Course Outline
New York City College of Technology
Department: Humanities

Course Number: ARTH1104
Course Title: Art of the United States
Hours: 3 Class Hours
Credits: 3 Credits
Prerequisites: Eligibility for ENG 1101
Pathways: US Experience in its Diversity

NYCCT Catalogue Description

A study of American artistic heritage, the artistic personalities and national characteristics that have shaped this legacy, from Native American, European and colonial origins to the present, including Asian, African and Latin American influences.

Required Textbook: Angela Miller, et al., *American Encounters: Art, History, and Cultural Identity*. Pearson, 2008. **ISBN-10:** 0130300047 **ISBN-13:** 978-0130300041
Available for free download online. (https://openscholarship.wustl.edu/books/39/)

Video lectures from Smarthistory *Seeing America* portal. (https://smarthistory.org/seeing-america-2/). Supplemental readings, images, and video are posted on Blackboard.

COURSE INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS

LEARNING OUTCOMES	ASSESSMENT METHODS
1. Ability to use the language, concepts, and methods of art history to visually interpret and write about American art objects of diverse origin and in various media.	1. Analysis of objects in group discussions and in-class writing exercises; paper assignments; graded worksheets; exams.
2. Critical understanding of the relationship between vernacular and fine art objects and the social and political history of the United States.	2. Group discussion of thematic visual presentations; in-class writing exercises; take-home discussion questions. Written responses to Smarthistory *Seeing America* videos.
3. Recognition of significant works from the history of American art and selected artists, architects, and designers.	3. Quizzes and written exams.
4. Familiarity with significant collections of American art in NYC museums as well as important buildings in the city.	4. Written responses to museum visits, significant local buildings; collection databases and Historic American Buildings Survey data.

GENERAL EDUCATION INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS

LEARNING OUTCOMES: **US Experience in its Diversity**	ASSESSMENT METHODS

1. Gather, interpret, and assess information from a variety of sources and points of view.	1. The primary text is authored by four scholars with varied perspectives. Text incorporates findings from a range of recent critical writing. Lectures emphasize diversity of views. Living artists, critics, and historians are featured in video content.
2. Evaluate evidence and arguments critically or analytically.	2. Images are examined closely in class for visual evidence that supports or challenges interpretations in readings and other course content. Guided visual analysis is combined with student-driven discussion. Conventional hierarchies are examined critically.
3. Produce well-reasoned written or oral arguments using evidence to support conclusions.	3. In museum-based writing assignments, students apply concepts and terminology from course materials to objects they select for visual and historical analysis. Museum exhibitions and interpretations are examined in class discussions.
4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the relationship between the individual and society, including, but not limited to, anthropology, communications, cultural studies, history, journalism, philosophy, political science, psychology, public affairs, religion, and sociology.	4. Lectures and readings emphasize the fundamental methods of art history from *formal analysis* and *iconographic interpretation* to the study of written sources that illuminate the historical, social, political and cultural contexts of artistic production. These methods and concepts are demonstrated in lectures, discussion, and readings, and are applied by the student in examinations and written work.
5. Analyze and explain one or more major themes of U.S. history from more than one informed perspective.	5. All course materials prioritize social and historical frameworks for interpretation. Specific topics include Civil War and Reconstruction; Western exploration, conquest, and settlement; the Great Depression; the Civil Rights movement; and political readings of American icons across history.
6. Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States.	6. Primary themes of assigned materials include Native American arts from multiple locations; African-American art including surviving African
	traditions as well as post-emancipation strategies and political art; and art by and about immigrants.
7. Analyze and discuss common institutions or patterns of life in contemporary U.S. society and	7. The role of art in constructing identity is a central theme of the text. Conventional media

how they influence, or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.	such as sculpture and painting are well-represented, but photography, ceramics, quilts, furniture, and graphic arts contribute to a fuller representation of art in American public and private life.

Week 1 – Introduction and class business. Range of objects and questions we will explore in this course. Begin discussion of earliest colonial buildings, paintings, and decorative arts. Examples: Akan Drum (Africa and North America); Virgin of Guadalupe (Mexico City); Arm chairs and portraits (Massachusetts). *American Encounters*, Part I, chapters 1 – 3.

Week 2– Later colonial art and architecture, primarily in the Northeast. Benjamin West, John Singleton Copley. The classical orders. Palladian houses in Virginia and Philadelphia. The Peale family. *American Encounters,* Part I, chaper 4, Part 2, chapter 5.

Week 3 – The Peale family and the Peale enterprise(continued), Joshua Johnson (Baltimore), Bulfinch and Jefferson, Latrobe, and the art of the New Republic.
Genre painting, folk and vernacular traditions. Part 2, chapters 5 and 6.

Week 4 – Architects Strickland, Davis, and Walter. Sculptors Hiram Powers, Peter Stephenson. Landscape painters Thomas Cole and Asher B. Durand. Part 2, chapters 7 and 8.

Week 5 – Representation of Race and "Type" in caricature and the popular press; monuments. Winslow Homer, Church, Bierstadt. Photography. Gothic revival architecture. Part 3, chapter 9.

Week 6 – Internationalism: Japonisme, Impressionism, expatriates, the Ecole des Beaux Arts in Paris. Part 3, chapter 10.

Week 7 – Late Homer and Eakins; early Modernism. Questions of gender and class. Harriet Powers, Bible quilt. Reading: Part 3, chapter 11.

Week 8 – **Midterm exam.** In-class work after the test on the Ashcan school and Lewis Hine. Part 4, chapter 12

Week 9 – Alfred Stieglitz; New York Dada; Frank Lloyd Wright. Part 4, chapters 12 and 13.

Week 10 – Arts and the City: Skyscrapers, Precisionism, Film, Photography and design, Edward Hopper. Part 4, chapter 14.

Week 11 – A Usable Past: crafts, Regionalism, illustration, preservation, revivals. The Harlem Renaissance. Part 4, chapter 15.

Week 12 – The Depression years. Mexican muralists, Social Realism, Arts of migration. WPA art projects, documentary photography. Popular Design. Part 4, chapter 16.

Week 13 – Abstraction, photojournalism, design. James Hampton, Elizabeth Catlett. Gorky, Pollock, de Kooning. Romare Bearden, Sam Gilliam, David Hammons. Part 4, chapter 17.

Week 14 – Robert Venturi, Michael Graves, Rauschenberg, Andy Warhol, Alison Saar, Jean-Michel Basquiat, Robert Colescott, Kara Walker. Robert Smithson, Maya Lin, Cindy Sherman, Nam June Paik. Martin Wong. Jaune Quick-to-See Smith. Part 5, chapters 18 and 19.

Week 15 – Final exam.

Evaluation and Grade Distribution:
In-class work – discussion, writing exercises, and quizzes. 20%
First test – Short answer, objective, and essay. 20%
First museum visit response paper. 20%
Second museum visit response paper. 20%
Final exam – Short answer, objective, and essay. 20%

MUSEUM PAPERS
Exhibitions for Museum assignments will change every semester. Details, instructions, and supplemental readings will be posted on Blackboard as soon as each exhibition is open to the public.

POLICY STATEMENTS

NYCCT ACADEMIC INTEGRITY POLICY
"Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion." (See pp. 73-76 in the Student Handbook.)

ACCESSBILITY STATEMENT
City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies and testing accommodations. If you have or think you may have a disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state and city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility or would like to seek accommodation services or academic adjustments, you can leave a voicemail at 718 260 5143, send an email to Accessibility@citytech.cuny.edu or visit the Center's website http://www.citytech.cuny.edu/accessibility/ for more information.

N.B., Students who miss a scheduled presentation or exam due to illness or medically-related emergencies will be referred to the Center for Student Accessibility. The CSA will review any documentation requested and give the student a letter to share with the relevant instructor if accommodations need to be made.

HUMANITIES DEPARTMENT ATTENDANCE POLICY
It is the conviction of the Humanities department that a student who is not in a class for any reason is not receiving the benefit of the education being provided. Missed class time includes not just absences but also latenesses, early departures, and time outside the classroom taken by students during class meeting periods. Missed time impacts any portion of the final grade overtly allocated to participation and/or any grades awarded for activities that relate to presence in class.

SCHOOL OF ARTS & SCIENCES ATTENDANCE STATEMENT
When students miss class, they do not receive the full benefit of their education. Missing class includes absence, lateness, early departure and stepping out for prolonged periods during the session. Students must attend class consistently and on time: Failure to do so will negatively affect the final grade and could lead to an 'F' in the course.

HUMANITIES DEPARTMENT COMMITMENT TO STUDENT DIVERSITY
The Humanities Department complies with the college wide nondiscrimination policy and seeks to foster a safe and inclusive learning environment that celebrates diversity in its many forms and enhances our students' ability to be informed, global citizens. Through our example, we demonstrate an appreciation of the rich diversity of world cultures and the unique forms of expression that make us human.

ARTH COURSE AI POLICY
This course permits the thoughtful and ethical use of artificial intelligence (AI) as a learning tool to complete writing assignments such as museum papers and essay exams. AI can be a valuable resource for learning, research, and gaining different perspectives. However, it is crucial to understand the boundaries of its appropriate use. Examples of licit use are brainstorming and idea generation, research assistance (i.e. finding images and recommendation of sources to explore certain topics) and writing support, especially for students in need of proofreading a text before final submission. Students can also use AI ethically to obtain a clear description of an image or explanation of a difficult topic or to auto quiz their own understanding of a topic. Conversely, unacceptable use of AI is the submission of AI-generated work presented as your own original creation, including essays and museum papers. Likewise, the use of AI to complete assessments, answer exam questions, complete quizzes, or solve any type of assignments without demonstrating your own understanding is considered cheating.

Failure to adhere to these guidelines will be considered a breach of academic integrity and will be addressed according to university policies. When in doubt about the appropriate use of AI, please consult with your instructor.

Updated March 2021
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