

ART448-01/601-01: American Art and Architecture

Instructor: Prof. Roann Barris
Fall 2009: TH 2-3:15
Class location: 208 POWELL

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This course is required for Interior Design majors. Art (and other) majors may use it as an art history elective.

Description:

This course focuses on understanding parallel developments in the built environment and artistic media. In addition to the question of interactions between architecture and other arts, we also explore the various interactions (or encounters) between the cultures of American and non-American cultures and the role of these interactions in creating what we think of as a uniquely American cultural identity.

Goals and Objectives:

- develop increased familiarity with the major monuments of American art and architecture
- be able to identify key movements, artists and architects, their goals and their work
- relate these movements and works to social, economic, and political developments
- develop a set of skills for use in the analysis of the built and designed environment, whether large-scale or micro-scale
- use individual and group skills in planning and implementing a project related to the in-depth examination of an American work of art or architecture

Required Textbook:

Angela L. Miller, Janet C. Berlo, Bryan Wolf, and Jennifer L. Roberts, *American Encounters: Art, History, and Cultural Identity* (NJ: Prentice Hall, 2008).

Other readings are listed in the course bibliography. They are available through library reserves or, where indicated, online.

Web sources:

class web site: www.radford.edu/rbarris (Link to the page for ART448). Please note that I do not use WEBCT but I do post summaries, reminders and handouts on the class web site.

ARTSTOR: www.artstor.org [access class folder AMARTARCHF09 with this password: *art448fall2009* (all lowercase letters, no spaces; directions are included later in the syllabus)]

All the information in this syllabus will be available online. I also use the web site for summary information of lecture material, sample work from previous classes, reminders of deadlines and agreements. I usually email the class about things like deadlines; make sure your email box is not full. If it bounces back to me, you won't get it.

Course Requirements and Expectations

Attendance is expected and class participation will make this a better class. In a class this size, I usually prepare a seating chart (after you choose your seat) and visually note who's present or

absent. I will not be concerned if you miss a couple of classes but there will be frequent “micro” assignments done in class and points for these assignments will count towards your grade. You will also be involved in a class presentation; some class time will be used for planning these and obviously, class time will be used for presenting them. Give your fellow students – and me – the same respect you expect us to give you – for example, come on time; do not walk out in the middle of class; do not engage in texting, checking for phone messages, cleaning your backpack and notebooks, or other distracting behaviors.

I. Micro-themes: once or twice a week, I’ll pass out index cards and ask you to answer 3 questions based on material covered in class or in the textbook. I will collect them and they will not be returned although I will go over the answers. If 2 or 3 answers are correct, you will receive 5 points. If 1 or 0 is correct, you will receive 0 points.

20 mts @5 ea. = 100

II. Reading assignments from course bibliography

5 items from the bibliography must be selected. For each article, outline the key points and write a brief synopsis (1 -2 ¶s) which connects the reading to the relevant class topic. The readings are listed in groups related to unit topics; do not choose more than one from a single group unless you’re doing more than the required amount (but see me first in this case).

Grading [5 articles @10 ea. = 50]:

captures main points, demonstrates awareness of the author’s argument/thesis, relates work to class	10
does two of the above three things	6
not done	0

These should be submitted as emailed attachments (use word 2003 or later or WP11 or later) by 5 pm on the date listed in the syllabus.

III. Image “notebook”

The first 2 will be critiqued but not graded; subsequently 8 must be completed for grading. Note that this takes the place of exams; they will be done almost weekly. In documented and extenuating circumstance, if you miss a week, you can hand in two the following week.

Each submission must include:

- 3 works chosen from the image group and/or textbook chapter relevant to the unit in question and discussed in class or in book
- 2 works of your choice, not discussed in class or book, but relevant to the unit’s themes

Samples of good and less than adequate notebooks will be placed on the class web site or brought to class for your perusal. Past students did them in power point and printed them out.

Grading (50 pts ea. = 400 max.):

all required information (as described in IN handout) and required # of images included; analyses completed with “good faith” effort (this may be evidenced not only by the care and look of the work but by information which goes beyond the easily supplied or expected standard or norm	50
4 out of 5 images meet quality standards as described above	45
5 images completed but only 3 or fewer images are acceptable quality	30
missing images, consistent unacceptable quality, turned in late, or not done	0

IV. Group term project

You must sign up for a project. I will consider individual projects as well, but group projects are preferred. No group can have more than 4 people but some of the topics can have more than one group.

Topics:

- the evolution of a building type (eg: prisons, museums, hospitals, department stores, universities): must include at least 3 case studies from different points in time
- the history of a monument, chosen from the following list: San Simeon, the Rothko chapel, the NY Public Library, Yankee Stadium (others acceptable; see me first)
- the American house as seen in tv and in American movies
- the evolution of a room type or space in domestic architecture (eg: the porch, the living room, the kitchen)
- an architectural guide to the NRV: must include a model, a digital map with linked text, case studies of key landmarks
- contemporary memorials: can we memorialize tragedy? This could be approached as a debate topic or as an in-depth examination of the conditions surrounding a controversial memorial

Each team must produce:

- one individual paper per person (3 - 5 pages in length). These can be divided by different aspects of a theme, debate positions on a theme, etc.
- a group web site or power point which includes all the material, an overview of the project components, and highlights of findings
- a 10-minute presentation in class; class members will complete an anonymous evaluation of each project, based on this presentation

300 points

Grading:

- individual papers clearly develop important and necessary aspect of larger project
- all papers use footnotes when necessary and have a list of sources consulted
- key, relevant images are located and included in power point
- power point is easily navigated by readers; power point contains: the names of all participants, a table of contents, synopsis of highlights and key images, a complete and annotated bibliography for the entire project
- when appropriate to project, 3-d models are built and provided
- final project has no major gaps in terms of content necessary to theme and in terms of historical and analytic meaning of the subject
- class members find the presentation to be informative and relevant to course

all of above completed at acceptably high level of quality; work demonstrates care and concern for quality

300

one or two components are weak but everything is completed

260

work does not demonstrate acceptable quality because parts are missing and approach to content is careless or haphazard

220

not enough submitted to consider for a grade

0

RESOURCES:

Using the Class Web Site

My home page is: <http://www.radford.edu/rbarris>

On that page, you can find a link for the ART448 “home” page. If you’re working from your own computer, you can create a bookmark. The course home page will contain links to study guides. These are outlines and summaries of key ideas covered in class, with some of the images. They are not verbatim transcripts of lectures, so do not expect to read them instead of coming to class. The best way to use the study guides is as a back-up for your own note-taking – it will help you fill in what you missed but it does not have everything we cover in class. I update the web site frequently so check often, and make sure you hit the refresh button if you’ve created a bookmark. Images download slowly, so use a computer with a good network connection or work on campus. In the interest of a sustainable environment, I will put “hand-outs” on the web site. Check often to see if there’s something you need.

Using ARTstor

Artstor is an image library to which Radford University subscribes. Most of the images I show you in class are in both the textbook and in Artstor but sometimes I show you things that are not in the textbook. There may also be different details or angles for the images in the textbook and in Artstor. Do not choose 2 different angles of the same work for separate notebook entries.

If you’ve taken an art history class at Radford before, you’ve probably used Artstor and you’re already registered, but you do need to sign up for the class folder (see directions below).

***VERY IMPORTANT!!!** The first time you use Artstor, you must either be on campus or go to the artstor site by using the Radford library link. Once you have a log-in and password, you can work from home for 4 months without working on a campus computer.*

How to register:

1. Open your browser.

2. Type in: www.artstor.org

Go to tools and make sure pop-ups are allowed. If you don’t, it will not work.

3. Click on the orange box on the right which says “GO.” A new window opens up.

4. Click on the question: “not registered?” [unless you’re already registered]

5. Fill in the box with your email and password. Uncheck the boxes about receiving information and surveys (unless you want to get them). Hit “submit.”

The next time you use Artstor, when it opens up, you hit LOG IN, and enter your email address and password.

6. The first time you access the class folder, you must go to the FIND tab in the banner at the top (below your browser buttons). When you hit FIND, at the bottom of the menu are the words “unlock password-protected folder.” Select that option. Another box opens up with your name already filled in. Type in the password: art448fall2009

Now you have access to the class folder (AMARTARCHF09) for the rest of the semester.

For more information, watch these videos in Youtube:

<http://www.youtube.com/watch?v=oAIQsiINIAA>

<http://www.youtube.com/watch?v=bPOVZhbeqC4>

PERSONAL GRADE CHART

(keep this and fill it in appropriately – Keeping track of your grades is your responsibility!)

ASSIGNMENT	ABSOLUTE VALUE	YOUR ACTUAL GRADES
8 image notebooks; wks 3, 4, 5, 6, 8, 10, 12, 13	50 each; total = 400	
micro-themes	5 ea. ; total = 100	
Reading essays: wks 5, 8, 11, 13, 14 (dates in schedule below)	10 ea.; total = 50	
Term project: submit plan of action by week 9 and consult with me for feedback no later than week 10; group presentations weeks 13 and 14; turn in complete project on final exam day, Dec. 14, by 12:30 pm	300 max.	
TOTAL	850	

Academic Honesty: Students are expected to abide by the Radford University Honor Code in this and all your classes. This includes the avoidance of plagiarism on all writing assignments. If I suspect plagiarism on an essay, I will give you a chance to establish your innocence. If you can't, you will receive an F for the assignment.

Assistance for Students with Disabilities: If you believe that you have a learning or other disability, you should go to the Disabled Student Services Office. They will give you paperwork to bring to me so that we can work out an approach to compensate for your disability. If you have other problems which do not fall into the domain of the DSSO but which are affecting your course work, you should come and speak to me. I won't try to be a therapist or counselor but I may be able to help you resolve a course-related conflict.

Academic Freedom: from the Radford University Handbook:

Faculty and students "have the right to express their views without fear of censorship or penalty. Such freedom must apply both to teaching and research and includes not only the rights of a teacher in teaching but the rights of a student in learning."

Academic Courtesy: Respect the effort that everyone makes when it comes to getting an education. I take teaching seriously and I take each one of you just as seriously. This applies to contact both in and outside of the classroom. If your group has a meeting planned, show up for it. Be willing to adjust your schedules in order to work together. And use email appropriately: If you contact me by email, include a subject in the subject line, identify the class you're in, and address the letter to me by name (Dr. Barris or Prof. Barris). Reread what you've written to make sure it's legible and reasonable (ie, not written in the height of passion when you're likely to say things you'll regret later), and that you have a question which can't be answered by reading the syllabus and which can be answered in email. I will not answer questions about specific grades in email.

Computer use is acceptable in this class but you must sign an agreement about how it will be used and sit near the front of the room.

Outline of Topics and Useful Dates

WEEK	TOPIC	ASSIGNED READING AND IMAGE GROUPS
1	Course introduction; Pre-colonial America; Imagining America from Europe	ch. 1, 2: 23 - 31 Image groups 1 - 2
2	Colonizing the “new” world: memory, geography, politics and difference	ch. 2 (remainder); ch. 3 (all) image group 3: early colonial architecture and craft
3	later colonial architecture: Georgian and Palladian influences; the plantation landscape	ch. 4 Image group 4
4	Representing families and painting portraits	ch. 4 (Artists Painting); ch. 5 (Painting in the New Nation); s/a: ch. 6, 171-2 image group 5
5	Representing the nation: creating a national iconography	ch. 5 Image group 6
OCT 2	reading essay #1 is due	
6	Living the sentimental life: paradise or prison?	ch. 6 and ch. 8: 241-265 image groups 7 - 8
OCT 7	ART21 PREVIEW: BONDURANT AUD., 7 - 9 PM	
7	race, slavery and war: representations, reconstructions, and memorials	ch. 8 (remainder); ch. 9 (all) image groups 9-10
8	towards a new architecture (Sullivan, Richardson, A & C)	ch. 10 image group 11 - 12
OCT 20	reading essay #2	
OCT 22	NO CLASS (SECAC CONF. IN MOBILE, AL)	use time for group work
OCT 23	Last day to withdraw	
9	from Victorian America to modern America; fairs, tenements and cities	ch. 11; image groups 13 - 14
10 - 11	painting the new woman and the new man; Europe at the Armory Show; Frank Lloyd Wright and the new architecture	ch. 12 - 13; image groups 15-17

NOV 11	Reading essay #3	
11 - 12	ever higher and higher: creating a corporate culture; American constructivism: a machine aesthetic	ch. 14; image group 18
THANKSGIVING BREAK: NOV 21 - NOV 28		
13	regional and international: between the wars	ch. 16; image group 19
DEC 2	Reading essay #4	
BEGIN GROUP PRESENTATIONS; CONTINUE INTO LAST WEEK		
14	history of the recent past: from modern to postmodern America; public art: the fusion of art and architecture	choose 17, 18, or 19 for your last reading essay
DEC 10	last class; reading essay #5	
DEC 14, 12:30 pm	turn in complete group project	

Course Bibliography

(3) Vlach, John Michael, "The Plantation Landscape," in K. Eggener, ed., *American Architectural History* (NY: Routledge, 2004), 95 - 111. (ERES)

Upton, Dell. *Architecture in the United States* (Oxford: Oxford University Press, 1998).

Electronic book in McConnell library..

(2-3) Chapter 1: An American Icon

(2) Chapter 2: Community

(4) Lovell, Margaretta M. "Reading Eighteenth-Century American Family Portraits: Social Images and Self-Images," *Winterthur Portfolio*, Vol. 22, No. 4 (Winter, 1987), 243-264. (JSTOR)

(6) Beecher, Catharine E., and Harriet Beecher Stowe. *The American Woman's Home*. (NY: J. B. Ford and Co., 1869). (Introduction, chapters 1 - 4); (ERES)

(6) Nicoletta, Julie, "The Gendering of Order and Disorder: Mother Ann Lee and Shaker Architecture." *New England Quarterly*, 74, 2 (June 2001), 303-316. (JSTOR)

(6) Nicoletta, Julie, "The Architecture of Control: Shaker Dwelling Houses and the Reform Movement in Early Nineteenth-Century America," *Journal of the Society of Architectural Historians* 62, No. 3 (September 2003), 352-387. (JSTOR).

(6) Wright, Gwendolyn. "Independence and the Rural Cottage." Chapter 5 in *Building the Dream* (NY: Pantheon, 1981) (RES and ERES) HD7293.W74

(8) Siry, Joseph M., "Chicago's Auditorium Building: Opera or Anarchism," *Journal of the Society of Architectural Historians* 57, No. 2 (June 1998), 128 - 159. (JSTOR)

(9) Ames, Kenneth L., "First Impressions: front halls and hall furnishings in Victorian America," in K. Eggener, ed., *American Architectural History* (NY: Routledge, 2004), pp. 157 - 176. (ERES)

(9) Hayden, Dolores, "Two Utopian Feminists and Their Campaigns for Kitchenless Houses," *Signs* Vol. 4, No. 2 (Winter, 1978), 274-290. (JSTOR)

(9) Rydell, Robert W., "A Cultural Frankenstein? The Chicago World's Columbian Exposition of 1893," in Eggener, *American Architectural History*, pp 249-266. (ERES)

(9) Yarnall, James L., "Brilliant but Stormy Collaborations: Masterworks of the American Renaissance by John La Farge, Charles Follen McKim, and Stanford White." *American Art Journal* 33, 1/2 (2002), 34 - 80. (JSTOR)

(11) Wigoda, Meir, "The 'Solar Eye' of Vision. Emergence of the Skyscraper Viewer in the Discourse on Heights in New York City, 1890-1920," *Journal of the Society of Architectural Historians* 61, No. 2 (June 2002), 152 - 169. (JSTOR)

(11) Wright, Frank Lloyd. "In the Cause of Architecture." (1908). In Robert Twombly, ed., *Frank Lloyd Wright: Essential Texts*. (NY: Norton, 2009), 81-102. (RES) NA737.W7 A35 2009.

(12) Huxtable, Ada Louise, *The Tall Building Artistically Reconsidered: The Search for a Skyscraper Style*. (NY: Pantheon, 1984). (RES) NA6230. H89 1984 (note that the library currently and incorrectly lists the author as Louis Sullivan – he wrote an article by a closely related title in the 19th century; the author of this book is Huxtable, who is clearly acknowledging Sullivan's work with a nod to his title)

(13) Morshed, Adnan, "The Aesthetics of Ascension in Norman Bel Geddes's Futurama," *Journal of the Society of Architectural Historians*, 63, No. 1 (March 2004), 74 - 99. (JSTOR)

(13) Rydell, Robert W., John E. Findling and Kimberly D. Pelle, *Fair America: World's Fairs in the United States*. (Washington: Smithsonian Institution Press, 2000). (RES) (my copy)

(14) Venturi, Robert. *Complexity and Contradiction in Architecture*. (NY: Museum of Modern Art, 1977). (RES) NA2760. V46 1977

(14) one of the last 3 chapters (17, 18, or 19) in your textbook

Abbreviations:

ERES: a copy of the chapter has been scanned into the electronic course reserves for this class

RES: the book is on reserve at the circulation desk

JSTOR: you can locate the article by doing a JSTOR search, download it and save it to your computer

electronic book: do a catalogue search; the book is available as an electronic resource