

ARH 6930 SPECIAL TOPICS IN MUSEOLOGY: ART + GLOBAL DIVERSITY

Sections: AGD1 10926; AGD2 10927; AGD3 10928

Fall B 2020

University of Florida

100% online at Canvas

Instructor: Dr. Pamela Merrill Brekka

Contact: Canvas Inbox (preferred) or pbrekka@ufl.edu

PLEASE NOTE THAT ALL TIMES GIVEN IS THIS COURSE ARE EST (EASTERN STANDARD TIME)

Course description and student outcomes: This is an 8-week graduate art history seminar for UF's MA program in Art Education delivered 100% online via Canvas. As an art theory/museology course, students will engage issues in contemporary art in relation to physical context, meaning and audience participation. Students will analyze, critique, and apply current concepts in art, methodology and criticism within the context of global diversity. These student outcomes will be assessed by weekly written reviews of scholarly literature, weekly videoconference seminar discussions, one topic proposal and one final project.

Online course evaluation process: Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>

UF grading scale:

Letter Grade	% Equivalency	GPA Equivalency
A	93 and above	4.00
A-	90 to 92	3.67
B+	87 to 89	3.33
B	83 to 86	3.00
B-	80 to 82	2.67
C+	77 to 79	2.33
C	73 to 76	2.00
C-	70 to 72	1.67
D+	67 to 69	1.33
D	63 to 66	1.00
D-	60 to 62	.67
E, I, NG, WF	59 and below	0.00

Please note that all course materials, requirements, instructions, dates and deadlines are given in the Canvas course website. The information is organized into eight weekly user-friendly modules.

Students Requiring Accommodations: Students requesting accommodation for a web-based course 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 or TA when requesting accommodation. For more information, go to <http://www.dso.ufl.edu/drc>

University Counseling Services and Counseling Center: 301 Peabody Hall, P.O. Box 114100, University of Florida, Gainesville, FL 32611-4100 **Phone: 352-392-1575 available 24/7** Web: <http://www.counsel.ufl.edu>

Academic Honesty and the UF Honor Code: The University's policies regarding academic honesty, the honor code, plagiarism and cheating will be strictly enforced. See <http://www.dso.ufl.edu/sccr/honorcode.php> for information regarding these policies. Statement regarding UF honor code: As a student at the University of Florida, you have committed yourself to uphold the Honor Code, which includes the following pledge: *"We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity."* You are expected to exhibit behavior consistent with this commitment to the UF academic community, and on all work submitted for credit at the University of Florida, the following pledge is either required or implied: *"On my honor, I have neither given nor received unauthorized aid in doing this assignment."* It is assumed that you will complete all work independently in each course unless the instructor provides explicit permission for you to collaborate on course tasks (e.g. assignments, papers, quizzes, exams). Furthermore, as part of your obligation to uphold the Honor Code, you should report any condition that facilitates academic misconduct to appropriate personnel. It is your individual responsibility to know and comply with all university policies and procedures regarding academic integrity and the Student Honor Code. Violations of the Honor Code at the University of Florida will not be tolerated. Violations will be reported to the Dean of Students Office for consideration of disciplinary action.

DIVERSITY STATEMENT: We in this class support and promote diversity in race, ethnicity, veteran status, parental status, marital status, socio-economic level, national origin, religious belief, physical ability, sexual orientation, gender identification, cultural/ethnic identification, age, and political ideology. We embrace and promote the positive benefits of a diverse classroom environment, in which differences are respected and appreciated. We acknowledge the uniqueness of all individuals, their commonalities as well as differences, all of which have shaped their individual lives in meaningful ways. Diversity in this classroom is demonstrated by mutual appreciation of all members of this classroom community, by treating each other with respect. Activities or speech which threaten such demonstrations will not be tolerated in this class.

Required reading: You have one required textbook for this class, which you can purchase new, used or as a ebook at Amazon.com. Here is the link: [I. Karp and S. Lavine, Exhibiting Cultures: The Poetics and Politics of Museum Display, 1991](#) **Please order this required textbook ASAP.** Used editions are available for around \$9, to be delivered to your home by November 1.

All other reading requirements for this course will be available to you via pdf links at our Canvas website.

Graded requirements:

30 points: Weekly reading response papers @ 6 (5 points each)

40 points: Weekly videoconference seminar discussion participation @ 8 (5 points each)

10 points: Topic proposal for final diversity project

20 points: Final project: Diversity project

100 total (A) total possible points

Late work will not be accepted unless approved by the instructor. Late work will only be considered in cases of documented illness, military service or religious observance.

Please note: As an online course, students will need weekly access to a computer with high-speed internet capability, a webcam, and up-to-date browser and software, including Microsoft Word.

Reading responses: Students will be given weekly reading assignments. These assignments will be in the form of scholarly articles and book chapters uploaded here at the Canvas website. Students will be required to write an 500-word critical response to these readings uploaded weekly here at the Canvas website. These critical responses will form the basis for our weekly seminar discussions. Find detailed instructions in Canvas.

Seminar discussions: Students will be required to participate in one weekly 2.5 hour group discussion using the conferencing software available here at Canvas. These discussions will be moderated by your instructor, Dr. Brekka. Students will be given two or three available times weekly so as not to conflict with work schedules. Students with documented profound weekly schedule conflicts must contact Dr. Brekka.

Project proposal: Students will submit a 200-word proposal for their final diversity project.

Final project: Students' final project will consist of a six-to-eight page lesson plan, curriculum or plan for an art project that incorporates themes in global diversity. During Week 8 students will

present their project topics to the class in a very brief presentation. Find detailed instructions in Canvas.

Weekly topics and agenda:

Week 1. ART IS A LIE. Picasso said 'Art is a lie that always tells the truth'. In this unit, we will explore critical contemporary issues around the definition and function of art, which inform diversity and understanding among disparate cultural groups.

Week 2. PROBLEMATIZING 'GLOBAL'. We will critically explore the relationship between 'global' and 'contemporary' in relation to art and diversity.

Week 3. MAPPING DIVERSITY. What exactly is diversity and how is it defined? Using art as the conduit, how can we understand cultures and cultural attitudes different from our own?

Week 4. MUSEUMS ARE DANGEROUS PLACES FOR ART. What role does context play in our exploration of culturally diverse art? What of the relationship between mute object and didactic space?

Week 5. GENTRIFYING THE OTHER. What we call diversity today was traditionally associated with our notions of the 'other'. Does our current worldview and cultural lens differ from the past?

Week 6. ART HAS POWER. Leaders have always used art in order to validate their authority. Traditionally, the proliferation of state-sponsored art on view in public spaces overshadowed marginal art. Does our 'new' interest in global diversity, together with wider accessibility and shifting audiences, threaten this balance of power?

Week 7. REASSESSING THE CANON. Art history curricula in the United States traditionally focused on art of the Western world. As art educators, we will explore curricular shifts toward global diversity in art history and art education.

Week 8. ART AT THE END OF THE WORLD. What was traditionally understood as the 'end' or 'edge' of the world was simply terra incognita--the unknown. Knowledge leads to understanding, and hopefully engagement, compassion and cooperation. This week, students will share their individual approaches to art and global diversity.

ABOUT YOUR INSTRUCTOR

Pamela Merrill Brekka has a PhD in Art History (University of Florida '12), and an MA in Art History (Rutgers University, New Brunswick '99). Her specialties are the history of Netherlandish art and cartography. Her research interests include: Renaissance cartography; art and global diversity; Reformation era illustrated bibles, and the history of Jewish art. Dr. Brekka's publications include: "Sacri tabernaculi orthographia," in eds. Michel Weemans, Dario Gamboni

and Jean-Hubert Martin, *Images doubles et paradoxales* (Paris: Hazan, 2016); "Picturing the 'Living' Tabernacle in the Antwerp Polyglot Bible," in eds. Walter Melion, Michel Weeman and Bret Rothstein, *The Anthropomorphic Lens: Anthropomorphism, Microcosm and Analogy in Early Modern Thought and Visual Arts* (Leiden: Brill, 2014); "The Antwerp Polyglot Bible's 'New World Indian-Jew' Map as a Reflection of Empire," *Imago Mundi: International Journal for the History of Cartography*, vol. 63, part 2 (June 2011): 240-243; "Pieter de Hooch," "Nicolaes Maes," "Pieter Brueghel the younger," and "Jan Breughel the elder," in *Absolutism and the Scientific Revolution 1600-1720*, ed. Christopher Baker (Westport, 2002), and "An Early Netherlandish Adoration of the Magi," *Record of the Art Museum, Princeton University*, vol. 59 (2000): 56-61. Dr. Brekka has presented her research at leading international art and art history conferences, including CAA, the College Art Association conference, and SECAC, the Southeastern College Art Conference. She is the recipient of a Newberry Library Fellowship in the History of Cartography (2010), and is a University Women's Club Scholar (UF '10). Dr. Brekka has taught art history at the University of South Florida, the University of Florida, The University of Tampa, and Hillsborough Community College, Ybor.