

ART H 220 A (W): Survey of American Art

Autumn 2018

MW 1:00–2:20 PM & Friday writing sections

109 Condon Hall

Professor Baradel

E-mail: baradel@uw.edu

Office: 365 Art Building

Office hours: Wednesdays 10:30 AM–12:00 PM, or by appointment

TA: Giordano Conticelli

E-mail: conticg@uw.edu

Office: 311 Art Building

Office hours: Tuesdays 10:00 AM–12:00 PM

Course Description

This course provides a survey of the visual arts made in the United States (or by American artists living abroad) from the colonial era to the present. We will examine artworks produced in a variety of media, including painting, sculpture, architecture, photography, prints, installations, and performances. Our approach will be both chronological and thematic, considering topics such as the role of art in the construction of national identity; the significance of cross-cultural encounter and international exchange; shifting portrayals of class, gender, race, and ethnicity in American art; the development of the U.S. art market and rise of modern art institutions; and the impacts of modernization, industrialization, and emerging technologies on the production and reception of works of art.

Course Goals

In this class, students will:

- Learn about major artworks, artists, and artistic developments in the history of American art from the early colonial period to the present
- Become familiar with art historical terms, concepts, and methodologies as well as medium-specific artistic processes
- Build skills in visual analysis and critical thinking
- Practice writing and revising essays that express ideas about works of art, supported by visual and textual evidence
- Engage directly with primary sources (artworks and written texts)

Readings

There is one required textbook for this course, *American Encounters: Art, History, and Cultural Identity*. It is available for purchase or rent at the UW Bookstore or at online retailers like Amazon (see <http://www.facultybookshelf.org/course/20338> for more information). Or, you can access a freely-available, digitized version (which you can download as a PDF) at <https://openscholarship.wustl.edu/books/39/>. Additional required primary-source readings are posted to Canvas on the “Primary Source Readings” page.

Canvas

In addition to the primary-source readings, all assignments, announcements, and other course material will be posted to Canvas. PDFs of the PowerPoint presentations from lecture and writing section will be posted to the “Images” page on the site each day after class. Please check Canvas regularly for important course information and updates.

Writing Sections

Weekly participation in Friday writing sections is required for everyone enrolled in the course. It is not possible to take the course without a W credit. Because of the occupancy limitations of our classrooms, you must attend the section for which you have registered.

Course Requirements

All scheduled lectures and readings are subject to change. You are responsible for any changes, which will be communicated in class and by email.

Grades are based on 1) your participation and engagement in the classroom, 2) meeting deadlines for weekly quizzes and all writing assignments, and 3) the quality of the work you submit (work demonstrates mastery of the course material and communicates ideas clearly and effectively).

Class participation: Informed and consistent participation in lecture and writing section is expected. This requires finishing assigned readings in advance of class; actively participating in in-class discussions; completing occasional in-class writing assignments; and helping to foster a respectful classroom environment. Electronic devices such as laptops should be used for classroom activities only. Please silence all phones and put them away during lectures and weekly writing sections. **15% of final grade**

Quizzes: Weekly content quizzes on Canvas will test your mastery of key concepts and arguments presented in lectures and in the assigned readings. There will be ten weekly quizzes, each comprising five multiple choice questions. Quizzes will be available on Canvas each week beginning Friday at 4 PM until 12 PM on Monday, and you will have thirty minutes to complete each quiz. There are no make-ups for missed quizzes except for exceptional circumstances, but your lowest two grades will be dropped. **25% of final grade**

Visual analysis paper: 2 pages, submitted via Canvas, draft due October 12th, revision due October 22nd. For this assignment you will write a paper in which you visually analyze a single work of American art (painting, sculpture, drawing, print, or photograph) that you have viewed and studied *in person*. Your paper should not be a comprehensive discussion of everything you noticed about your chosen artwork; rather, you should organize your observations into a paper that makes a specific claim about the artwork (i.e., your paper should be structured around a thesis). Your essay should draw from the visual evidence available to you, and you should not do any outside research about the artwork you’ve selected or artist who made it. Please see the assignment description on Canvas for additional information.

20% of final grade (10% for draft & peer review, 10% for revision)

Critical reading paper: 3–4 pages, submitted via Canvas, draft due November 2nd, revision due November 21st. Part of becoming a good writer is to be a good reader. For this assignment you will write a critical reading response paper in which you compare and contrast two art historians’ interpretations of the same painting. You will choose one of three possible paintings as the topic

of your paper. A sign-up sheet will be posted the week of Oct. 22nd. Please see the assignment description on Canvas for additional information.

20% of final grade (10% for draft & peer review, 10% for revision)

Final essay: 3–4 pages, submitted via Canvas, due December 7th. In lieu of a final exam, each student will write an essay that makes connections across key ideas and works of art presented in class throughout the quarter. A choice of topics will be posted to Canvas on November 19th.

20% of final grade

Key Dates & Deadlines

Sundays 12 PM: Weekly quiz submission deadline (Canvas)

10/12: Visual analysis paper rough draft due

10/22: Visual analysis paper revision due

11/2: Critical reading paper rough draft due

11/21: Critical reading paper revision due

12/7: Final essay due

Course Policies

Submitting Assignments

All written assignments should be typed, double spaced in 12-pt Times New Roman font (or similar style) with 1-inch margins. For both the critical reading paper and the final essay, you should cite your sources using a standard citation style (either [Chicago Notes & Bibliography style](#) or [MLA](#)).

You should submit all written assignments as Microsoft Word or PDF documents via Canvas by the due dates and times listed on Canvas. Due dates are firm so that all students have the same amount of time to complete assignments. For each day (including weekend days) that an assignment is late, the assignment grade will be marked down 5% of the maximum possible points, except in cases of documented emergency or illness or if you have arranged in advance for an extension. Extensions will be granted sparingly—such as in cases when you have multiple major assignments due the same day—and must be requested at least 72 hours in advance of the deadline to be considered for approval. Unless you have been granted an extension or have a documented emergency or illness, late assignments submitted more than 72 hours after the deadline will not be accepted.

You are welcome to come and discuss with me a grade that you think to be unfair. However, should you choose to reopen consideration of the grade, I reserve the right to lower or raise it if I believe that the initial evaluation was inaccurate.

Plagiarism will not be tolerated. Plagiarism is using the creations, ideas, words, inventions, or images of someone else in your own work without formally acknowledging them. All plagiarized assignments will receive a grade of zero points. Please see the UW [Statement on Academic Responsibility](#) for further guidance and/or consult with me if you have any questions.

Attendance & Participation

You are expected to attend lectures and writing sections regularly in order to contribute to in-class conversations. Frequent absences will prevent your participation in class and will, therefore, negatively impact your grade. The scope of material presented in lectures exceeds that

covered in the assigned readings; content presented in lectures forms the bulk of the material tested in the quizzes. If you do miss any class meetings, you are responsible for the material covered and for completing all work on schedule.

Communication

I will occasionally notify you of information related to the course (changes, relevant lectures and events, etc.) by email and through the “Conversations” feature in Canvas. Please be professional in your electronic communications. For questions that require more than a brief “yes” or “no” answer or to discuss any course assignments, issues, or concerns, please come to office hours.

Equal Opportunity

The School of Art reaffirms its policy of equal opportunity regardless of race, color, creed, religion, national origin, gender, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam- era veteran in accordance with UW policy and applicable federal and state statutes and regulations.

Accommodations

If you would like to request academic accommodations due to a disability and/or health condition, contact the [Disability Services Office](#). Please provide me with a copy of your letter from Disability Services indicating you have a disability that requires assistance during the first week of classes.

Reading Schedule

All readings and assignments are due on the dates listed

SEPT 26 COURSE INTRODUCTION & EARLY IMAGES OF COLONIAL CONTACT

SEPT 28 WRITING SECTION

Readings:

- *American Encounters*: “Preface,” p. xii–xvii

QUIZ 1: SYLLABUS REVIEW (READ THE SYLLABUS CAREFULLY!)

OCT 1 EARLY PORTRAITURE & TRANS-OCEANIC TRADE

Readings:

- *American Encounters*: p. 67–73, 120–25, 145–47 and 230–35
- Canvas: “John Singleton Copley: Ambition and Practicality”

OCT 3 PICTURING HISTORY

Readings:

- *American Encounters*: p. 125–31, 135–41 and 154–55
- Canvas: “Benjamin West: A New World Genius Conquers the Old”

OCT 5 WRITING SECTION

QUIZ 2: LECTURE MATERIAL & READINGS FOR 10/1 & 10/3

OCT 8 NATURE'S NATION

Readings:

- *American Encounters*: p. 164–67 and 252–63
- Canvas: “For the Birds: John James Audubon and American Nature” and “Thomas Cole and the American Landscape”

OCT 10 GENRE PAINTING & MASS-MARKET IMAGERY

Readings:

- *American Encounters*: p. 184–87, 193–96, 268–69 and 298–99
- Canvas: “New Discovery in the Fine Arts: The Daguerroscope” and “The *Nation* vs. Prang & Co.”
- Online: Watch George Eastman House videos on the early photographic processes (4–6 minutes each): [The Daguerreotype](#), [The Collodion Processes](#), and [The Albumen Print](#)

OCT 12 WRITING SECTION

Assignment due:

- **Rough draft of visual analysis paper due – 10:30am** (submit an electronic copy via Canvas and bring a paper copy to writing section for in-class peer review)

QUIZ 3: LECTURE MATERIAL & READINGS FOR 10/8 & 10/10

OCT 15 19TH-CENTURY SCULPTURE

Readings:

- *American Encounters*: p. 144 and 173–75
- Canvas: “Hiram Powers’s *The Greek Slave*”

OCT 17 REPRESENTING THE U.S. CIVIL WAR & THE AMERICAN WEST

Readings:

- *American Encounters*: p. 209–21, 271–77, 300–04 and 311–15
- Canvas: “Photographs of Antietam” and “Albert Bierstadt’s Great Picture”

OCT 19 WRITING SECTION

QUIZ 4: LECTURE MATERIAL & READINGS FOR 10/15 & 10/17

OCT 22 OBSERVATION & REALISM

Readings:

- *American Encounters*: p. 361–65, 371–75 and 386–87
- Canvas: “Eadweard Muybridge’s Serial Photographs” and “William Harnett’s *After the Hunt* and *The Old Violin*”

Assignment due:

- **Visual analysis paper revision due – 1pm**

OCT 24 AESTHETICISM & COSMOPOLITANISM

Readings:

- *American Encounters*: p. 292–93, 321–36 and 366–71
- Canvas: “Art on Trial: James McNeill Whistler vs. John Ruskin” and “Mr. Whistler’s Ten O’Clock”

OCT 26 WRITING SECTION

QUIZ 5: LECTURE MATERIAL & READINGS FOR 10/22 & 10/24

OCT 29 PICTURING THE CITY

Readings:

- *American Encounters*: p. 377–86, 392–401 and 413–16
- Canvas: “Karl Bitter on Sculpture for the City”

OCT 31 EARLY MODERNISM & THE ARMORY SHOW

Readings:

- *American Encounters*: p. 401–13, 416–26 and 460–61
- Canvas: Roosevelt, “A Layman’s View of an Art Exhibition” (1913)
- Online: Browse the online exhibition [The Armory Show at 100](#), organized by the New-York Historical Society

NOV 2 WRITING SECTION

Assignment due:

- **Rough draft of critical reading paper due – 10:30am** (submit an electronic copy via Canvas and bring a paper copy to writing section for in-class peer review)

QUIZ 6: LECTURE MATERIAL & READINGS FOR 10/29 & 10/31

NOV 5 ART OF THE MACHINE AGE

Readings:

- *American Encounters*: p. 426–40, 463–69 and 530–31
- Canvas: Lozowick, “The Americanization of American Art” (1927)

NOV 7 HARLEM RENAISSANCE & MODERN NATIVE AMERICAN ART

Readings:

- *American Encounters*: p. 500–03, 507–15, 526–29 and 534–36
- Canvas: Locke, “The Legacy of the Ancestral Arts” (1925)
- Online: Browse online exhibition [Harlem 1900–1940](#), organized by the Schomburg Center for Research in Black Culture

NOV 9 WRITING SECTION

QUIZ 7: LECTURE MATERIAL & READINGS FOR 11/5 & 11/7

NOV 12 NO LECTURE (VETERANS DAY)

NOV 14 NEW DEAL ART, REGIONALISM & SOCIAL REALISM

Readings:

- *American Encounters*: p. 488–94, 517–26, 533–34 and 537–40
- Canvas: Grant Wood, *Revolt Against the City* (1935) and Dorothea Lange, “Documentary Photography” (1940)

NOV 16 WRITING SECTION

NOV 19 WWII & ABSTRACT EXPRESSIONISM

Readings:

- *American Encounters*: p. 477–80, 551–66 and 569–71
- Canvas: Rosenberg, “The American Action Painters” (1952)
- Online: Browse online exhibition [The Artistic Journey of Yasuo Kuniyoshi](#), organized by the Smithsonian American Art Museum

NOV 21 FILM SCREENING (WATCH IN CLASS OR STREAM FROM HOME)

Assignment:

- Watch the documentary film *Who the #&% Is Jackson Pollock?* (dir. Harry Moses, 2006, 74 minutes, PG-13) – we will screen the film in class during the regular lecture time, but, if you will be traveling for the Thanksgiving holiday, you may watch from home by renting the film online from Amazon Prime Video, the Apple Store, or Fandango Now (cost to rent ~\$3–4)

Assignment due:

- **Critical reading paper revision due – 12pm**

NOV 23 THANKSGIVING BREAK – NO WRITING SECTION

QUIZ 8: LECTURE MATERIAL & READINGS FOR 11/14 & 11/19 & FILM (11/21)

NOV 26 POP ART & MINIMALISM

Readings:

- *American Encounters*: p. 566–69 and 589–604
- Canvas: Warhol, “What Is Pop Art?” (1963)

NOV 28 LAND ART & PERFORMING IDENTITY

Readings:

- *American Encounters*: p. 610–12, 615–20 and 623–26
- Canvas: Tompkins, “Christo’s Public Art” (1978) and “Judy Chicago Talking to Lucy R. Lippard” (1974)

NOV 30 WRITING SECTION

QUIZ 9: LECTURE MATERIAL & READINGS FOR 11/26 & 11/28

DEC 3 THE CULTURE WARS & ART’S PUBLICS

Readings:

- *American Encounters*: p. 635–41
- Canvas: Storr, “*Tilted Arc*: Enemy of the People?”

DEC 5 HISTORICAL CRITIQUES IN CONTEMPORARY ART

Readings:

- *American Encounters*: p. 642–46
- Canvas: Wilson and Halle, “Mining the Museum” (1993)

DEC 7 WRITING SECTION

Assignment due:

- **Final essay due – 10am**

QUIZ 10: LECTURE MATERIAL & READINGS FOR 12/3 & 12/5