

Course Syllabus

Toward New Horizons: American Art & Architecture

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Course Description

America is a young nation whose cultural heritage was closely aligned with her European roots. As the nation emerged, so did her cultural identity. As the population diversified, so did the arts produced by that population. Coupled with the indigenous Native Americans, who first populated the land, the art produced by these groups provides an opportunity to learn about the people of America through her art.

Because history and art are so closely associated, this course will approach the study of selected works using a chronological time frame. Since the subject itself is so broad, selected works that have been identified as representative of the different periods will be studied. It is hoped that students will be given a solid foundation on which they can expand their knowledge about American Art in an ongoing manner by reading, travel and the variety of electronic media that offer opportunities to learn in today's a community. Of course, it is understood, that nothing can replace experiencing art first hand.

Included will be the fine arts (painting and sculpture) and architecture. Because of limitations and the amount of information to be covered in a course of this nature, the decorative arts will only be included when they are necessary to understand a particular period or people.

Among the periods to be studied are selected works from the Colonial Period, the 18th and 19th centuries, the Regionalist and realist periods and art produced before and after World Wars I and II. One entire module will be devoted to Contemporary Art. Another, to issues related to art production in America including such things as censorship and funding of the arts. Since the rise of the skyscraper is associated so closely with America, one entire module will be devoted to that topic. Finally, one module will look at the works of the Native Americans.

As a result of this course students can expect to learn new ways of thinking and looking at art, develop a new vocabulary for talking about art, and have the tools necessary to pursue their interests in this topic beyond this course.

Each module has been designed to provide a clear understanding of the period and/or topic that it covers. The introductions are intended to merely set the stage for additional reading and research. The assignments are intended to allow the student to take what they have learned and assimilate it into an activity that will further enhance their knowledge and document their grasp of the subject matter.

Course Learning Goals

Learning objectives for the course are based on the course competences.

After completing this course, you will be able to:

- Demonstrate a working knowledge of the chronological evolution of American art and architecture.
- Be able to identify significant artists and works that are identified with each of the periods studied.
- Describe the impact of our European heritage on the evolution of American art.
- Describe the contributions made by Native Americans to the evolution of our cultural heritage.
- Appreciate more fully American's position in the art world today.
- Be more cognizant of some of the issues facing the arts in recent years.
- Develop a working vocabulary for discussing the arts.
- Know where to go to research and experience original works of American art in your own community.

Course Resources

Required Textbook:

Hughes, Robert. *American Visions: The Epic History of Art in America*. (1997) New York: Alfred A. Knopf.

Suggested Readings:

Additional Readings as Assigned

Additional Resources:

Baigell, Matthew. *A Concise History of American Painting and Sculpture*. (1984). New York: Harper and Rose, Publishers.

Bjelajac, David. *American Art: A Cultural History*. (2000) New Jersey: Prentice-Hall, Inc.

Craven, Wayne. *American Art: History and Culture*. (1994) Dubuque: Brown and Benchmark.

Doezema, Marianne and Milroy, Elizabeth (Editors) *Reading American Art*. (1998) New Haven and London: Yale University Press.

Handlin, David. *American Architecture*. (1885) London: Thames and Hudson.

Mendelowitz, David. *A History of American Art*. 2nd Edition (1970) New York: Holt, Reinhardt and Winston, Inc.

Pohl, Frances K. *Framing America: A Social History of American Art*. (2002) London: Thames and Hudson.

<http://www.biblio.com/books>

<http://www.bc.edu/bc.org/avp/cas/fnart/fa267/default.html>

<http://www.questia.com>

Artcyclopedia.com/

www.netmuseum.org/collections/department.asp

Digital Archive of American Architecture—Boston College

http://www.bc.edu/bc_org/avp/cas/fnart/fa267/

This site will be helpful for completing some of your assignments for this course.

Course Competences

In this course, you will develop the following competences:

Competence	Competence Statement
A-1-A	Can interpret works of art and relate them to one's experience.
A-1-B	Can use public or private institutions as resources for exploring arts and ideas.
A-1-E	Can interpret the work of writers or artists within a historical and social context.
A-1-G	Can explain the functions of public art and its relationship to communities.

Relationship of this course to the competence statements

(A-1-A)

Students will learn about the history of America through selected works of art by analyzing not only their place in history, but also the major contributions they made to move the cultural arts forward and establishing a truly American style.

(A-1-B)

Students will explore institutions that house, research and exhibit works of American art and architecture and are part of the public and private sector. This includes homes and/or buildings that have established themselves as national landmarks or are held forth as examples of architecture from a given period.

(A-1-E)

Students will investigate significant works of art and relate them to their place in the cultural evolution of America. They will analyze the works from a social and/or historical context to determine how they contributed to the American art scene during a given period.

(A-1-G)

Students will have the opportunity to see how the emergence of the American town and city are closely aligned to public art and architecture. Commemorative sculptural works and public buildings will be among the works covered under this competency.

Assessment Criteria for Each Competence (Final Project)

Changing the Course of Art (Competency A-1-A)

Samuel F. B Morse wanted to change the status of American artists, himself included. He knew that this could only be done by better teaching, more informed and less condescending patronage, exiting standards, professional conduct, and above all, fine things to look at in what was still an esthetic desert where few could be found. He created a 6"x9" work called Gallery of the Louvre that is currently in the collection o the Terra Museum of American Art in Chicago. Your book details the background of his idea and the painting. Read pgs. 218-220. Answer the following questions: How did

he hope to change the status of American artists with this painting? What was the subject matter? What were the results of his efforts?

Now, go back and revisit the Armory Show of 1913 and Gallery '291. How did these two events hope to impact the arts in this country? What was included in their exhibitions? What was the reaction of the general public of modern art? How was the Armory Show received when it traveled Chicago? What kind of art was exhibited at Gallery 291? Why did Stieglitz open a modern gallery in the first place?

With additional research on the web and using other traditional methods of research, weave the information above into a 6-8-page paper that shows how the painting and the two events listed above impacted the status of American artists and the American art world of the time. In the final paragraphs of the paper, draw your own personal conclusions.

Exploring American Art in American Museums (A-1-B)

Select a theme in American art that interests you. It may be landscape painting, genre painting, American Impressionism, Commemorative Sculpture to name a few. Using the facilities of the web, visit the web sites of at least five major museums that have extensive collections of American Art. You should include the National Gallery in Washington, D.C., the Metropolitan Museum of Art in New York City, the Terra Museum of American Art in Chicago, the Art Institute of Chicago and one museum of your choice.

Select two American works from each of the museums listed above and write a short 2-3-paragraph description of the painting or artwork you have selected. Because you are doing two works from each museum (can be a painting and/or sculpture piece) you will be documenting ten works of art in all. Please also include images of each of the works, the title, media and date of each piece.

Reflections on a Theme (A-1-E)

The Civil War, the Depression, the Stock Market Crash, Westward Expansion, the Hudson River, Rocky Mountain and Ash Can Schools, Abstract Expressionism and Pop Art all represent significant periods in American Art. Choose one of the above themes and trace the evolution of one artist through the period you have selected. For example, you might choose artist Winslow Homer who worked in both watercolor and oil painting or you might choose Albert Bierstadt, who was known for his landscape paintings, which became part of the Rocky Mountain School. Write a 6-8-page paper that documents the importance of this artist to the period. Illustrate your points with examples of the artists' works. Include a bibliography documenting all of your resources.

The Skyscraper: Symbol of American Success (A-1-G)

Throughout American History, the skyscraper has been the symbol of economic, artistic and political success. Select skyscrapers that were built in the late 19th century and the 20th century and document how the architect and/or designers thought they reflected themselves of American power and financial security.

Be sure you read materials outside of your textbook and give specific details as to how and why these buildings represent the future of American generations. Also be sure to include innovations such as the escalator, elevator, use of steel and air conditioning. Weave your findings into a 6 to 8 page paper.

Be sure to include your bibliography.

Course Structure

This course will consist of 10 modules. The estimated time to complete each module/unit is 1 week.

To view the course schedule, click on the [Schedule](#) link on the left-hand navigation bar. This page contains the most recently updated listing of the topics and assignments due for each week of the course.

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Assessment

Assessment of Learning

Category:	Percent of Grade
Participation in Discussions	20%
Module 1 Introduction	0%
Module 2 A New Land Evolves	5%
Module 3 Western Expansion	5%
Module 4 American Renaissance	10%
Module 5 Gritty Cities	5%
Module 6 Modernism and the Evolution of the Skyscraper	10%
Module 7 Streamlines and Breadlines	5%
Module 8 Empires of Signs	10%
Module 9 Age of Anxiety	5%
Module 10 Issues in the Arts	5%
FINAL PROJECT	20%

In addition to the weekly assessments, you are expected to complete a final project that is directly related to the competence or competences that you identified for yourselves for this course.

Special Note on Final Project

Papers must be received by midnight at the end of the 10th week of class. Please note that all papers should have a bibliography and include appropriate visuals. The visuals cannot be counted as part of the initial body of the paper.

You must complete a final project for each of the competencies for which you are registered.

Instructions for your final project appear below.

Assessment Criteria for Reading and Writing Assessments

- Your participation and advance in terms of concepts and competencies will be assessed in the weekly discussion forums.

Assessment Criteria for your Final Paper or Project

It is important that your final paper:

- Defines a real life situation, which can be analyzed and is related to terms like democracy, democratic treatment, democratic participation and behavior.
- Demonstrates that you can apply criteria of democratic environments to real life issues and at least plan the democratization of human environments.
- Organizes your supportive evidence into relevant paragraphs that address your subject.
- Takes into account a variety of points of view.
- Demonstrates your appreciation of other points of view (demonstrates empathy and the ability to account for the vantage points of others).
- Demonstrates that you are able to integrate the evidence derived from your chosen sources into your argument according in Standard English using proper grammar, mechanics, and sentence structure.
- Uses proper quotation form, including introduction of your quotation as well as your commentary following the quotation.
- Has an introduction and concluding paragraph.
- Contains proper APA or MLA citation form for in-text references as well as for bibliography.

Assessment Criteria for Online Discussion Participation

- In the online discussions you clearly and consistently link what you are learning in the course to your real life experiences.
- Specifically, in order to receive credit for your participation in the online discussion parts of the course it is important that:
 - You are able to contribute to the online discussions in a collegial fashion. Especially you may begin your contributions with addressing your peer students, may maintain a kind and collegial tone and close with your signature.
 - You regularly demonstrate good “listening” skills and active inquiry skills in the online discussions. This means that you pay attention with openness to the commentary of others and you offer constructive and interested commentary, whether in the form of questions or statements.
 - You contribute your own original ideas to the online discussion in ways that facilitated learning for other people.

Online Discussion Instructions

- You are expected to actively participate in informal online discussions with your classmates and the instructor when they are required by the syllabus. “Active participation” means that you read and contribute to the online discussions. This discussion is “informal” in the sense that it is meant to encourage interested discussion.
- It is expected that you follow accepted standards of English spelling, grammar and usage, although you will not be assessed for these particular characteristics when you are on the discussion board. These discussions are a place for you to exchange your reflections with the others in the class about what you are learning.
- The discussions will be organized into forums around the particular assignment you are studying each week. You may be asked by the instructor to take leadership in a certain group for a certain time of the course. Further instructions you will receive then from the instructor. Every student will receive a weekly note, if his or her participation in each forum is estimated as outstanding, sufficient or insufficient. In any case you will have the opportunity to comment on the opinion of the instructor. The majority of the forums will be open only for two weeks.
- You should contribute your responses to the particular assignment for that particular discussion heading which will be posted. Directions are provided with each assignment. They must be followed according to the due dates given. Principles of good practice for participating in online discussions should be adhered to when it comes to responding to the contributions of other people in the class. These “principles” will be provided in the Online Participation Guidelines section in this study guide.

Course Grading Scale

A = 95 to 100	A- = 91 to 94	B+ = 88 to 90
B = 85 to 87	B- = 81 to 84	C+ = 77 to 80

C = 73 to 76	C- = 69 to 72	D+ = 65 to 68
D = 61 to 64	F = 60 or below	INC

For SNL courses taken for Pass/Fail, a “Pass” represents a grade of “A” for purposes of financial aid and employer reimbursement.

Students wishing to declare a Pass/Fail option must do so before the end of the 2nd week of the quarter.

Percent distribution of Assessments

Category:	Percent of Grade
Participation in Discussions	20%
Module 1 Introduction	0%
Module 2 A New Land Evolves	5%
Module 3 Western Expansion	5%
Module 4 American Renaissance	10%
Module 5 Gritty Cities	5%
Module 6 Modernism and the Evolution of the Skyscraper	10%
Module 7 Streamlines and Breadlines	5%
Module 8 Empires of Signs	10%
Module 9 Age of Anxiety	5%
Module 10 Issues in the Arts	5%
FINAL PROJECT	20%
TOTAL	100%

Online Participation Guidelines

The following guidelines may encourage you to be active and critical in your participation, only together we will make this course a significant and pleasant learning experience:

- Participation is essential, so please connect to the course every day or at least every second day.
- Post your response to the discussion Assessments in the first part of the week, in the second part of the week post comments to the other students.
- Discuss critically, give support to your peers, provide own ideas and experiences, challenge ideas of others or just make a comment that you read the posting.
- The role of the instructor, to make it easy for you to interact, to promote significant discussion, to give feed back on your postings and offer help where needed.
- This is not an independent study course, but a paced online group learning experience. This study guide indicates 6 to 11 hours per week of your time to be spent on this course of ten weeks.
- Please accept the challenge to work with others, to construct knowledge in negotiation with others. Working individually on the Assessments and just posting them might not lead to significant knowledge and skills.
- Some difficulties at the beginning of an online course are quite normal; solving them is part of every distance learning experience.

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Policies

Academic Integrity

DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit <http://studentaffairs.depaul.edu/homehandbook.html> for further details.

Plagiarism: Plagiarism is a major form of academic dishonesty involving the presentation of the work of another as one's own. Plagiarism includes but is not limited to the following:

- The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or part, without proper acknowledgement that it is someone else's.
- Copying of any source in whole or part with only minor changes in wording or syntax, even with acknowledgement.
- Submitting as one's own work a report, examination paper, computer file, lab report or other assignment that has been prepared by someone else. This includes research papers purchased from any other person or agency.
- The paraphrasing of another's work or ideas without proper acknowledgement.

Plagiarism, like other forms of academic dishonesty, is always a serious matter. If a instructor finds that a student has plagiarized, the appropriate penalty is at the instructor's discretion.

Disability Accommodations

Reasonable accommodations will be provided for students with disabilities on an individualized and flexible basis. The Office of Students with Disabilities (OSD) determines appropriate accommodations through consultation with the student. For certain learning disabilities and/or attention deficit disorders, the Productive Learning Strategies Program (PLuS) determines the appropriate accommodations. See the instructor for more information or call OSD at 773-325-7290 (phone) or 773-325-7296 (TTY); or call PLuS at 773-325-1677.

Incomplete Grades

The intent of the Incomplete grade is to allow students extra time to complete their final assignments. This need arises because, in the closing weeks of the course, they have an event of significant magnitude that adversely affects their ability to complete the course, e.g. serious illness, death in the family, overseas deployment, or natural disaster.

You must request an incomplete grade in writing two weeks before the end of the quarter. Incomplete grades will be considered only after you have satisfactorily completed at least 75 percent of the coursework, and you have such an unexpected, uncontrollable event that prevents you from completing your course. Do not assume that you will qualify for an incomplete. Students who are failing the course at the point where they request an incomplete will not receive one, nor will they be granted after the end of the quarter. Incomplete grades are given at the discretion of the instructor.

If you do receive permission from the instructor to take an incomplete in the course, you will be required to complete a contract with the instructor, specifying how you will finish the missing work within the next two quarters (excluding summer). Incompletes not finished by the end of the second quarter (excluding summer) will automatically become an F grade on your transcript.

Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee.

NOTE: In the case of a student who has applied for graduation and who has been approved for an Incomplete in his or her final term, the incomplete must be resolved within the four week grace period before final degree certification.

Protection of Human Subjects

For more information see: <http://research.depaul.edu/>.

Demonstrating the acquisition of competences in this course can involve “interactions”—interviewing and or observing other people—discussing those interviews or observations with other class members and writing them up in one or more final report(s). As such, these activities qualify as “research” with “human subjects” and are subject to University and Federal guidelines. Because it takes place in the context of this course, your research is exempt from approval by the School for New Learning’s Local Review Board only under the following conditions:

1. The information you collect is EXCLUSIVELY for the purpose of classroom discussion and will NOT be used after the term is over. If there is any possibility that you will EVER use it in further research or for publication, you must obtain approval from the Local Review Board before you begin.
2. You assess and ensure that no “harm”—physical, mental, or social—does or could result from either your interviews and/or observations or your discussion and/or reports.
3. The privacy and confidentiality of those that you interview or observe must be protected. Unless you receive specific permission, in writing, from the person(s) you interview or observe, please change their names, and make sure that their identity cannot be readily ascertained from the information you provide.
 - a. If you want to use real names and relationships, they must sign an “informed consent” document. For information on creating an “informed consent document” see, for example, <http://www.research.umn.edu/consent>.

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Course Expectations

Time Management and Attendance

SNL’s online courses are not self-paced and require a regular time commitment EACH week throughout the quarter.

You are required to log in to your course at least four times a week so that you can participate in the ongoing course discussions.

Online courses are no less time consuming than “face to face” courses. You will have to dedicate some time every day or at least every second day to your studies. A typical four credit hour “face to face” course at SNL involves three hours of classroom meeting per week, plus at least three to six hours of study and homework per week.

This course will require at least the same time commitment, but your learning activities will be spread out through the week. If you have any problems with your technology, or if you need to improve your reading or writing skills, it may take even longer.

The instructor should be notified if your life events do not allow you to participate in the course and the online

discussions for more than one week. This is particularly important when there are group discussions or you are working as part of a team.

If you find yourself getting behind, please contact the instructor immediately.

Your Instructor's Role

Your instructor's role in this course is that of a discussion facilitator and learning advisor. It is not their responsibility to make sure you log in regularly and submit your assignments. As instructor, s/he will read all postings to the general discussion forums on a daily basis but may not choose to respond to each posting. You will receive feedback to assignments.

The instructor may choose to designate "office hours" when s/he will be online and available and will immediately respond to questions. Depending on the instructor, this response may be by e-mail, instant messenger or telephone. Otherwise, you will generally receive a response to emailed or posted queries within 48 hours.

Your Role as a Student

As an online student, you will be taking a proactive approach to your learning. As the course instructor's role is that of a learning guide, your role is that of the leader in your own learning.

You will be managing your own time so that you can complete the readings, activities and assignments for the course, and you will also be expected to take a more active role in peer learning.

Credits

This course was designed and produced by Dr. Phyllis J. Kozlowski and staff at the Center for Distance Education of the School for New Learning of DePaul University.

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