Whose Culture Is It, Anyway?" Cultural Heritage Issues: The Legacy of Conquest, Colonization, and Commerce, ed. by J. A. Nafziger and A. M. Nicgorski, Leiden (2009), pp. 207-222
• Neil Asher Silberman, "Magical Materialism: On the Hidden Danger of Repatriation Disputes," Journal of Eastern Mediterranean Archaeology and Heritage Studies 5:1 (2017), pp. 109-115
Week 2: Following Napoleon to Egypt
• Donald Malcom Reid, ch. 1 "Rediscovering Ancient Egypt: Champollion and al-Tahtawi," in Whose Pharaohs? Archaeology, Museums, and Egyptian National Identity from Napoleon to World War I, Berkeley (2002), pp. 21-63,
Week 3: Egyptian art and archaeology and pre-photographic reproduction
Part 2: Photography
Week 4: Early Travel Photography: The "Scenic Daguerreotype"
• Andrew Szegedy-Maszak, "Introduction," in Antiquity & Photography, early views of Mediterranean Sites, pp. 2-20.
Week 5: Photographic Developments in 19c Archaeology
• Claire L. Lyons, "The Art and Science of Antiquity in Nineteenth-Century Photography," in Antiquity & Photography, pp. 22-64.
Week 6: Photography, Archaeology, and the founding of the National Museum in Mexico
• Adam Sellon, "Nineteenth-Century Photographs of Archaeological Collections from Mexico," in Past Presented: Archaeological Illustration and the Ancient Americas, ed. Joanne Pillsbury, Washington D.C. (2012), pp. 207-227
Part 3: Museums and Exhibitions
Week 7: Cabinets of Curiosities to Museums; National Museums and National Identities
• Adrien L. Kaeppler, chs. 1 "The Holophusicon," & ch. 2, "Natural and Cultural History Illustration and the Leverian Museum," in Holophusicon: The Leverian Museum. An Eighteenth-Century English Institution of Science, Curiosity, and Art, Honolulu (2011), pp. 1-21 and pp. 23-45
• Michael Dietler, " 'Our Ancestors the Gauls': Archaeology, Ethnic Nationalism and the Manipulation of Celtic Identity in Modern Europe," American Anthropologist, New Series 96:3 (September 1994), pp. 584-605
Week 8: World's Fairs and the Development of London's Museums
• Timothy Mitchell, "Egypt at the Exhibition," in Colonizing Egypt, Cambridge (1998), pp. 1-33
• Carol A. Breckenridge, "The Aesthetics and Politics of Colonial Collecting: India at World Fairs," Comparative Studies in Society and History, 31:2 (April 1989), pp. 195-216
• Barringer, "The South Kensington Museum and the Colonial Project,"in Colonialism and the Object: Empire, material culture and the museum, London (1998), pp. 11-27
Week 9: "Ottoman Orientalism": Osman Hamdi Bey's Art and Archaeology
• Ahmet A. Ersoy, "Osman Hamdi Bey and the Historophile Mood," and Edhem Eldem, "An Ottoman Traveler to the Orient: Osman Hamdi Bey," in The Poetics and Politics of Place: Ottoman Istanbul and British Colonialism, Istanbul (2010), pp. 131-138, and pp. 169-179
• Mehmet Özdogan, "Ideology and archaeolgoy in Turkey," in Archaeolgoy Under Fire: Nationalism, poltiics and heritage in the Eastern Mediterranean and Middle East, ed. Lynn Meskell, London (1998), pp. 111-122
Week 10: From the Global to the Local
• Renisa Mawani, "From Colonialsim to Multiculturalism? Totem Poles, Tourism and Identity in Vancouver's Stanley Park," Ariel 35:1-2 (January-April 2004), pp. 31-54
• Lynette Russell and Ian J. McIven, "Monumental Colonialism: Megaliths and the Appropriation of Australia's Aboriginal Past," Journal of Material Culture 3:3 (1998), pp. 283-299
Part 4: From Mesopotamia to Trans-Oxiana in the last years of the "Great Game"
Week 11: Archaeology, Photography, and Geo-Politics in Asia
• Cal Bisel, "Reconstructing Babylon: The Return of the Archaic," in Antiquity on Display: Regimes of the Authentic in Berlin's Pergamon Museum, Oxford (2012), pp. 159-188
• John Falconer, "Perspectives on Photography's Contribution to Archaeolgoy in Central Asia," in Conservation of Ancient Sites on the Silk Road, ed. by Neville Agnew. Los Angeles (2010), pp. 107-116
• Guolong Lai, "Digging Up China: Imperialism, Nationalism, and Regionalism in Yinxu Excavation, 1928-1937," in Unmasking Ideology in Imperial and Colonial Archaeology: Vocabulary, Symbols ed. by Bonnie Effros and Guolong Lai. UCLA (2018), pp. 83-110.
Part 6: The Turn of a New Millenium
Week 12: Building a Museum of African Art

• Neil Brodie, "Problematizing the Encyclopedic Museum: The Benin Bronzes and Ivories in Historical Context," in Unmasking Ideology in Imperial and Colonial Archaeology: Vocabulary, Symbols, ed. by Bonnie Effros and Guolong Lai. UCLA (2018), pp. 61-82.
• Folarin Shyllon, "BENIN DIALOGUE GROUP: Benin Royal Museum—Three Steps Forward, Six Steps Back," Art & Antiquity Law (23:4), pp. 341-346.
• Johanne Affricot, "Benin Royal Museum: David Adjaye to design the museum housing artifacts stolen in the colonial era," Griot, September 23, 2019,
Week 13: The Photographic Archive in the Digital Age
• Jennifer A. Baird and Lesley McFadyen, "Towards an Archaeology of Archaeological Archives," Archaeological Review from Cambridge 29:2 (2014), pp. 14-29.
• Liam Buckley, "Photography and Photo-Elicitation After Colonialism" Cultural Anthropology 29:4 (2014), pp. 720-738.
Week 14: Archaeology as Art
• Dieter Roelstraete, "On the Way of the Shovel: The Archaeological Imaginary in Art," e-flux 04 (March 2009)
• Sophie Berrebi, "Not-so-Transparent Things," in The Way of the Shovel (exh. cat.), ed. by Dieter Roelstraete, Chicago Museum of Contemporary Art (2013)
• Ian Alden Russell, "The Art of the Past: Before and After Archaeology," in The Way of the Shovel (exh. cat.), ed. by Dieter Roelstraete, Chicago Museum of Contemporary Art (2013)
Week 15: Student Presentations

Grading Scheme
List the types of assessments, assignments and other activities that will be used to determine the course grade, and the percentage contribution from each. This list should have sufficient detail to evaluate the course rigor and grade integrity. Include details about the grading rubric and percentage breakdowns for determining grades. If participation and/or attendance are part of the students grade, please provide a rubric or details regarding how those items will be assessed.

Response:
• Attendance (5%) and Participation (5%): Students come prepared to engage and discuss the week's reading assignment,as well as ask questions.
• 4 Reading/Lecture Response Papers (5% each = 20%): Students are responsible for selecting one week's reading assignments and composing a 1 page critical response in each of four three-week blocks (Weeks 1-3, 4-6, 7-9, 10-13). Each response paper should have a clear thesis, and may bring to bear any of the themes, concepts, sites, or objects that we have considered in class to the week's readings.
• 3 Museum Assignments (10% each = 30%): Sample Examples:
Museum Assignment # 1: Report
Prepare a 2-3 page report of an exhibition at the Libby Gallery, Felipe Meres: Global Illumination (on view until January 31). Include the following information: What is the thesis of the exhibition? How is this conveyed to the visitor visually and/or in writing? What kind of artwork is included in the exhibition? How does it support the thesis of the exhibitions? How does the artwork, and its contextualization, comment on the intersection of colonialism, museum collecting, and photography? What questions does it raise that you hope to explore in this class?
Museum Assignment #2: Compare
Write a short (2-3 page), critical paper that applies some of the theoretical models we have been using in class to non-archaeological scientific illustration and its reinterpretation by the artist Roberto Obregón. Use our visits to view botanical prints and drawings in the University of Florida Collections to inform your study of the exhibitions. Consider the illustration of plants in comparison to the illustration of archaeological artifacts that we have been studying in class. How are the two categories similar? How do they differ? What kinds of information are being conveyed in each? What is the importance of the visual in conveying this information?
Visit the exhibitions Accumulate, Classify, Preserve, Display: Roberto Obregón Archive from the Carolina and Fernando Eseverri Collection (on view until February 14) at the University Gallery, and Accumulate, Classify, Preserve, Display: Works by Roberto Obregón from the Carolina and

Fernando Eseverri Collection (on view until February 16) at the Harn Museum. Begin by making notes as if you were preparing an "exhibition report," as above. In what ways do you think that the artist engages with and departs from "scientific" botanical illustration? How does this compare to the ways in which Felipe Meres engaged with and departed from the "scientific" illustration of archaeological material?

Museum Assignment #3: Review

Imagine that you are an arts and culture critic for a major media outlet, recommending online resources on archaeology for education and entertainment amid COVID-19 related school and museum closures. Prepare a review of one of two projects presented on digital platforms by the British Museum, or a comparable project of your choice (with professor approval):

Preserving Maya Heritage a joint project of Google Arts & Culture and the British Museum.

African Rock Art Image Project

In your review of either project, consider the following questions: What is the thesis of the project? Who is the target audience? Is it appropriate/accessible to a variety of age ranges? How is the project presented? What (in your opinion) are the highlights? What (in your opinion) is missing/confusing/frustrating? How might time spent with this digital platform substitute for travel to sites or museums? How might it be used for education? Does the digital platform provide opportunities that cannot be replicated through travel or live museum visits?

Remember that the challenge of an exhibition review is to convey information (don't forget the practical information!) as in the exhibition report, while also presenting a critical or editorial point of view, and writing for a general audience.

• Final Paper or Project Presentation (15%): Students will give a short, in-class presentation summarizing their final paper or project.

• Final Paper or Project (25%):

Option 1: An 8-10 page research paper on the topic of your choice. You are not limited geographically to the content covered in the course in selecting your topic, but you may be required to provide a justification of its relevance to the themes of the course.

Option 2: Propose an Exhibition. You are a museum curator preparing a loan exhibition on the subject of your choice (subject to consultation and approval of Prof. Jones). It may concern an ancient culture directly; the historic excavation, collecting, or display of ancient or indigenous art and/or material culture; or contemporary art that engages these questions. Your proposal should include an essay situating the exhibition and providing a justification for it as well as describing its thesis and organization; visual material that suggests a proposed exhibition design; one or more example wall texts; a plan for publications and public events.

Option 3: Design an Expedition. You are an artist, illustrator, and/or archaeologist accompanying an expedition. In order to obtain funding to continue your investigations, you must submit a preliminary report of your findings. You should clearly identify the intended audience for your report: is it a patron? A society? A museum? The public? Illustrations, produced digitally or by hand, should accompany a 4-5 page paper describing the site(s) you are investigating and your preliminary discoveries.

Grading Rubric:

1. ATTENDANCE and PARTICIPATION

ATTENDANCE POLICY:

Class Attendance. Attendance is mandatory. Repeated unexcused absences will result in a lowering of the participation and attendance portion of a student's grade. After the third unexcused absence, the participation and attendance grade would drop by 5 points (from 95 to 90, for example). For excused absences you need to provide a note from your doctor or other appropriate individual. Among the reasons for excused absences are: Death or major illness in the immediate family; religious holiday; injury. Please look at your calendar at the beginning of the semester to see if you have any commitments (for example, religious holidays) that conflict with classes, due dates, or exams. If you do have a conflict, contact the instructor in advance.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx

PARTICIPATION RUBRIC:

Exceptional: Arrives ready to engage and discuss the week's reading assignment, as well as ask questions.

Competent: Mostly ready to engage and discuss the week's reading assignment, but asks few questions and demonstrates evidence of having not completed the readings.

Unsatisfactory: Provides an inaccurate and/or largely incomplete account of reading assignment and is unable to formulate or answer questions.

2. RESPONSE PAPERS

Exceptional: Accurately describes and interprets chosen artwork in relationship to selected scholarly literature, cogently and with unusual insight and attention to detail.
Competent: Mostly accurate in describing and interpreting chosen artwork in relationship to many relevant aspects of selected scholarly literature.
Unsatisfactory: Provides an inaccurate and/or largely incomplete description and interpretation of artwork in relationship to selected scholarly literature.
3. MUSEUM ASSIGNMENTS
Exceptional: Accurately describes and interprets exhibition in relationship to selected scholarly literature, cogently and with unusual insight and attention to detail.
Competent: Mostly accurate in describing and interpreting exhibition in relationship to many relevant aspects of selected scholarly literature.
Unsatisfactory: Provides an inaccurate and/or largely incomplete description and interpretation of exhibition in relationship to selected scholarly literature.
4. FINAL PAPER PRESENTATION
Exceptional: Lays out the key arguments and evidence in a fluent, compelling, and precise manner. Excellent pace, poise, diction, volume, and demeanor.
Competent: Lays out many of the key arguments and pieces of evidence clearly. Acceptable pace, poise, diction, volume, and demeanor.
Unsatisfactory: Notable disorganization, confusion, and/or vague expression. Notable deficits in pace, poise, diction, volume, and/or demeanor.
5. FINAL RESEARCH PAPER
Exceptional: Thoroughly surveys the state of the scholarly literature on the topic with excellent understanding of all the issues.
Competent: Examines and assesses much of the key scholarly literature on the topic, with understanding of many of the issues.
Unsatisfactory: Neglects most of the scholarly literature on the topic, with little understanding of the issues.

Instructor(s)
Enter the name of the planned instructor or instructors, or "to be determined" if instructors are not yet identified.

Response:
Ashley Elizabeth Jones

Attendance & Make-up
Please confirm that you have read and understand the University of Florida Attendance policy.
A required statement statement related to class attendance, make-up exams and other work will be included in the syllabus and adhered to in the course. Courses may not have any policies which conflict with the University of Florida policy. The following statement may be used directly in the syllabus.

• Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:
https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx

Response:
Yes

Accomodations
Please confirm that you have read and understand the University of Florida Accommodations policy.
A statement related to accommodations for students with disabilities will be included in the syllabus and adhered to in the course. The following statement may be used directly in the syllabus:

• Students with disabilities requesting accommodations should first register with the Disability Resource Center

(352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Response:
Yes

UF Grading Policies for assigning Grade Points
Please confirm that you have read and understand the University of Florida Grading policies.
Information on current UF grading policies for assigning grade points is require to be included in the course syllabus. The following link may be used directly in the syllabus:

• https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

Response:
Yes

Course Evaluation Policy
Course Evaluation Policy
Please confirm that you have read and understand the University of Florida Course Evaluation Policy.
A statement related to course evaluations will be included in the syllabus. The following statement may be used directly in the syllabus:

• Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at https://gatorevals.aa.ufl.edu/public-results/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via https://ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public-results/.

* *

Response:
Yes

From: Collings,Peter F <pcollings@ufl.edu>
Sent: Wednesday, March 10, 2021 11:03 AM
To: Spillane,Joseph F <spillane@ufl.edu>
Subject: Re: Quick question

Hi Joe,

I consulted with a couple of my (very efficient and responsive) archaeologists and received the following responses:

"There is a little bit of overlap with Anthropological Museology (Develop a critical understanding of the collecting and display of ancient, historic, and ethnographic artifacts in museums and international exhibitions), but otherwise most of the content is a great complement to that class [Anth Museology] and has a focus on classical sites, photography and digital archives. So, I don't see it has an issue. It looks like a great class."

"Other than one reading on Mexico, looks like content is eastern hemisphere and mostly classical societies. I see no conflicts with anything we do."

So, in sum, no objections to approval.

Pete

> On Mar 10, 2021, at 10:33 AM, Spillane,Joseph F <spillane@ufl.edu> wrote:
>
> Dear Pete,
>
> Please see below, and attached. Could you please review and let me know if the department has any concerns or objections to this course being approved by the University Curriculum Committee?
>
> You can send your response in the form of an email to me.
>
> Sincerely,
>
> Joe
>
> --

_____

Joseph F. Spillane
Professor, History
Associate Dean, College of Liberal Arts and Sciences
Director, Academic Advising Center
205 Fletcher Drive
University of Florida
P.O. Box 112015
Gainesville, FL 32611-2015
Tel:(352)392-1521/Fax:(352)392-2905

From: Setlow,Jennifer <jsetlow@arts.ufl.edu>
Sent: Wednesday, March 10, 2021 9:02 AM
To: Spillane,Joseph F <spillane@ufl.edu>
Subject: RE: Quick question

Thank you! I've attached the form, which is for a new Art History course ARH4XXX Colonialism & Collecting.

If any further information is needed, please let me know and I'm happy to gather.

Best,
Jen

<image019.jpg>

Jennifer Setlow
Associate Dean for Academic and Student Affairs

Phone: 352-273-1482
Email: jsetlow@arts.ufl.edu

1389 Stadium Road, Rm 101 • PO Box 115800 • Gainesville, FL 32611

www.arts.ufl.edu

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<image006.jpg>

Pronouns: she/her/hers

From: Spillane,Joseph F <spillane@ufl.edu>
Sent: Wednesday, March 10, 2021 8:59 AM
To: Setlow,Jennifer <jsetlow@arts.ufl.edu>
Subject: RE: Quick question

Going through me would be best, thanks!

Joe

--

Joseph F. Spillane
Professor, History
Associate Dean, College of Liberal Arts and Sciences
Director, Academic Advising Center
205 Fletcher Drive
University of Florida
P.O. Box 112015
Gainesville, FL 32611-2015
Tel:(352)392-1521/Fax:(352)392-2905

From: Setlow,Jennifer <jsetlow@arts.ufl.edu>
Sent: Wednesday, March 10, 2021 8:59 AM
To: Spillane,Joseph F <spillane@ufl.edu>
Subject: Quick question

Hi Joe,

We've been asked by the UCC to get a consult from Anthropology on a course—would it be easiest if I:

- Work through you
- Contact the chair directly
- Work through another associate dean

Many thanks!

Jen

<image019.jpg>

Jennifer Setlow
Associate Dean for Academic and Student Affairs

Phone: 352-273-1482
Email: jsetlow@arts.ufl.edu

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Pronouns: she/her/hers

<ARH4XXX Colonialism & Collecting.pdf>

Peter Collings
Associate Professor and Chair
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