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2019

### ARTH 1104 Art of the US, Syllabus, Fall 2019

Martha Hagood

*CUNY New York City College of Technology*

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**Instructor:** Martha N. Hagood  
**Fall 2019: Art of the United States**  
**Friday, 8:30 to 11:00 am, Namm N-601A**  
**ARTH 1104, Section D415**  
**FLEXIBLE CORE – US Experience in its Diversity**  
 3 Credits

**Department phone# 718-260-5018. Instructor email [mhagood@citytech.cuny.edu](mailto:mhagood@citytech.cuny.edu)**

Office hours: 9:45 to 10:45 AM Wednesdays, in the Humanities Department, Library 630, or by appointment.

**No-cost digital 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/>)

ASSIGNED MATERIAL IS POSTED ON THE OPEN LAB: **[Open Lab Lessons, Readings, Multimedia.](#)**

### Course 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.

### COURSE INTENDED LEARNING OUTCOMES/METHODS/ASSESSMENT

LEARNING OUTCOMES	METHODS AND ASSESSMENT
1. Learn to use the language, concepts, and methods of art history to visually interpret and write about American art objects in many media.	1. Student description and analysis of objects in group discussions and in-class writing exercises; assigned readings; museum visits and papers.
2. Critically investigate the relationship between vernacular and fine art objects from diverse American communities and the social and political history of the United States.	2. Criticism and analysis of art historical literature and reviews of exhibitions in the popular press. Museum exhibitions and appropriate Smarthistory <i>Seeing America</i> video.
3. Learn to recognize historically significant works from the history of American art and selected artists, architects, and designers who played major roles in that history.	3. Tests, museum visits and writing assignments. Thematic presentations of art from diverse American communities.
4. Familiarity with significant collections of American art in NYC museums as well as important buildings in the city.	4. Visits to museums and historically significant local buildings; exploration of museum collection databases and Historic American Buildings Survey.

### **Assignments and Grading:**

In-class exercises – writing and quizzes: 20% (Not announced in advance.)

Oct. 18 – 1<sup>st</sup> test (midterm): 20% (Short answer, objective, and essay.)

Oct. 25 – First museum paper: 20% (Metropolitan Museum of Art)

Dec. 6 – Second museum paper: 20% (Brooklyn Museum or Whitney Museum of American Art)

Dec. 20 – Final exam: 20% (Short answer, objective, and essay)

**Written Assignments:** Students are required to write two museum papers. They are not research projects. They are exercises that require you to apply lessons learned in class to new objects encountered in the museum.

**For the first paper,** go to the Metropolitan Museum of Art and see the American wing. This includes a large sculpture court on the first floor and several rooms of paintings on the second floor. There are also “period rooms” that focus on furniture and decorative arts and an open-storage study center. You will choose five objects to tell the history of American art from about 1725 to about 1860 (or “the Colonial period to the Civil War”).

**The second paper** requires that you go to either the Brooklyn Museum of Art or the Whitney Museum of American Art and write about American objects from the Civil War to the present day. You will almost certainly see objects in the museums that we studied in class. You may include one such object in your paper but the other four must be both new to you and clearly related in some meaningful way to work we have done in class. Your job is to point out the nature of that relationship.

These are not research papers. I expect you to consult your book, other assigned materials, the museum web site, and wall labels, but ***you must write all of the sentences yourself***. There should be no extended direct quotations. If you need to acknowledge a source, do so in the text: “According to the museum label,” or “According to our textbook,” or other classroom source.

You should write one paragraph of introduction, one paragraph about each of the five objects, and one paragraph in conclusion. The paper should be at least three but not more than four pages long. (Aim for 1200 words. If it’s less than 1000, that will lower your grade.) Be sure to clearly identify each object by artist, title, and date.

Turn the paper in online through the assignment link in Course Documents on Blackboard.

**Bring to class the dated receipt or ticket** from your museum visit, taped or stapled to a full size sheet of copy paper, with your name on it.

A good paper will include a variety of objects that **span the full period**. You should select works that relate to topics or images we discussed in class. Your writing should focus on two things: first, what this object has to do with the objects and issues we have been studying in the course and, second, the experience of seeing the object in the museum as opposed to in reproduction. How does this object reinforce (or perhaps contradict) your readings and the lectures? And what can you see or learn from the object itself and the environment of the museum that you cannot get from slides or the internet?

**WE HAVE THIRTEEN LESSONS.** The dates for specific topics are approximate and you should expect them to change.

**LESSONS, READINGS and MULTI-MEDIA ARE ON THE OPEN LAB SITE AT <https://openlab.citytech.cuny.edu/hagoodarth1104fa2019/>**

**We will use Blackboard for Grades and Announcements.** Check Announcements and Course Documents folders at least once a week for real-time developments as the semester goes on. **I almost never change dates of tests or major assignments,** but CHANGES WILL HAPPEN as far as scheduled content.

**GET A NOTEBOOK for this class. You will need to have a course diary of what we do and talk about in class.** Some material is covered in class and nowhere else. You need notes.

**Attendance:** Students are expected to attend all classes. Poor attendance has a powerfully negative effect on student performance. Missed in-class work can't be made up.

- Aug. 30 – **LESSON 1: The Southwest and “New Spain.”** Introduction and class business. *American Encounters*, Part I, chapter 1 and related material on the [Open Lab course site](#).
- Sept. 6 – **LESSON 2: Colonies on the East Coast.** *American Encounters*, Part I, chapter 3, and related material on the Open Lab course site.
- Sept. 13 – **LESSON 3: Art and Property in the Eighteenth Century.** *American Encounters*, Part I, chapters 3 and 4, and related material on the Open Lab course site.
- Sept. 20 – **LESSON 4: Enlightenment Ideals.** *American Encounters*, Part II, chapter 5, and related material on the Open Lab course site.
- Sept. 27 – **LESSON 5: Gothic buildings, vernacular art, and genre painting.** *American Encounters*, Part II, chapters 6 and 7, and related material on the Open Lab course site.
- Oct. 4 – **LESSON 6: Nature, History, and the Landscape.** *American Encounters*, Chapters 7 and 8, and related material on the Open Lab course site.
- Oct. 11 – **LESSON 7: Photography, Emancipation, and Memorials.** *American Encounters*, Chapters 8, 9, and 11, and related material on the Open Lab course site.
- Oct. 18 – **Midterm exam.**
- Oct. 25 – **LESSON 8: The Post-War West and the 1876 Centennial.** *American Encounters*, Chapter 9, and related material on the Open Lab course site.
- Nov. 1 – **LESSON 9: American artists on an international stage.** *American Encounters*, Chapter 10 and 11, and related material on the Open Lab course site.
- Nov. 8 – **LESSON 10: Contemplation and the chaos of city life.** *American Encounters*, Chapters 10, 11, and 14, and related material on the Open Lab course site.
- Nov. 15 – **LESSON 11: European Modernism/American modernity.** *American Encounters*, Chapters 12, 13, and 14, and related material on the Open Lab course site.
- Nov. 22 – **LESSON 12: Harlem, Mexico, and the importance of “place.”** *American Encounters*, Chapters 14, 15, and 16, and related material on the Open Lab course site.
- Dec. 6 – **LESSON 13: Abstraction, Pop Art, and Postmodernism.** *American Encounters*, Chapters 17, 18, and 19, and related material on the Open Lab course site.
- Dec. 13 – Reading Day.
- Dec. 20 – **Final exam.**

## **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.

### **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.

### **REASONABLE ACCOMMODATION STATEMENT**

We are committed to providing reasonable accommodation to students with disabilities. Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Center for Student Accessibility. Prior to granting disability accommodations in this course, the instructor must receive written verification of a student's eligibility from the Center, which is located in room A-237. It is the student's responsibility to initiate contact with the Center staff and to follow the established procedures for having the accommodation notice sent to the instructor.

### **HUMANITIES DIVERSITY STATEMENT**

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.