

American Art and Culture: Civil War to Now
American Studies / Art and Art History
University of Miami

Sections: AMS 329; ARH 347; ARH 630
Fall 2019

3 credit hours (undergraduate and graduate course)

Professor: Christina Larson, Ph.D.

Class meets: Online

Office Hours: Mutually agreeable time by appointment

Note: Due to the nature of the online asynchronous class, there are no set hours. However, email will be answered within 24 hours.

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COURSE DESCRIPTION:

"American Art and Culture: Civil War to Now" surveys the history and culture of the United States from 1865 until the present. Readings and lectures explore American social history and artistic production. The textbook is used for a general overview of these topics, while the lectures and online videos expand on this information. Students are encouraged to think critically about American artwork and its intersections with politics, religion, race, gender, and class. The textbook and lectures are intended to encourage online discussion about topics related to American art history and culture.

REQUIRED TEXTS AND ASSIGNMENTS

Frances K. Pohl, *Framing America: A Social History of American Art*, Volume 2, c. 1865 – present, Fourth Edition (New York: Thames & Hudson, 2017).

Students will take three quizzes over the course of the class.

They will also engage with one another and the professor at least two times per week on the Blackboard Discussion Board.

Formal Writing: During the semester, you will have one writing assignment that will build throughout the semester through revisions and expansions. Your formal writing will go through the drafting and revising process and will be reviewed by the professor. Students will write the following:

- A paper proposal (no more than one page)

- A bibliography (one page)
- Draft of the final paper (4 to 5 pages) / (5 to 6 pages, graduate students)
- Final paper (8 to 10 pages) / (10 to 12 pages, graduate students)

Technology and Tools

Here are the privacy and accessibility policies of the technology/tools we will be using in our class.

- BlackBoard [\[Privacy\]](#) [\[Accessibility\]](#)
- Google Drive [\[Privacy\]](#) [\[Accessibility\]](#)

Course Goals and Outcomes:

"American Art and Culture: Civil War to Now" is an advanced course with primary goals of introducing students to American cultural history from 1865 onward. Through readings and discussion, students will strengthen their critical thinking and communication skills. In this course:

- Your semester-long writing project will build from a short paper (4 to 5 pages) / (5 to 6 pages, graduate students), on which you will revise and expand to a term paper (8 to 10 pages) / (10 to 12 pages, graduate students) that draws on scholarly and sophisticated sources, but still has a strong presence of your narrative voice.
- This course will help you to further develop skills and strategies that foster clear writing and communication, as well as increase your ability to work with scholarly and complex sources.

We will accomplish this goal by engaging in several activities (including, but not limited to the following):

- We will read the textbook and lecture notes; and will watch the assigned online videos that challenge us to carefully consider, articulate, and support our ideas about American art and culture.
- We will learn how to better incorporate secondary sources into our writing.
- We will consider different and effective modes of communication.

Emphasis in this class is on modeling a discourse community that values critical thinking, considers multiple perspectives, seeks to understand historical and social context, and fosters an awareness of how written discourse is constructed.

Students will use writing to learn specific strategies for improving their own writing. These include: considering audience and purpose, finding strategies for different kinds of revision, organizing and developing, refining for correctness and style, as well as incorporating primary and secondary sources effectively.

Expected Outcomes:

- Apply what we learn in class to our critical thinking skills in this course and other courses.
- Use our critical thinking skills to make informed decisions and more effective arguments.
- Improve our writing and communication skills.

Teaching Methods

- Lectures: Various methodologies – including, but not limited to PowerPoint, lecture notes, course textbook, and online videos.
- Class discussions via Blackboard.

Participation: All students are expected to engage with the lecture notes, PowerPoints, and online videos; they are also encouraged to finish the assigned readings in tandem with the lecture notes and images. Students should contribute in a meaningful way to class discussions and activities.

Students are expected to:

- Log on to the course approximately 3 hours per week.
- Respond to emails within 24 hours.
- Participate in discussion boards at least 2 times per week.
- Adhere to assignment deadlines.

The Professor is expected to:

- Log on to the course at least 2 times per week.
- Respond to emails within 24 hours.
- Grade assignments and provide feedback within 3 days.

COURSE REQUIREMENTS AND GRADING POLICIES:

Habits of Mind:

Habits of mind refers to ways of approaching learning that are both intellectual and practical and that will support students' success in a variety of fields and disciplines. The Framework identifies eight habits of mind essential for success in college writing:

- Curiosity – the desire to know more about the world.
- Openness – the willingness to consider new ways of being and thinking in the world.
- Engagement – a sense of investment and involvement in learning.
- Creativity – the ability to use novel approaches for generating, investigating, and representing ideas.
- Persistence – the ability to sustain interest in and attention to the short- and long-term projects.
- Responsibility – the ability to take ownership of one's actions and understand the consequences of those actions for oneself and others.
- Flexibility – the ability to adapt to situations, expectations, or demands.
- Metacognition – the ability to reflect on one's own thinking as well as on the individual and cultural processes used to structure knowledge.

Accommodations:

Accommodation will be made for those with documented disabilities. Please speak to me if such accommodations are necessary. Call (305) 284-2374 to contact Accessibility Resources.

University-approved Absences:

Student athletes and students involved in other official university organizations should inform their instructor ahead of time when they will miss class to represent the university with a note from their Athletic Director.

Religious Holidays:

Students may miss class for a religious holiday, but this should not be an issue, as this is an online course.

Late Work:

All assignments are due on the date indicated on the syllabus. **If due dates are revised, it is your responsibility to keep up with the changes.** If you have to miss a class, be sure to talk with me so that you can turn the work in early. Late assignments cannot receive full credit and will receive a 1/3 grade deduction for each day the assignment is late.

Honor Code/Plagiarism:

Plagiarism is unacceptable in this class and in any class at the University of Miami. Please see www.miami.edu/honor-council for additional information about the University's policies. The result of plagiarism in this class is a failing grade for that assignment, and may also be punishable by failure of the course and possible dismissal from University of Miami. Plagiarism is a serious violation of the University of Miami's Student Honor Code. Students are expected to document, acknowledge, and cite appropriately, even in drafts or partial assignments.

Writing Center: Everyone here is invited to utilize the Writing Center. You may register for a standing appointment or you may also drop in if you need further assistance. Writing Consultants can help you develop an essay idea, write an essay, revise an essay, or understand your reading. Please visit the following website to make an appointment and for further information:

<http://www.as.miami.edu/writingcenter>

Last Day to Withdraw:

To withdraw from a course, it is not sufficient simply to stop attending class or to inform the instructor of your intention to withdraw. In accordance with university policy, contact your academic advisor to begin the withdrawal process.

GRADING CRITERIA:

You will thoroughly revise/rework all of your work, using comments from your peers on drafts and workshop sessions in class to help you before the final submission due dates (see schedule below). The grading scale is as follows:

95	=	A
90	=	A-
89	=	B+
85	=	B
80	=	B-
79	=	C+
75	=	C
70	=	C-
69	=	D+
65	=	D
60	=	D-
59	=	F

Final Course Grade:

Your final grade is determined by your performance on a number of different tasks.

Class Participation	20%
Quizzes (3 total)	30%
Paper Proposal	5%
Paper Bibliography (1 page Undergrad) (2 pages Grad)	5%
Paper Draft (4 to 5 pages / undergraduate students)	10%
Paper Draft (5 to 6 pages / graduate students)	
Final Paper (8 to 10 pages / undergraduate students)	30%
Final Paper (10 to 12 pages / graduate students)	
TOTAL	100%

GRADING RUBRIC for the Final Paper

A-Excellent B-Above Average C-Average D-Below Average F-Failure

A	The A essay is an excellent piece of writing. It presents a focused thesis that is clearly supported throughout the essay. It is structurally sound, with smooth and apt transitions between sentences and paragraphs. The essay logically moves toward its stated purpose, and is appropriate in language and style for its audience. The writing is clear and controlled, and the language is often sophisticated, effective, and interesting. The essay is original, forceful, and compelling. It is free of spelling, typographic, and/or other grammatical errors.
B	The B essay is a good piece of writing. It clearly and adequately presents a thesis that is almost completely supported throughout the essay. The language is effective. The essay is clear, focused, and mostly free of spelling, typographic, and/or grammatical errors. It may contain shortcomings, such as occasional monotony in expression, lack of originality, ambiguity in purpose, or some lack of precision and economy in use of words.
C	The C essay is a fair piece of writing, acceptable college work. It meets only the minimum requirements of the assignment. There is likely a thesis, but it is either too broad or too narrow, or not adequately supported throughout the essay. There are likely transitional flaws. Language is adequate, but flawed with awkwardness and/or imprecision. There are likely spelling, typographic, and/or grammatical errors in most paragraphs. It may rely on predictable arguments and obvious support or hasty generalization. It lacks originality, significant purpose, or development.
D	The D essay falls below acceptable college standards. It may partially address the assignment, but lacks any expected insight as to the goal of the essay. Frequently, its writer has not understood the assignment and therefore does not address or respond to a definite purpose. It may express a thesis, but it is likely inappropriate for the assignment. Paragraphs do not exhibit coherent organization or development. The language of the essay is flawed. It likely contains some of these problems: monotonous sentence patterns, imprecise use of words, rambling organization, and repetition of ideas. Sentences are poorly constructed, and spelling, typographic and/or grammatical errors appear frequently.
F	The F essay is an unacceptable piece of writing. It has a multitude of flaws. It may have no thesis or support. There may be flaws of organization and development. It likely includes an unacceptable number of spelling, typographic, and/or grammatical errors. The essay shows no real understanding of the assignment. An essay that receives a failing grade does not automatically mean a failing grade in the course. It does mean, however, that performance on the particular assignment is markedly below college standards and that prompt improvement needs to be made.

COURSE SCHEDULE: ASSIGNMENTS

Week	Deliverables	Description	Deadline All times EST
1 The Civil War and Its Impact	Discussion Board	Introduction and Module 1 Read: <i>Framing America</i> , Chapters 15, 16	<u>Discussion Board</u> Thursday, 8/22/19 11:59 pm Thursday, 8/29/19 11:59 pm
2 The American Nation	Discussion Board Quiz #1	Module 2 Read: <i>Framing America</i> , Chapters 17, 18	<u>Discussion Board</u> Thursday, 9/5/19 11:59 pm Thursday, 9/12/19 11:59 pm <u>Quiz #1</u> Sunday, 9/15/19 11:59 pm
3 American Art and the Modern Aesthetic	Discussion Board Paper Proposal (One paragraph)	Module 3 Read: <i>Framing America</i> , Chapters 19, 20, 21	<u>Discussion Board</u> Thursday, 9/19/19 11:59 pm Thursday, 9/26/19 11:59 pm <u>Paper Proposal</u> Sunday, 9/29/19 11:59 pm
4 American Art: From Sea to Shining Sea	Discussion Board Bibliography One page, undergraduates Two pages, graduates	Module 4 Read: <i>Framing America</i> , Chapters 22, 23, 24, 25	<u>Discussion Board</u> Thursday, 10/3/19 11:59 pm Thursday, 10/10/19 11:59 pm <u>Bibliography</u> Sunday, 10/13/19 11:59 pm

<p>5</p> <p>Abstract Art to Pop Art</p>	<p>Discussion Board</p> <p>Quiz #2</p>	<p>Module 5</p> <p>Read: <i>Framing America</i>, Chapters 26, 27</p>	<p><u>Discussion Board</u></p> <p>Thursday, 10/17/19 11:59 pm</p> <p>Thursday, 10/24/19 11:59 pm</p> <p><u>Quiz #2</u></p> <p>Sunday, 10/27/19 11:59 pm</p>
<p>6</p> <p>From Abstraction to Political Protest</p>	<p>Discussion Board</p> <p>Paper Draft 4 – 5 pages, undergrads</p> <p>5 – 6 pages, graduates</p>	<p>Module 6</p> <p>Read: <i>Framing America</i>, Chapters 28, 29</p>	<p><u>Discussion Board</u></p> <p>Thursday, 10/31/19 11:59 pm</p> <p>Thursday, 11/7/19 11:59 pm</p> <p><u>Paper Draft</u></p> <p>Sunday, 11/10/19 11:59 pm</p>
<p>7</p> <p>American Art and the Public Response</p>	<p>Discussion Board</p> <p>Quiz #3</p>	<p>Module 7</p> <p>Read: <i>Framing America</i>, Chapters 30, 31</p>	<p><u>Discussion Board</u></p> <p>Thursday, 11/14/19 11:59 pm</p> <p>Thursday, 11/21/19 11:59 pm</p> <p><u>Quiz #3</u></p> <p>Sunday, 11/21/19 11:59 pm</p>
<p>8</p> <p>American Art and Culture in the Twenty-first Century</p>	<p>Discussion Board</p> <p>Final Draft 8 – 10 pages, undergrads</p>	<p>Module 8</p> <p>Read: <i>Framing America</i>, Chapter 32</p> <p>Discussion Board</p>	<p><u>Discussion Board</u></p> <p>Tuesday, 12/3/19 11:59 pm</p> <p><u>Final Paper</u></p>

	10 – 12 pages, graduates		Monday, 12/9/19 11:59 pm
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COURSE SCHEDULE: TOPICS

American Art and Culture: Civil War to Now

Students will be notified in writing of any changes to the assignments.

MODULE 1 – The Civil War and Its Impact

Read *Framing America*: Chapters 15 and 16

Week 1a

Overview of the Course

- A Nation at War (1865 – 1875)
 - Photography and the Civil War
 - Images of Freedom and Reconstruction
 - Landscapes: Lure of the West and Luminism

Week 1b

- Art, Labor, and the Gilded Age (1865 – 1900)
 - One Hundred Years of Independence: 1876 Centennial Exhibition
 - The Gilded Age, The American Renaissance, and American Impressionism
 - Exoticism and Expatriates

MODULE 2 – The American Nation

Read *Framing America*: Chapters 17 and 18

Week 2a

- Work and Art Redefined (1865 – 1900)
 - Realism: Homer, Eakins, *Trompe l'Oeil*, and Photography
 - Images of the American Worker

Week 2b

- Work and Art Redefined (1865 – 1900)
 - The Rise of Aestheticism
 - Public Art versus Domestic Culture
 - The End of a Century: The World's Columbian Exposition, Chicago

MODULE 3 – American Art and the Modern Aesthetic

Read *Framing America*: Chapters 19, 20, and 21

Week 3a

- The Machine, the Primitive, and the Modern (1900 – 1930)
 - Realism and the Ashcan School
 - Modernism and the Avant-Garde
 - Modernism, Gender, and Sexuality

Week 3b

- The Machine, the Primitive, and the Modern (1900 – 1930)
 - Photography as a Work of Art
 - The Harlem Renaissance
 - American Art Deco, Industrial Design, and Precisionism

MODULE 4 – American Art: From Sea to Shining Sea

Read *Framing America*: Chapters 22, 23, 24, and 25

Week 4a

- Art for the People: Art against Fascism (1930 – 1945)
 - A New Deal for Art
 - Urban Life and the Industrial Worker
 - The Mexican Muralists and their Influence

Week 4b

- Art for the People: Art against Fascism (1930 – 1945)
 - Photojournalism at Home and Abroad
 - Women at Work in the City
 - The American Scene: Rural and Urban Representations

MODULE 5 – Abstract Art to Pop Art

Read *Framing America*: Chapters 26, and 27

Week 5a

- Abstract Art as the New American Art

Week 5b

- Pastiche, Parody, and Pop: Take on the Real

MODULE 6 – From Abstraction to Political Protest

Read *Framing America*: Chapters 28 and 29

Week 6a

- Art in a Postwar Era: From Abstraction to Political Protest (1946 – 1980)
 - The Minimal, the Conceptual, and the Modern (c. 1950 – 1976)
 - Art of Protest: The Civil Rights Movement
 - Art of Protest: The Vietnam War

Week 6b

- The Personal is Political: Feminist Art (1970s)
 - The Waves of Feminism
 - Pattern & Decoration
 - Judy Chicago's Dinner Party

MODULE 7 – American Art and the Public Response
Read *Framing America*: Chapter 30 and 31

Week 7a

- Public Art and Public Interest (1980s)
 - Feminist Art Revisited
 - Public Art Controversies: Richard Serra and Maya Lin

Week 7b

- Postmodernism and Art (1990s)
 - Art Stars and Art Activism
 - Attacks on Public Funding for the Arts

MODULE 8 – American Art and Culture in the Twenty-first Century
Read *Framing America*: Chapter 32

Week 8a

- Envisioning the Twenty-First Century
 - 9/11 and the War on Terror
 - Creative Case Studies

Week 8b

- Review – Highlights from the Course