

# Cover Sheet: Request 11113

## ART XXXX \_ Reinterpreting Global Masterpieces

### Info

Process	Course New Ugrad/Pro
Status	Pending
Submitter	Heipp,Richard C heipp@ufl.edu
Created	9/12/2016 4:10:06 PM
Updated	11/21/2016 11:19:28 AM
Description of request	Students study masterpieces from the Harn through observation and research investigating intensions, meanings and technical processes. The course examines why and how various cultures developed unique styles and approaches. Students reinterpreting Global Masterpieces through their choice of media and processes to creating "new" artworks inspired by existing cultural objects.

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 011302000	Rogal, Maria	Approved by faculty 10.21.16	10/21/2016
No document changes					
College	Approved	CFA - College of Fine Arts	Schaefer, Edward E		11/15/2016
No document changes					
University Curriculum Committee	Comment	PV - University Curriculum Committee (UCC)	Case, Brandon	Added to the December agenda.	11/21/2016
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			11/21/2016
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 11113

## Info

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**Submitter:** Heipp,Richard C heipp@ufl.edu

**Created:** 12/9/2016 12:25:59 PM

**Form version:** 2

## Responses

**Recommended Prefix**ART

**Course Level** 3

**Number** XXX

**Category of Instruction** Intermediate

**Lab Code** C

**Course Title**Reinterpreting Global Masterpieces: Recontextualizing Masterworks from the Harn Museum of Art

**Transcript Title**Global Masterpieces

**Degree Type**Baccalaureate

**Delivery Method(s)**On-Campus

**Co-Listing**No

**Effective Term** Spring

**Effective Year**2017

**Rotating Topic?**No

**Repeatable Credit?**No

**Amount of Credit**3

**S/U Only?**No

**Contact Type** Regularly Scheduled

**Weekly Contact Hours** 6

**Course Description** Students study masterpieces from the Harn through observation and research investigating intensions, meanings and technical processes. The course examines why and how various cultures developed unique styles and approaches. Students reinterpreting Global Masterpieces through their choice of media and processes to creating "new" artworks inspired by existing cultural objects.

**Prerequisites** Students must be able to take 3000 level studio courses

**Co-requisites** NONE

**Rationale and Placement in Curriculum** "Readdressing Global Masterpieces" will be a 3000 level (junior) elective studio course that will be open to all art majors and art minors. As juniors, all studio art students will have a basic knowledge of art history, and be familiar with basic art and design practice.

The course may substitute for specific area 3000 level requirements when approved by the School of Art + Art History areas (such as painting or drawing).

The course aligns with the following UF, COTA and SA+AH goals, as listed in the 2017-2021 COTA Strategic Plan in the following ways:

- Helps develop a culture of creativity, innovation, and access
- Acknowledges that UF's students, faculty and staff with increasingly diverse demographic and geographic characteristics
- Fosters a university climate that is inclusive, supportive and respectful to all
- Develops diverse, robust educational and interdisciplinary areas of excellence
- Increases globalization to enhance our effectiveness as world citizens

The course would be offered on an annual basis each Spring semester. The design of the course, and its interdisciplinary nature will allow the course to be adapted by almost any SA+AH studio faculty.

**Course Objectives** Reinterpreting Global Masterpieces, presents an opportunity to teach students in a manner inspired by the traditional atelier (from old French meaning, a workshop or studio). The atelier was an important component of the traditional academic art training in the 19th century French Art Academie or Salon. This component represented the educational framework of the Salon where academe students studied and copied existing artworks with the goal of technical mastery of classical technique prior to embarking on their own creative interpretations. This course will revive and build on this atelier practice asking students to also consider "non- western" classical expression and production processes.

I believe it can be extremely beneficial for the contemporary artists (or student) to look back to history and examine other cultures in order to expand their individual art practice and personal theory. Like technology, and science, art is often built upon preceding developments. This course will attempt to examining how art objects can be affected by the cultural environment existing at the time of its creation examining how the art is influenced by cultural and artistic tradition, style, as well as politics, beliefs and established visual systems. Researching the various stylistic inventions can present an opportunity to develop an affirmation or understanding of what has come before or conversely create a reaction against it.

This course will immerse the student in the close examination and study of global artistic masterpieces on display and in the collections at UF's Harn Museum of Art working from these objects to create reinterpretations based on those masterpieces. The course presents a unique opportunity to directly partner with the rich resources available at our campus museum.

#### COURSE DESCRIPTION:

"Readdressing Global Masterpieces" will be a 3000 level elective studio course that will be open to all art majors and art minors. In the course students will be asked to select works from the Harn collection (ideally on display) and study the works in depth (historically, stylistically and thematically) through direct close observation (i.e. drawing the objects) and academic research. Students will investigate the artist's intentions, the possible meaning and function of work, as well as the technical processes used in the creation of the artwork. Students will then create new reinterpretations of the artwork using their choice of media (drawing, painting, collage, printmaking, photography, digital imaging, sculpture or ceramics). The course will attempt to examine why and how different cultures developed the styles and approaches that are unique to that culture (i.e. African, Asian, European etc.). Students will explore how different cultures might share common themes such as religion, power, politics, sexuality, mortality or immortality, nature, technology, and the visual systems that are unique to that culture. Students will readdress and reinterpret the cultural objects through their own creative lens and media creating "new" art inspired by these cultural masterpieces.

Students will be required to complete five studio-based projects, four of which will be based on objects in the Harn collection.

1. "Speed Collage Project" – Using "out of date" printed material supplied by the Harn

Museum students will complete a series of quick collage and/or assemblage pieces that recontextualized printed images sourced from the Harn's publications.

2. All students reinterpret a common "global" object from the Harn collection (selected by a vote of the class from a set of preselected objects) through drawing, collage or assemblage.

3. Students select one "global" object from the Harn collection and reinterpret the artwork through their choice of media.

4. Students select another "global" object created by different culture from the Harn collection and reinterpret the object through their choice of media (one object from project #2 or #3 must be non western).

5. For the final project students will select a masterpiece from any source (which could be a Harn object) that has a connections to their own cultural heritage (looking at their cultural roots outside of the US) and create a reinterpretation through their choice of media.

The structure of course will consist of studio classroom sessions; a series of classes that will be held at the Harn Museum, lectures by myself as well as a series of presentations by invited SA+AH art historians, as well as curators from the Harn. The classroom will also involve technical demonstrations as well as independent research. This class will allow student to experience the Harn's collection as well as investigate their own cultural heritage in a very intimate and direct ways, creating highly personal artworks inspired by existing artistic masterpieces. Students will bring the observations and research from the Harn back to the studio classroom in Fine Arts Building D to investigate, experiment with and develop their own individual approach, media, and working processes to complete the art projects.

#### COURSE TOPICS

- Examine the similarities and differences of various artworks attempting to discover why and how different cultures have:
  - Created an art practices unique to that culture
  - Developed styles, approaches and systems that are unique to that culture
  - Shared common themes across cultures such as:
    - Religion, power, politics, sexuality, mind and body, mortality or immortality, nature, technology, entertainment and visual communication
- Create and reinterpret new artworks filtered through their own creative lens and art practice.
- Examine how their own cultural heritage and family background could influence and be interpreted in their personal artwork

#### COURSE GOALS AND OBJECTIVES

- Examine different cultural art practices and belief systems
- Develop direct observation and examination skills
- Develop research skills
- Examine various global art making techniques
- Develop sensitivity to other cultural perspectives
- Compare and contrast global art practices

#### COURSE STRUCTURE- 3 CREDITS

- Two 3 hour class sessions per week (6 contact hours) Studio art courses in The School of Art History that designed for art majors as current policy (reflecting recommendations by NASAD) regularly meet 2 hours per week for each credit hour.
- T/R Periods 5-7, held in room FAD 107 and at the Harn Museum of Art

- At least six class sessions will be held at the Harn Museum of Art
- 5 studio art project projects evaluated on:
- Research (direct observation and academic)
- Process (experimentation, exploring variations on theme, craft and technique)
- Product (inventiveness, reinterpretation and presentation,)
- Two research presentation (based on the students selected cultural objects)
- Regular class process critiques
- Five project critiques
- An exhibition of selected work created in the class will be proposed to be held in the SA+AH Libby Gallery, SA+AH 4Most Gallery or the Reitz Union Gallery (based on availability)

COURSE GRADING PERCENTAGES –  
Process, product and research

COURSE PROJECTS = 80% of course grade

SPEED PROJECT – introduction “Speed” Printed Matter Manipulation Collage Project (not graded)

PROJECT #1 - Common “Global” Object #1 = 20% of course grade

- All students reinterpret a common “global” object from the Harn collection creating a new object through their choice of media
- Common “Global” Object #1 = 80% of project #1 grade – 50% process and 50% product
- One page research paper on Object #1 = 20% of project grade

PROJECT #2 - Individual “Global” Object #2 = 20% of course grade

- All students select research and reinterpret their choice (with instructor approval) of another “global” object from the Harn collection creating a new object using their choice of media
- Individual “Global” Object #2 grade = 80% of I– 50% process and 50% product
- One page research paper on Object #2 = 20% of project grade

PROJECT #3 - Individual “Global” Object #3 = 20% of course grade

- All students select research another global object from the Harn collection and reinterpret the object (with instructor approval) creating a new object using their choice of media. One source object of project #2 or #3 must be nonwestern.
- Individual “Global” Object #3 = 80% of grade – 50% process and 50% product
- One page research paper on Object #3 = 20% of project grade

PROJECT #4 – Individual Object #4 = 20% of course grade

- All students select and conduct research students on a masterpiece from any source (which could be a Harn object) that has connections to their own cultural heritage (outside of the US) and reinterpret it through their choice of media.
- Individual Object #4 = 80% of project #4 grade – 50% process and 50% product
- IGNITE Public Presentation on your Object #4+ 20% of project grade

STUDIO PARTICIPATION GRADE = 20% of course grade

This includes: A concerted effort to follow the guidelines and objectives of each exercise/project, being fully engaged, coming to class prepared, on time, and ready to work with all the required materials, and supplies needed to fully participate. Students must also demonstrate proper studio practice that involves showing respect for your fellow students, the Harn museum the SA+AH facility and the instructor.

Through the study of, and creation of, global art objects the creating reinterpretations of those objects into new art objects, the course would address the following SLO’s as

requested by UF's the International Studies Program:

1. Content

By Studying the art of a culture the concepts and principles will be addressed through the effort to understand the complexity of factors important to other cultures in relation to history, values, politics communication styles beliefs and practices finding commonalities and differences.

2. Critical Thinking

a. Through investigation and reinterpretation of artworks students will analysis alternate points of view identifying differences and similarities of various cultural points of view and common global themes

b. Students will be asked to use inductive and deductive reasoning in a creative way to draw conclusions about intercultural issues.

c. A critical component of the studio creative process involves comprehensively and effectively evaluating multiple potential solutions and experimentation.

3. Communication - verbal and non verbal

a. Through the process of creating the artworks, and reporting on those artworks, students will examine cultural differences through production and communication adapting the cultural perspectives through their own creative expressions.

b. The process of investigating these global works of art should foster openness to other cultural views, by exploring non-western and western creative production and expression in addition to examining their own global cultural roots and heritage.

**Course Textbook(s) and/or Other Assigned Reading** Exploring Art: A Global, Thematic Approach by Margaret Lazzari and Dona Schleiser, Wadsworth Cenage Learning, ISBN-13: 978-1111343781,

Individual readings will be assigned based on the students selected cultural objects

**Weekly Schedule of Topics** Spring Schedule -

Class meet for 2 (A +B)- 3 hour class periods per week on Monday + Wednesday 5-7

Week 1 -A (FAD)

Class Introduction

Syllabus

Assignment Handouts

Lecture #1

Week 1 -B (Harn)

Harn Introduction

Tour of Harn

Harn Sketching session

Distribute Harn collage material

Week 2 -A (FAD)

Speed project

Collage studio work session

Week 2 -B (Harn)

Collage review / critique-

Introduction Project #1

Review Common" Harn Objects

Week 3 -A (Harn)

Lecture #2

Project #1

Harn object observation session

Week 3 -B

Project #1 - studio work session

Week 4 -A (FAD)

Project #1

11:45am – 12:45pm - Process Critique

12:45-1:15pm – Travel to Harn

Week 4 -B (FAD - Harn)

Project #1

11:45am – 12:45pm - Process Critique

12:45-1:15pm – Travel to Harn

Week 5 -A (FAD)

Critique Project # 1

Week 5 -B (Harn)

Introduction Project #2

Lecture #3

Harn object observation session

Week 6 -A (FAD)

Project #2 - studio work session

Week 6 -B (Harn)

Project #2 - studio work session

Week 7 -A (FAD - Harn)

Project #2 -

11:45am – 12:45pm - Process Critique

12:45-1:15pm – Travel to Harn

1:15 – 2:15pm - Harn Curator Introduction #2

Week 7 -B (FAD)

Project #2 - studio work session

Week 8 -A SPRING BREAK

Week 8 -B SPRING BREAK

Week 9 -A (FAD)

Critique Project # 2

Week 9 -B (Harn)

Introduction Project #3

Lecture #4

Harn object observation session

Week 10 -A (FAD)

Project #3 - studio work session

Week 10 -B

Project #3 – IGNITE presentations

Harn object observation session

Week 11 -A (FAD - Harn)

Project #3 -

11:45am – 12:45pm - Process Critique

12:45-1:15pm – Travel to Harn

1:15 – 2:15pm - Harn Curator Introduction #3

Week 11 -B (FAD)

Project #3 - studio work session

Week 12 -A (FAD)

Project #3 - studio work session

Week 12 -B (FAD)

Critique Project #3

Week 13 -A (Harn)  
Introduction Project #4  
Lecture #5  
Personal History Object selection  
Week 13 -B (FAD)  
Project #4 - Studio work session

Week 14 -A (FAD)  
Project #4 -- IGNITE presentations  
Studio work session  
Week 14 -B (FAD - Harn)  
Project #4 -  
11:45am - 12:45pm - Process Critique  
12:45-1:15pm - Travel to Harn  
1:15 - 2:15pm - Harn Curator Introduction #4

Week 15 -A (FAD - Harn)  
Project #4 - studio work session  
Process Critique #4 B  
Week 15 -B (FAD)  
Project #4 - studio work session  
Process Critique #4 B

Week 16 -A (FAD)  
Project #4 - studio work session  
Week 16 -B (FAD)  
FINAL Critique Project #4

**Links and Policies**ATTENDANCE POLICIES:

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>

**UNIVERSITY AND SA+AH RESOURCES AND POLICIES:**

Students with disabilities requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

"Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have the opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request to leave class."

This course will follow the Universities honesty policy regarding cheating and use of copyrighted material.

Full information regarding these policies is available at the following links:

Academic Honesty: <http://www.registrar.ufl.edu/catalog/policies/students.html#honesty>

Honor Code: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Student Conduct: <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

GENERAL UNIVERSITY POLICIES AND SERVICES: <http://www.dso.ufl.edu/>

**ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES:**

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student

who must then provide this documentation to the instructor when requesting accommodation. Disability Office — <http://www.dso.ufl.edu/drc/>

#### UNIVERSITY COUNSELING SERVICES:

352-392-1575 <http://www.counsel.ufl.edu/>

The UF Counseling Center offers counseling and therapy to help students confront personal, academic, and career concerns.

#### STUDENT HEALTHCARE CENTER:

<http://shcc.ufl.edu/>

#### FOR MEDICAL EMERGENCIES CALL 911.

352-392-1161 for urgent after-hours care.

352-392-1171 for after-hours mental health assistance.

#### SAFETY AND SECURITY:

In an emergency call 911.

University Police Department — <http://police.ufl.edu/> 352-392-1111.

#### STUDENT NIGHTTIME AUXILIARY PATROL (SNAP):

SNAP provides nightly escorts anywhere on campus to persons on request. The service is staffed by students, equipped and supervised by the university police department.

Escorts are routed on foot and driven trips. A person requesting an escort may contact SNAP via telephone at 392-SNAP (92-7627). The requester provides their first name, location of pick-up and destination to the dispatcher who determines the best method of meeting the requester's need. A walking or driving escort is dispatched, to their location.

#### SA+AH HEALTH & SAFETY PROGRAM - HAZARDOUS WASTE SATELLITE ACCUMULATION:

Please make yourself familiar with the SA+AH Health and Safety Program at:

<http://www.arts.ufl.edu/art/healthandsafety> during the first week of class. Refer especially to the H&S Rules by Area sections pertaining to Drawing and Painting. Each student will be asked to complete a H&S student waiver form (which will be given to you and signed during studio).

#### GUIDELINES FOR USE OF CAMPUS FACILITIES AND GROUNDS:

Please make every effort to maintain the facilities and grounds of the School of Art and Art History, the College of Fine Arts and The University of Florida. Specifically we ask that you follow these guidelines:

1. Do not mark, paint on or deface any interior or exterior of the school or college facilities. Take care to always use protective tarps, drop cloths or masking material when working with paint media or similar materials to protect the floors in public spaces such as hallways and classrooms. That applies also to the sidewalks walls, and grounds.
2. If a special project requires temporary modification to a wall surface or to the grounds you must obtain specific permission from your instructor prior to undertaking the project. The site must be returned to its original condition immediately following the project unless prior written permission has been obtained from the School of Art and Art History.
3. No Art project may interfere with or impede access to, classrooms, hallways or other public spaces.
4. All site-specific art projects must be installed and engineered with the safety of the general public in mind.
5. Grades will not be issued for the project, or the class, until the project has been completely removed, and the site has been restored to its original condition.
6. Failure to comply with these rules will result in disciplinary action, withholding of grades, the possible lowering of a grade, or failure of the course.

#### DRUG-FREE SCHOOL & WORKPLACE AND CLEAN INDOOR AIR ACT:

SA+AH is committed to upholding the policies set forth by the University of Florida in regards to drug and alcohol use and smoking in educational facilities. Possession and use of drugs or alcoholic beverages is not allowed in the classroom or outdoor areas. In

addition, The Florida Clean Indoor Air Act of 1992 prohibits smoking in educational facilities. Violation of university policies and applicable laws is grounds for disciplinary action up to and including expulsion and does not preclude the possibility of criminal charges.

#### ACADEMIC HONESTY POLICY:

The course will follow the University's honesty policy found on-line at:

<http://www.dso.ufl.edu/stg/>.

Work should be your own and must be created specifically for this class. In other words "no double dipping" by submitting projects to multiple classes.

#### **Grading Scheme** Project Grading Criteria and SLO's

Each project will be graded on Process and Product

Through research and creating reinterpretations into new art objects the course would address the following SLO's:

PROCESS – The study of the global art object (50% of the final project grade)

1. Content

Concepts and principles are be addressed through the effort to understand the complexity of factors important to other cultures in relation to history, values, politics communication styles beliefs and practices finding commonalities and differences.

2. Critical Thinking

a. Through investigation and reinterpretation students would analyze alternate points of view identifying differences and similarities of various cultural points of view and common global themes

b. Students will be asked to use inductive and deductive reasoning in a creative way to develop conclusions about intercultural issues.

c. A critical component of the creative studio process involves comprehensively and effectively evaluating multiple solutions (experimentation).

3. Communication - verbal and non verbal

a. Through the process of creating the artworks students will examine cultural differences through production and communication adapting the cultural perspectives through their own creative expressions

b. The process of investigating these global works of art should foster openness to other cultural views, by exploring non-western creative production and expression as well as their own cultural heritage

4. Creative Experimentation

Investigation of materials and aesthetics choices and options related to the thematic and aesthetic intensions of the art object.

PRODUCT - The creation of the global art object (50% of the final project grade)

Creation of global art objects (50% of the final project grade)

Successful and creative integration of form, content and expression. Producing a visually and conceptually engaging work of art that demonstrates an understanding of the cultural values and intensions the original artwork.

#### GRADE EVALUATION FACTORS

A 4.0 Exceptional work, all criteria of the assignment has been surpassed in a distinguished manner and solutions to problems presented exhibit a depth of understanding. In addition, student is engaged in exceptional studio practice, which includes active research, looking up artists recommended, asking relevant questions about other artists' works or ideas, and being thoroughly engaged in the course content.

A- 3.67 Well-presented, superior work, all criteria of assignment was surpassed in a distinguished manner (including exceptional studio practice highlighted above). Minimal improvements could be made to the project overall.

B+ 3.33 Very good work. All criteria of assignment were surpassed, and studio practice was exceptional.

B 3.0 Very good work, above average understanding and clear potential. Most criteria of assignment were surpassed with some improvements to be made. Studio practice during the project was commendable.

B- 2.67 Good work, most criteria of assignment was met. Work showed promise with a few significant improvements to be made. Studio practice was commendable.

C+ 2.33 Adequate, above average work, meeting most of the criteria of the assignment. Studio practice could be improved.

C 2.0 Adequate, average, work meeting most of the assignment criteria with areas needing significant improvement. Poor studio practice overall.

C- 1.67

Adequate, below average work. Project meets some criteria but falls below the expectations of the assignment, partially as a result of poor studio practice.

D+ 1.33 Below average work. Barely meets the criteria, poor or unfinished work, highlighting poor studio practice.

D 1.0 Significantly below average work. Barely meets the criteria, extremely poor or unfinished work, highlighting unacceptable studio practice. Work shows limited understanding and/or effort.

D- 0.67 Extremely poor or unfinished work, accompanied by unacceptable studio practice.

F 0.0 Failure to meet all criteria of assignment accompanied by unacceptable studio practice. Unresolved work, incomplete and not meeting minimum requirements. Work shows a lack of understanding and/or effort. Quality of project or performance is not acceptable.

**Instructor(s)** Prof. Richard Heipp  
SA+AH