

## **ARH 6930 Special Topics Museology: Art and Global Diversity**

University of Florida

Fall B 2021

100% online at Canvas

Instructor: Dr. Pamela Merrill Brekka

Office hours by appointment

Contact: Canvas Inbox or [pbrekka@ufl.edu](mailto:pbrekka@ufl.edu)

### **Course description and delivery:**

This is an 8-week graduate art history course for the University of Florida's MA program in Art Education, delivered 100% online via Canvas.

We will meet weekly by Canvas videoconference to simulate a 'live' seminar-style session.

As an art theory/museology course, students will engage contemporary art issues 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, and one final project.

### **Course materials:**

All detailed course materials including readings, instructions and deadlines are provided at our Canvas course website. The information is organized there into eight weekly user-friendly modules.

### **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.

### **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 when requesting accommodation.

## 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            |

## UF resources:

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

## Academic honesty and the UF honor code:

“The University’s policies regarding academic honesty, the honor code, plagiarism and cheating will be strictly enforced.

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.”

**Required reading:**

Required readings for this course will vary by topic and alternate each semester. See weekly modules at the Canvas course website for titles and due dates. All readings will be available as articles and book chapters uploaded to Canvas in the form of pdf files.

**Assessment:**

30 points: Weekly reading responses @ 6 (5 points each)

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

10 points: Topic proposal for final project

20 points: Final project

100 total (A) total possible points

Reading responses (30% of grade):

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 800-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 for these assignments at our Canvas course website.

Critical discussions (40% of grade):

Students will be required to participate in one weekly 3-hour group discussion using the conferencing software available here at Canvas. These discussions will be moderated by the course instructor, Dr. Brekka. Students will be given two or three available times weekly so as not to conflict with work schedules. Find detailed instructions for these assignments at our Canvas course website.

Project proposal (10% of grade):

Students will submit a 200-word proposal for their final diversity project. Find detailed instructions for this assignment at our Canvas course website.

Final project (20% of grade):

Students' final project will consist of an eight-page lesson plan, curriculum or plan for an art project that incorporates themes in global diversity. Find detailed instructions for this assignment at our Canvas course website.

**Statement regarding late work:**

Late work will not be accepted unless approved by the instructor.

Typically, late work will only be accepted in cases of documented illness, military service or religious observance.

**Technology requirements:**

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.

**Schedule and course instruction:**

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.

Reading response due end of week 1

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

Reading response due end of week 2

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?

Reading response due end of week 3

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?

Reading response and final project topic proposal due end of week 4

Week 5. 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?

Reading response due end of week 5

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?

Reading response due end of week 6

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

Nothing due end of week 7; work on final project and week 8 class presentation of final project

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—unknown lands. Knowledge leads to understanding, and hopefully engagement, compassion and cooperation. This week, students will share their individual approaches to art and global diversity.

Final project due end of week 8

**About your instructor:**

Pamela Merrill Brekka has a PhD (University of Florida '12) and an MA (Rutgers University, New Brunswick '99) in Art History. Her specialties are the history of Netherlandish art and cartography. Her research interests include: Renaissance cartography; art and global diversity; 16th century 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, and "An Early Netherlandish Adoration of the Magi," *Record of the Art Museum, Princeton University*, vol. 59 (2000): 56-61. Brekka has presented her research at international conferences, including: "The Antwerp Polyglot's 'Crude' Images," College Art Association Annual Conference, for session "Eccentric Images in the Early Modern World," Los Angeles, February 2018; "Philip II's *Biblia Regia* and the New World Hebrew-Indian Map," Early American Borderlands Conference, for session "The Trans-Atlantic Paradigm: Rethinking the Cultural History of Spanish Borderlands in the United States," St. Augustine, May 2010; "Jewish Art and the Western Canon," SECAC (Southeastern College Art Conference): Art History Curricula/Art Beyond the European Tradition, for session, "The 'Non-West' in Art History Curricula: Issues and Directions," New Orleans, September 2008, and "Post-Reformation 'Marian' Imagery and the Demystification of Spirituality," Sixteenth-Century Studies Conference, for session "The Virgin, the Devil, and the Self in Northern European Art," San Francisco, October 1995. Brekka is the recipient of a Newberry Library Fellowship in the History of Cartography (2010) and is a University Women's Club Scholar (University of Florida, 2010). Dr. Brekka has taught/teaches art history at the University of South Florida, the University of Florida and The University of Tampa.