

Art Appreciation: American Diversity and Global Arts

Course prefix + number: ARH 2000 (D)(H)

Term: Fall 2015

Location + meeting times: 100% web-based

Credit hours: 3

Prerequisites: No prerequisites

Course website: <https://ufl.instructure.com> (Canvas)

Instructor: Dr. Pamela Merrill Brekka

Office hours: Anytime via Canvas message or Canvas conference tool by appointment

Email: pbrekka@ufl.edu

Contact: Please direct ALL course content and assessment questions to your instructor. Communicate with instructor via Canvas messaging tool. Check your Canvas messages daily and set your Canvas preferences to receive daily updates and alerts. Instructor is available for 'office hours' via Canvas message 24/7, and by phone or Canvas conference tool by appointment. Please direct all IT, Canvas and computer questions to the UF Help Desk at Canvas tool Tech Support on course homepage.

TAs: Ryan MacLennan, Chase Machado, Ndubuisi Ezeluomba, Elizabeth Margosian, Meghan Kirkwood, Denise Reso, Patrice Boyer

Course Description: This course is an introduction to the visual arts from a global perspective with an emphasis on diversity in the United States. Students will be challenged to analyze visual cultures and built environments from multiple perspectives, using key themes, principles and terminology in the discipline of art history. Traditional differences among world cultures will be applied to current populations in order to recognize how social roles and status affect diverse groups in the United States. To this end, we will analyze art objects and monuments from around the world (75,000 BCE to the present) within their historical, social, economic and religious contexts and apply this understanding to diverse living groups in the US. To facilitate this process, we will assimilate and use discipline appropriate terms, approaches and theories, applied across the 'life' of the object's audience to the present day. We will use this knowledge to problematize a range of both traditional and current interpretive theories and methodologies, in order to better understand the origins of audience and discipline bias in relation to gender, cultural differences and sexual orientation. Required weekly presentations and writing assignments, which address key questions relevant to art and diversity, will highlight students' own cultural norms and values in relation to those of other cultural groups. Enhanced by UF's diverse student body, these presentations will help students distinguish the opportunities and constraints faced by different persons and cultural groups. All course content will be presented via the UF Canvas platform which will incorporate the course etextbook. In order to systematize and clarify course content and assessments in relation to Student Learning Outcomes, the weekly modules have been organized into four primary categories: ASSIMILATE, ENGAGE, ASSESS, APPLY. At ASSIMILATE, students will complete the required reading for the week and learn the objects/terms list. At ENGAGE, students will watch the instructor lectures, take notes, and interact with the high-resolution images. At ASSESS, students will take the quiz. At APPLY, students will apply the content they have assimilated by formulating critical responses (both written essay presentations and peer responses) to important diversity questions, which reflect the student's knowledge, thoughts, and reasoning. Given the limitations of our virtual environment, students will attend at least one 'live' art history lecture and/or art museum exhibit talk/tour, in order to examine original art works, interact with experts in the field, and learn about the most current methodologies in the discipline of art history. As an end-of-term research project, students will also engage diversity in their community in order to critically apply what they have

learned in class to their own real-life environments, in order to evaluate their own cultural norms and values in relation to those of other groups.

General Education Requirement: Credits earned in this course meet the requirements for General Education in Humanities (H) and Diversity (D) categories. These general education categories are meant to offer instruction in the following areas:

- **Humanities (H):** Humanities courses provide instruction in the key themes, principles and terminology of a humanities discipline. These courses focus on the history, theory and methodologies used within that discipline, enabling you to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.
- **Diversity (D):** Diversity courses provide instruction in the values, attitudes and norms that create cultural differences within the United States. These courses encourage you to recognize how social roles and status affect different groups in the United States. These courses guide you to analyze and to evaluate your own cultural norms and values in relation to those of other cultures, and to distinguish opportunities and constraints faced by other persons and groups.

General Education Objectives for Humanities (H) and Diversity (D):

- (H) To introduce key themes, principles and terms in the discipline of art history
- (H) To present the historical context of key art objects and monuments from around the world, from prehistory to present
- (H) To describe and explain art historical theory and methodologies in order to identify the biases and influences that shape interpretations of art works
- (H + D) To present interpretations of visual culture using multiple perspectives in order to recognize how social roles and status affect different groups in the United States, as well as their opportunities and constraints
- (D) To identify, describe and explain values, attitudes and norms of culturally diverse groups in the United States, as reflected in the visual culture of those groups, and to identify how these may vary among students in the class

General Education Student Learning Outcomes:

- (H) Content: Students will be able to identify, describe and interpret key art works from around the world within their cultural and historical contexts, employing multiple methods, while defining key terms in the visual arts
- (D) Content: Students will be able to identify the roles of social structure and status of different groups within the United States, as reflected in the artwork of these groups
- (D) Critical Thinking: Students will analyze and evaluate their own cultural norms and values in relation to those of other cultures and diverse groups in the United States, including, but not limited to: the LGBT community; female American leaders; African-Americans; American Indians; Mexican-Americans; American Buddhists; American Muslims; Japanese-Americans, Chinese-Americans, and Korean-Americans
- (D) Critical Thinking: Students will analyze and compare their own social status, opportunities, and constraints with those of other persons and groups, as reflected by the artwork of these groups and the ways in which they value/define art
- (H) Critical Thinking: Students will identify and analyze key elements, biases and influences that shape thought in the discipline of art history, and approach issues and problems within the discipline of art history from multiple perspectives
- (H) Communication: Students will communicate knowledge, thoughts, and reasoning, and formulate critical responses, orally and in writing, in forms appropriate to the discipline of art history. These communications will be

both oral, in the form of instructor-moderated round-table video responses, and written, in the form of exam essay responses, focus task research presentations, live event response papers, and end-of-term diversity research project presentations

- (D) Communication: Students will discuss (in the form of videoed responses and in writing) social/cultural problems related to art and diversity in the US. These communications will include diversity focus task research presentations, instructor-moderated round-table video responses, and end-of-term diversity research project presentations

Required reading: Patrick Frank, *Prebles' Artforms*, 11- edition (2013) available as an eTextbook at the course website

Statement regarding late work: All assignments for this course (including quizzes) are available from the first day of semester start. Students are welcome to work ahead at their own pace. There are 13 modules for this course. You should plan to complete approximately one module per week. Most assignment are due Sunday EST 11:59 PM (there are exceptions, so note due dates at bottom of syllabus page, tab to left of this screen. Any assignments submitted late (without proper documentation for an excused absence) will receive an automatic one point deduction. This applies even if submission is ONE MINUTE past deadline. No exceptions. Any assignments submitted 24 hours after deadline will receive a '0' grade.

Make-up work and attendance policy: Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the University of Florida online catalog at: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> (Links to an external site.)

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> (Links to an external site.). 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> (Links to an external site.).

Important dates: The course is organized into 13 modules. Modules must be completed in order. All module requirements must be completed by dates as given at the course website. Students will be given approximately one week to complete the assignments for each module. The final diversity research project + two papers assignments must be completed by dates given at the course website. Students are responsible for meeting their own assignment deadlines. Standard deadline for required weekly submissions of all material and assignments is Sunday 11:59 PM EST (US). Please note exceptions given for abbreviated summer sessions.

Evaluation:

- 2 points Syllabus + plagiarism survey
- 39 points Module quizzes
- 39 points Module discussion tasks
- 6 points Reading response paper
- 6 points Live event response paper
- 8 points Final research project: Art + diversity in your community

100 points = possible outcome 100% = 'A' final grade

***Please note: All graded elements of this course will be supervised and assigned a final course grade by the Instructor. Graduate teaching assistants (TAs) will assist instructor with evaluation of weekly focus task presentations, which will be supervised and reviewed by the instructor. Instructor and TAs will meet weekly to discuss individual student progress and assessments. Instructor will supervise all grading for higher assessment-valued critical thinking projects, including response papers and end-of-term research projects, and provide feedback to the students. Instructor only will assign final course grade to each enrolled student.**

DETAILED INSTRUCTIONS FOR ALL ASSIGNMENTS/QUIZZES ARE GIVEN IN THE COURSE MODULES. FOLLOW LINKS IN MODULES FOR COMPLETE INSTRUCTIONS.

Module quizzes: Each module will include a multiple-choice/true-false styled quiz. Questions will be taken from the required reading, lectures, and the objects/monuments/terms list for that module. For the multiple-choice/true-false styled questions, students should be prepared to identify the following **outcomes for content:** relevant global trends; significance of works of art; techniques and media used; terms, and key cultural and historical contexts. Quizzes are timed. Students will have only one opportunity to complete the quiz. Quiz instructions are provided in detail at the website. All quizzes must be completed with NO outside help, which would constitute cheating.

**The multiple-choice quizzes assess the General Education SLOs for content.*

Module diversity research presentation/discussion tasks: Each module contains a diversity focus topic with questions designed to promote critical thinking and peer-group discussions. These topics will address artists and artistic trends relevant to US diversity, focusing on an individual cultural group. Topics for each module discussion address specific questions related to the course content for that week, and constitute mini-research assignments. Possible topics include questions such as the following: “Do African American artists today identify with their cultural past? Are there echoes of African art in the shared cultural memory of African American artists today?” Students should be prepared identify, communicate and analyze the following **outcomes for content, communication and critical thinking:** (1) write a minimum 600-word essay that addresses the questions in detail, using discipline appropriate language and methods, together with interpretations of unique, researched images that serve to illustrate/defend the student’s argument; (2) students are also expected to analyze and describe the ways in which their own cultural norms and values compare to those of the group under discussion. Students will post these essays to the round-table styled discussion board. Instructor will present written instructions for each round-table discussion task. Instructor will then moderate student posts and, as necessary, respond to individual submissions with comments designed to promote ongoing student discussion and engagement. Students will be required to interact with each other and instructor, with two typed or videoed responses/replies to posts by at least two different classmates, while addressing additional questions, if any, posed by instructor-moderator. In these replies, students are expected to identify different perspectives given by classmates, and present alternative points of view and approaches. Peer responses are intended to mirror the instructor-moderated student debate that occurs in ‘live’ classroom environments. Instructor, with TA assistance, will assess all elements of this assignment and provide feedback to students.

**The diversity discussion tasks assess the General Education SLOs for content, communication and critical thinking.*

Reading response paper: As an art history course, it is important for students to stay abreast of current approaches and methodologies in the discipline of art history. Students will therefore be required to read a current scholarly article on the topic of art and global diversity, and write an 800-word critical response. Students should be prepared identify, communicate and analyze the following **outcomes for content, communication and critical thinking:** (1) identify the author’s key argument and approach, and analyze influences and biases; (2) support their claims with informed, historical/critical examples and ideas taken from the article itself, and draw on concepts, terms and approaches learned in class. Students should not generalize, use subjective descriptions or make general, unsupported claims. Instructor will supervise all assessments for response papers and provide feedback to students.

**The reading response paper assesses the General Education SLOs for content, communication and critical thinking.*

Live event response paper: As an art history course, it is important for online students to interact with *live* art objects, artists, curators, art historians, and stay abreast of current styles, techniques, approaches and methodologies in the discipline of art history. Students will be required to attend one approved fine art lecture, gallery talk or tour and write a 1000-word critical response. **In order to document your attendance, you must take a selfie outside the event or gallery front doors at time of event.** Students should be prepared identify, communicate and analyze the following **outcomes for content, communication and critical thinking:** (1) identify the artist's or lecturer's, approach, media and techniques, using discipline appropriate language and concepts; (2) analyze the artist's or lecturer's subject matter and style in relation to the cultural group with whom the artist self-identifies; (3) identify biases on the part of the exhibition curator, as appropriate, in relation to the design of the installation, curatorial talk, and the exhibition didactics (wall labels, catalogues, etc.) Students should support their interpretations with informed, historical/critical examples, and draw on concepts, terms and approaches learned in class. Students should not generalize, use subjective descriptions or make general, unsupported claims. Instructor will supervise all assessments for live event papers and provide feedback to students.

**The live fine arts exhibit response paper assesses the General Education SLOs for content, communication and critical thinking.*

For students living within 30 mile of UF Gainesville campus: Throughout the year, the School of Art + Art History (College of Fine Arts, University of Florida) and the Harn Museum, presents a range of lectures, tours, art exhibits and art "openings" (first night of art exhibit with artist/curator in attendance). The student is required to attend at least one of these events. The student is required to attend one of these events. Instructor will provide an updated list of qualifying art openings at the course website, together with regular announcements of upcoming openings.

For students who live more than 30 miles from UF Gainesville campus: Qualifying events in your area include such events at a college, university, fine art museum or fine art gallery. Contact instructor for approval of qualifying events.

Final research project: Art + diversity in your community: As a final project, students will be required to produce a 5-image, 2000-word research project highlighting diversity in the student's community. For this project, students will research global (non-Western) art collections in the Harn Museum, located on the UF campus (for summer sessions and students living off campus, these collections are available via the Harn website). For this project, students will be expected to identify diverse cultural groups, and analyze ways in which art reflects the cultural heritage of these groups, as a unique contribution to the student's community. Students should be prepared identify, communicate and analyze the following **outcomes for content, communication and critical thinking:** (1) identify, describe and explain values, attitudes and norms, as reflected in the visual culture of the group(s) under question; (2) analyze and discuss the ways in which social roles and status affect different groups in the student's hometown, their opportunities and constraints; (3) use appropriate art historical terms, concepts and approaches for analysis of artworks used as examples. Instructor will supervise all assessments for final research projects and provide feedback to students.

**The final project assesses the General Education SLOs for content, communication and critical thinking.*

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

See the following web page for information on UF policies regarding letter grades:

<http://www.registrar.ufl.edu/catalog1011/policies/regulationgrades.html> (Links to an external site.)

Information on current UF grading policies for assigning grade points may be achieved by including a link to the appropriate undergraduate catalog web page: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx> (Links to an external site.)

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> (Links to an external site.)

University Counseling Services/ Counseling Center:

301 Peabody Hall

P.O. Box 114100, University of Florida

Gainesville, FL 32611-4100

Phone: 352-392-1575 (line open 24/7)

Web: <http://www.counsel.ufl.edu> (Links to an external site.)

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> (Links to an external site.) 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.

COURSE TOPICS AND AGENDA:

*Deadline for all assignments in each module is Sunday 11:59 PM EST (US). Please note exceptions for summer sessions. Due dates given at syllabus tab, scroll to bottom of page.

PLEASE NOTE THESE TOPICS WILL BE PERIODICALLY UPDATED. CONSULT WEEKLY MODULES FOR ALL RELEVANT INFORMATION AND LINKS TO ASSIGNMENTS.

Introductory Module. The visual arts as cultural language + tool for engaging diversity

ASSIMILATE: Review objects list and read *Prebles'* pp. 1-238, "The Language of Visual Experience + the Media of Art"

ENGAGE: Interact with lecture presentation map

ASSESS: Take quiz

APPLY: Focus on Diversity: Can the visual arts be used as a shared cultural language?

Using Canvas group discussion, follow the introductory prompt given by the instructor and complete task; watch for additional questions from instructor-moderator as student posts are made

Module 1. 75,000 BCE to 3,000 BCE—Prehistoric art and life: South Africa, Europe, South America, Australia, Iran, China

ASSIMILATE: Review objects list and read *Prebles'* pp. 239-254, "The Earliest Art/Arts of Prehistoric Africa"

ENGAGE: Interact with lecture presentation map

ASSESS: Take quiz

APPLY: Focus on Diversity: The 'Out of Africa' theory + African-American art/identity today

Using Canvas group discussion, follow the introductory prompt given by the instructor and complete task; watch for additional questions from instructor-moderator as student posts are made

Module 2: 3,000 BCE to 1,000 BCE—Bronze age art/architecture and culture: Europe, Ancient Mesopotamia, Indus Valley, Egypt, Aegean Islands, China, South America

ASSIMILATE: Review objects list and read *Prebles'* pp. 302-328, "The Hero-Priest-King + Architecture of the Bronze Age"

ENGAGE: Interact with lecture presentation map

ASSESS: Take quiz

APPLY: Focus on Diversity: Female architects in the US today—lingering gender bias?

Using Canvas group discussion, follow the introductory prompt given by the instructor and complete task; watch for additional questions from instructor-moderator as student posts are made

Module 3: 1,000 BCE to 300 CE—Art and global empires: Europe, Africa, China, India, Mexico

ASSIMILATE: Review objects list and read *Prebles'* pp. 255-278, "The Traditional Arts of Asia + the Classical West"

ENGAGE: Interact with lecture presentation map

ASSESS: Take quiz

APPLY: Focus on Diversity: Maya Lin and Chinese-American cultural memory

Using Canvas group discussion, follow the introductory prompt given by the instructor and complete task; watch for additional questions from instructor-moderator as student posts are made

Module 4: 300 CE to 1000 CE—Art and world religions: Europe, the Near East, North Africa, India, China, Japan, Indonesia, Mesoamerica

ASSIMILATE: Read *Prebles*' pp. 329-336, "The Islamic World"

ENGAGE: Interact with lecture presentation map

ASSESS: Take quiz

APPLY: Focus on Diversity: Art + the Muslim-American experience

Using Canvas group discussion, follow the introductory prompt given by the instructor and complete task; watch for additional questions from instructor-moderator as student posts are made

Module 5: 1000 CE to 1400 CE—Art and cultural exchange: Europe, the Middle East, Cambodia, China, Japan, Africa, Pacifica, North America

ASSIMILATE: Read *Prebles*' pp. 279-291, "Medieval Art + World Religions"

ENGAGE: Interact with lecture presentation map

ASSESS: Take quiz

APPLY: Focus on Diversity: Art + religious diversity in the US today

Using Canvas group discussion, follow the introductory prompt given by the instructor and complete task; watch for additional questions from instructor-moderator as student posts are made

Module 6: 1400 CE to 1560 CE—When wor(l)ds collide: Europe, Mesoamerica, South America, Africa, China

ASSIMILATE: Read *Prebles*' pp. 292-301, "Renaissance/Baroque Europe, the 'New' World, and the Rise of Colonialism"

ENGAGE: Interact with lecture presentation map

ASSESS: Take quiz

APPLY: Focus on Diversity: Art + Mexican-American cultural identity

Using Canvas group discussion, follow the introductory prompt given by the instructor and complete task; watch for additional questions from instructor-moderator as student posts are made

Module 7: 1560 CE to 1700 CE—The art of absolutism: Europe, Peru, Japan, India, Iran, Africa

ASSIMILATE: Read *Prebles*' pp. 337-358, "Africa, Oceana, the Americas"

ENGAGE: Interact with lecture presentation map

ASSESS: Take quiz

APPLY: Focus on Diversity: US diversity and the mainstream media today

Using Canvas group discussion, follow the introductory prompt given by the instructor and complete task; watch for additional questions from instructor-moderator as student posts are made

Module 8: 1700 CE to 1800 CE—Enlightenment art and desired objects: Europe, North America, Hawaii, China, Japan

ASSIMILATE: Read *Prebles*' pp. 359-366, "Eighteenth Century Art and Life"

ENGAGE: Interact with lecture presentation map

ASSESS: Take quiz

APPLY: **Focus on Diversity: Native American art, yesterday + today.**

Using Canvas group discussion, follow the introductory prompt given by the instructor and complete task; watch for additional questions from instructor-moderator as student posts are made

Module 9: 1800 CE to 1900 CE—Art and culture in the industrial age: Europe, United States, Africa, Japan, New Zealand

ASSIMILATE: Read *Prebles'* pp. 367-391, "Nineteenth Century Art and Life"

ENGAGE: Interact with lecture presentation map

ASSESS: Take quiz

APPLY: **Focus on Diversity: Art + African-American cultural memory post-Emancipation**

Using Canvas group discussion, follow the introductory prompt given by the instructor and complete task; watch for additional questions from instructor-moderator as student posts are made

Module 10: 1900 CE to 1945 CE—The art and culture of world war: Europe, Russia, United States, Mexico, South Africa, Japan

ASSIMILATE: Read *Prebles'* pp. 392-432, "Art + the World Wars"

ENGAGE: Interact with lecture presentation map

ASSESS: Take quiz

APPLY: **Focus on Diversity: Art + Japanese-American cultural memory in the wake of World War II**

Using Canvas group discussion, follow the introductory prompt given by the instructor and complete task; watch for additional questions from instructor-moderator as student posts are made

Module 11: 1945 CE to 2000 CE—Art and culture in the post-imperial age: US, UK, Europe, Latin America, Africa and Japan

ASSIMILATE: Read *Prebles'* pp. 433-460, "The Modern Age"

ENGAGE: Interact with lecture presentation map

ASSESS: Take quiz

APPLY: **Focus on Diversity: American minorities + the American Urban experience**

Using Canvas group discussion, follow the introductory prompt given by the instructor and complete task; watch for additional questions from instructor-moderator as student posts are made

Module 12: Art and culture today—Our global village

ASSIMILATE: Read *Prebles'* pp. 461-484, "Postmodernity and Global Art"

ENGAGE: Interact with lecture presentation map

ASSESS: Take quiz

APPLY: **Focus on diversity: Defining the 21- century American other**

Using Canvas group discussion, follow the introductory prompt given by the instructor and complete task; watch for additional questions from instructor-moderator as student posts are made

***PLEASE NOTE DUE DATES FOR TWO PAPERS AND FINAL RESEARCH PROJECT. INFORMATION PROVIDED IN WEEKLY MODULES.

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). She specializes in the history of Netherlandish art and cartography. Her research interests include: Role and meaning in early modern cartography; Hebrew tradition in Christian art, and the lingering significance of *vera icon* in the Western pictorial tradition. Dr. Brekka's publications include: "Sacri tabernaculi orthographia," in eds. Michel Weemans, Dario Gamboni and Jean-Hubert Martin, *Images doubles et paradoxales* (Paris: Hazan, *in press*); "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); "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). 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.