



**ARTH 3340: Art of the United States**  
**University of Texas at El Paso**  
**Fall 2023**

<https://calendly.com/kasalcido3/office-hours>

**CRN: 16899**

**Location:** online with mandatory synchronous virtual meetings from 10:30 to 11:50 on **August 29, September 14, October 5, October 17, November 9, November 21, November 28**. Asynchronous for all other times during the semester.

**Professor:** Karina Salcido (she/her; please call me Karina or Professor)

**Email:** [kasalcido3@utep.edu](mailto:kasalcido3@utep.edu)

**Student/office hours (online):** Thursdays, 12:30 to 2:30 pm., via Zoom. Sign up for meetings here: <https://calendly.com/kasalcido3/office-hours>. See Course Structure section for details.

**COURSE MATERIALS AND TECHNOLOGY**

All materials for the course, including Powerpoints and course texts, will be uploaded to the course Blackboard page. All students will need a Zoom account associated with their UTEP email address; go here to sign up: [https://www.utep.edu/technologysupport/ServiceCatalog/comm\\_zoom.html](https://www.utep.edu/technologysupport/ServiceCatalog/comm_zoom.html). Students will need a strong wifi signal or internet connection and a computer (either a laptop or a desktop) in order to study the images on a larger screen. Google Chrome is the recommended browser for Blackboard. UTEP students may check out laptops and wifi hot spots from the UTEP library. See this link for more information: [https://www.utep.edu/technologysupport/TSCenter/tsc\\_eqcheckout.html](https://www.utep.edu/technologysupport/TSCenter/tsc_eqcheckout.html)

**ABOUT YOUR PROFESSOR**

Karina Salcido is an art history scholar and arts professional from the El Paso-Ciudad Juárez border. Her research focuses on disability, the environment, and legacies of colonialism in modern and contemporary Latin American Art and Latinx/e Art. She holds an M.A. in Art History (summa cum laude) from The University of Texas at Austin and a B.A. in Art History (summa cum laude) with a minor in Anthropology from The University of Texas at El Paso. During her undergraduate career, she was awarded the Andrew W. Mellon HSI Pathways Fellowship. Currently, Karina is the assistant curator/communications coordinator at the Chinati Foundation.

**COURSE DESCRIPTION**

This course covers the history of North American painting, drawing, sculpture, photography, and new media from the colonial period to the present. We will consider themes of race, representation, and

multiculturalism; in addition, we will visit and revisit notions of what it means to be an “American” artist and how these artists fashioned their identities. We will also consider the ways in which the U.S. became a major force in the art world.

Some of the art we will study was created with the intention of challenging the comfort levels of the viewer. Please contact Karina Salcido in the first week of class if you would like to discuss any concerns about course content.

### **COURSE OBJECTIVES**

During this course, students will develop their understanding of identity positions in art after 1880 and acquire skills essential to the professional art historian. These include the following:

1. Conducting visual analysis, scholarly writing, research in primary and secondary texts, understanding multidisciplinary research methodologies, and writing formal analysis and interpretive texts.
2. Analyzing and critically evaluating ideas and arguments.
3. Learning how to analyze case studies within a broader social history framework.
4. Applying course material in terms of improving aesthetic appreciation, problem solving, broader cultural literacy, and facilitating further coursework in the arts and humanities.

### **COURSE STRUCTURE**

During a face-to-face course, you would devote almost three hours per week to class content, not including writing assignments, completing course readings, and preparing for exams. Keep this in mind as you plan your schedule. Go through the schedule and update your calendars or planners with all due dates at the beginning of the semester; this will help keep you organized and on track.

**1) MODULES.** Each week of the course will be compiled into a module; there are fourteen for the course. Under the Blackboard tab titled “Modules” you will find all the materials you need for each week, including the files for the readings, links to quizzes and exams, video links, and spaces to turn in assignments. We will have a study guide for each module unless otherwise stated. We will have synchronous online meetings every two to three weeks; otherwise, students will learn content from video lectures and associated PowerPoints. The lecture videos are posted as YouTube videos to Blackboard within each module so that students may access them easily at any time; you should set a schedule for watching them and taking notes. The schedule at the end of this document details what is due each week. All materials may be turned in at 10:00 pm or later on days that they are due.

**2) QUIZZES.** We will have one syllabus quiz and five content quizzes throughout the semester. See the quiz policy below for details.

**3) WRITTEN ASSIGNMENTS.** Students are asked to complete an introductory questionnaire and a visual analysis worksheet early in the course. Students will write one research paper of about eight+ pages in length. The paper assignment and other materials related to the project are compiled in a Blackboard tab labeled “Research Paper.”

**4) EXAMS.** This course will have two exams. See the exams policy below for details.

**5) DISCUSSION MEETINGS.** Student participation in class will take place in our class discussion meetings. See the discussion meetings policy for details.

**6) EMAIL.** Karina Salcido will email the class regularly using the UTEP email addresses on file and try to respond to student emails within twenty-four hours. Please remember to treat emails as professional

correspondence. Look out for a longer email at the beginning of each week, but make sure to check your UTEP email every weekday in case there are critical updates to assignments or due dates. Any course announcements on Blackboard will also be emailed to students.

**7) GRADEBOOK.** All course grades will be updated on the Gradebook on Blackboard. Students should keep track of their progress through the semester.

**8) STUDENT HOURS.** Student hours (also called **office hours**) are a time for students to get to know their professor, talk about the course content in further depth, discuss concerns or grades, or to learn more about their field of study or graduate study. Office hours are for you, so take advantage whenever you need these kinds of interactions. Karina Salcido will hold office hours virtually from 12:30 to 2:30 pm on Thursdays via Zoom video conferencing. To make an appointment for office hours, go here: <https://calendly.com/kasalcido3/office-hours>. Sign up for as many 15-minute time slots as you need. This will send an email to both of us to confirm, as well as a Zoom meeting link. However, email me if you would like to create an appointment outside of my office hours, or would prefer to speak on the telephone.

### **GRADING POLICY**

This course will be graded on a **scale of 500 points**.

Introductory Questionnaire:	5 points
Syllabus Quiz:	5 points
Visual Analysis Worksheet:	10 points
Quizzes (5):	80 points
Discussion Meetings (7):	105 points
Exam 1:	85 points
Exam 2:	85 points
Paper Prospectus:	5 points
Paper Peer Review:	20 points
Paper:	100 points

Therefore, here is the point breakdown for final course grades:

448 – 500 points:	A
397 – 447 points:	B
347 – 396 points:	C
297 – 346 points:	D
000 – 296 points:	F

### **TEXTS / READINGS**

We do not have a textbook for this course. Readings will be posted as PDFs to each weekly module in Blackboard. All readings are eligible for the exams.

### **INTRODUCTORY QUESTIONNAIRE**

I ask that students fill out a questionnaire the first week of classes. It helps me understand student backgrounds, interests, and concerns. It is a completion grade worth 5 points. Late questionnaires will be accepted, but will receive zero points.

## **SYLLABUS QUIZ**

This is a short open-note quiz that will demonstrate your understanding of the course requirements and policies. It is worth 5 points.

## **VISUAL ANALYSIS WORKSHEET**

This worksheet has exercises to help students prepare for the exams and for visual analysis in the research paper. It is worth 10 points. The late deduction is five points per day.

## **CONTENT VIDEOS**

Our class content videos take the place of face-to-face lecture. Completing the readings will not substitute for studying the videos. I will post links to several recorded content videos in each module on Blackboard; you will need a YouTube account to access some of them with restricted content. Many of them are under 10 minutes in length, but some are a bit longer. I include text as well, particularly at the beginning of a new style or to introduce a section of the class. You will be able to turn on captions for each video in YouTube if you wish; they are ADA compliant. You need to create a schedule for watching them in an undistracted space and should plan to take notes on these videos while you watch them. The videos will include vocabulary terms highlighted in yellow (or another color) and I always identify works by the author's last name, title of the work, and the date. Note that there are times when I ask you to pause a video and watch another video (link provided). The videos are best viewed on a computer screen or larger (rather than a phone screen). Many students find it helpful to wear headphones while watching and taking notes in order to avoid distraction.

## **STUDY GUIDES**

Most modules will include a study guide for the week. Use these as you work through the videos, readings, and prepare for the quizzes and exams.

## **TAKING NOTES ON THE VIDEOS**

It is important that students take notes on the videos for the exams; for this reason, I also post the PowerPoints for each week so that you may spend more time with the images. Though we do not have slide lists for each week, you will see that I do spend more time on some works of art and artists than others, and I recommend you focus on those works when studying. You may want to have the PowerPoint open while you watch the videos (and you can even take notes in PowerPoint if that suits you). Using bullet points will help you write down more information.

## **EXAM POLICY AND STRUCTURE**

Exams are worth 85 points each. Think of the exams as a way to show off what you have learned. Exams will be taken online through Blackboard and are fully open note/open book; however, students should answer the questions in their own words and voice in order to demonstrate how they have synthesized class materials. Any examples of works of art should come from course material. The exams are timed, so students should be prepared to answer questions quickly. Exams are based primarily on content from the videos, but may include salient questions based on discussion topics and may ask students to discuss how a particular reading (or readings) illuminate an artwork. Question

types may include any of the following: compare/contrast between two works of art, short answer (2-3 sentences), long answer (2 paragraphs), or essay questions (3-4 paragraphs). Exams are timed at two hours and students will have a block of at least two days in which to take them. Make sure that you are in a comfortable space with room to spread out your materials and a good internet signal before beginning an exam. The UTEP library is a great option. Reviews will be posted to Blackboard. The exams are not cumulative. The exams will close promptly at the time that they are due, so plan ahead.

## QUIZZES

Our content quizzes are open note and worth 20 points each. Quizzes will cover the lecture videos and readings from two modules (listed on course schedule) and will be due roughly every two weeks. These quizzes are designed to help keep students on track with the course material since it is so easy to get behind with online courses. They will also help students prepare for the exams. They will likely include a combination of short answer, fill-in-the-blank, multiple choice, and true/false questions. To prepare for these, you should make sure to read the texts carefully and take notes on them (this will also help with the exams). You may find it useful to skim the readings once for the larger issues at stake and then take notes during a second, more careful, reading. Be sure that you can identify the author's arguments and the primary evidence used to support them. As you read, think critically about what might be useful about the texts for that module's topics. Make sure you are up to date with the lecture videos and have taken notes on them. Quizzes are timed at twenty-five minutes each and will shut off at the time they are due, so give yourself some lead time in taking them. There are no makeup quizzes, but the lowest quiz grade will be dropped.

## DISCUSSION MEETINGS

Discussion meetings are worth 15 points each. Student participation in class will take place in our class discussion meetings on Zoom. Make sure you have these marked in your calendars. The discussion meetings will take place from 10:30 to 11:50 am, and the meeting dates are the following: **August 29, September 14, October 5, October 17, November 9, November 21, and November 28**. Make sure you have these marked in your calendar. Except for the first meeting on August 29, students will be placed into either **Group A, which will meet from 10:30 to 11:05** or **Group B, which will meet from 11:15 to 11:50** to facilitate smaller group discussion (Karina Salcido will post the groups). Active participation is expected; however, this can take place on the chat function as well as by video. For most meetings, students may submit discussion topics or questions in advance for extra credit by email. Students should be prepared for each meeting as required, making sure they have gone over the readings and lecture videos as a bare minimum. A good rule of thumb is to try to contribute one or two ideas, questions, responses, or opinions per meeting in order to earn full credit. Students who are absent will receive zero points; students who are more than ten minutes late or who leave early will receive a deduction of five points. Students who show up but do not participate will receive five points for the meeting.

## SAFEASSIGN

All written documents will be submitted through SafeAssign links in their respective modules on Blackboard. Students should submit the file type indicated in the assignments (.docx or .pdf). Keep in

mind that uploading a document to SafeAssign sometimes takes several minutes, so do not wait until the minute the document is due to begin the upload. Give yourself a little buffer time in case there is an upload error. Be aware that SafeAssign is also a plagiarism detection tool, but you can use this to your advantage by pulling an Originality Report for work that you upload. This may help you find research that you have forgotten to cite with a footnote. SafeAssign provides me with a time stamp for each submission, as well as an Originality Report.

### **RESEARCH AND WRITING HELP**

Students may want to reach out to a librarian at the UTEP library for research help. Ms. Joy Urbina, Information Literacy Librarian, specializes in helping students navigate appropriate resources for research. Her email is [jurbina4@utep.edu](mailto:jurbina4@utep.edu) and you may schedule an appointment with her by following this link: <http://utep.libcal.com/appointments/joy>. Students who are concerned about the quality of their writing should contact the University Writing Center and make an appointment well before the paper's deadline: <https://www.utep.edu/uwc/>.

### **\*\*\*COURSE POLICIES\*\*\***

#### **COPYRIGHT OF THIS COURSE**

All materials used in this course are protected by copyright law. The course materials are only for the use of students currently enrolled in this course and only for the purpose of this course. They may not be further disseminated or shared with other students or websites.

#### **FERPA AND EMAIL POLICY**

This course adheres to Federal Education Rights and Privacy Act (FERPA) regulations (<https://www2.ed.gov/policy/gen/guid/fpco/ferpa/index.html>). All course correspondence from Dr. Warak will take place via Blackboard's email function. I will never post identifiable information about students, and I will not discuss specifics of your student performance with anyone without your permission as documented by FERPA standards. Please note that, due to FERPA regulations, I cannot email with students about grade numbers specifically. This is because email is considered an insecure medium and may be hacked. If you have a question or concern about letter grades or numbers, please make an office hours appointment. However, you may email more generally about improving in the course.

#### **COURSE DROP POLICY**

Online learning requires time and self-structuring, and it is easy to get behind in online courses for a variety of reasons. Any student who misses work from two or more modules (ex. discussion meetings, quizzes) and has not contacted Dr. Warak about the situation will be automatically dropped from the course.

#### **ACADEMIC DISHONESTY AND PLAGIARISM**

Academic dishonesty or cheating will result in failure in this course. Don't even waste your time trying it; expend your energy on doing the work instead. Karina Salcido believes that any student who has to cheat in order to pass a class does not deserve a degree from UTEP because they haven't earned it

honestly. All students are expected to engage in their academic pursuits in a professional manner and to maintain honesty and integrity. Sometimes, students commit academic dishonesty without knowing it, but ignorance is not an excuse. All students are responsible for knowing the requirements of academic honesty set forth by UTEP. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty. See the UTEP policy on academic integrity and scholastic dishonesty: <https://www.utep.edu/student-affairs/osccr/student-conduct/academic-integrity.html>.

### **AI POLICY**

The use of artificial intelligence (AI) or other automated writing tools to complete assignments is strictly prohibited in this class. Any evidence of the use of AI will be considered a violation of academic integrity and may result in further disciplinary action. It is the responsibility of each student to ensure that all work submitted for this class is their own original work, written and completed without the use of AI or other automated writing tools.

### **POLICY FOR STUDENTS WITH DISABILITIES**

Accommodations will be made for students with limitations due to disabilities provided that they are registered with the Center for Accommodations and Support Services (CASS) and procure the proper documentation: <http://sa.utep.edu/cass> (telephone: 915-747-5148). Students with documented disabilities should make sure that the professor receives the appropriate paperwork from CASS within the first week of class. Please note that CASS is available to help students with any disabilities, documented illness (including anxiety, depression, and PTSD), and in the case of short-term disability (broken bones, etc.).

### **COVID-19 PRECAUTION STATEMENT**

Please stay home if you have been diagnosed with COVID-19 or are experiencing COVID-19 symptoms. If you are feeling unwell, please let me know as soon as possible, so that we can work on appropriate accommodations. If you have tested positive for COVID-19, you are encouraged to report your results to [covidaction@utep.edu](mailto:covidaction@utep.edu), so that the Dean of Students Office can provide you with support and help with communication with your professors. The Student Health Center is equipped to provide COVID-19 testing.

## **\*\*\*TENTATIVE COURSE SCHEDULE (SUBJECT TO CHANGE)\*\*\***

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Modules are marked in **turquoise**.

Quizzes are marked in **yellow**.

Exams are marked in **green**.

Paper is marked in **red**.

Discussion Board prompts are marked in **grey**.

Other assignments are marked in **violet**.

Check each weekly module in Blackboard for all specific links for the week, including YouTube videos, readings, exams, and SafeAssign links. All readings, content, and due dates are subject to change or revision at the professor's discretion, but students will be notified in advance of any changes.

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### **Module 1 August 28 to September 1**

**Topic: Course Introduction and definitions of "American" art**

**Discussion Meeting** Tuesday, August 29, 10:30-11:50 am. Will go over the syllabus and course expectations, introduce ourselves, and answer questions.

**Watch content videos on the following topics (see Blackboard module for the video URLs):**

For background:

Art History, Criticism, and Classifications

Modes of Art-Making

Exam 1 material starts here:

What is "American" art?

**Complete and submit the **introductory questionnaire**.** Due Thursday, August 31, at 11:59 pm.

The document and SafeAssign submission link are located in Module 1. This should take you less than fifteen minutes.

**Take the **Syllabus Quiz**.** Due Thursday, August 31, at 11:59 pm.

The quiz will be available starting on Tuesday, August 29.

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### **Module 2 September 4 to September 8**

**\*\*No class materials on Monday, September 4, for the Labor Day holiday**

**Topic: Art of Indigenous Americans to 1900 / Puritan and Colonial Art Introduction**

**Watch content videos on the following topics (see Blackboard module for the video URLs):**

Early Art of Indigenous Americans



Introduction to Colonial/Puritan Art  
Puritan Portraiture  
Early Colonial Trends

**Read the following PDFs:**

- Prown, Jules. "Mind in Matter: An Introduction to Material Culture Theory and Method." *Winterthur Portfolio* 17:1 (Spring 1982): 1-19.
- Berlo, Janet and Ruth Phillips. *Native North American Art*. Second Edition (New York and Oxford: Oxford University Press, 2015), 3-21.
- Lovell, Margaretta. "Painters and Their Customers," in *Art in the Season of Revolution: Painters, Artisans, and Patrons in Early America* (Philadelphia: University of Pennsylvania Press, 2004), 8-15.

Read the **research paper assignment** and begin exploration of a paper topic for the prospectus due in a few weeks. See the paper assignment sheet in the Research Paper tab on Blackboard for details on the prospectus.

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**Module 3 September 11 to September 15**

**Topic: John Singleton Copley, Benjamin West, and Gilbert Stuart**

**Discussion Meeting** Thursday, September 14, 10:30 to 11:50 am. Will cover material from Modules 1-3. Submit extra credit discussion topics or questions by 12:00 noon on September 13 through the link on the Extra Credit tab on our Blackboard page.

**Watch content videos on the following topics (see Blackboard module for the video URLs):**

John Singleton Copley  
Benjamin West  
The Revolutionary War  
Picturing the Presidents  
John Trumbull  
Gilbert Stuart

**Read the following PDFs:**

- Roberts, Jennifer. "Copley's Cargo: 'Boy with a Squirrel' and the Dilemma of Transit." *American Art* 21 (Summer 2007): 20-41.
- Rather, Susan. Selections from "The American School, Italy and London." In *The American School: Artists and Status in the Late Colonial and Early National Era* (New Haven: Yale University Press and the Paul Mellon Center for British Art, 2016), 89-94, 108-117. Can skip the middle section of this PDF.

**Take Quiz #1.** Due Thursday, September 14, at 11:59 pm.

The quiz will cover content and readings from Modules 2 and 3.  
You may take the quiz at any time starting at 6:00 am on September 13.

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## Module 4 September 18 to September 22

### Topic: The Peale Family and the Hudson River School

#### Watch content videos on the following topics (see Blackboard module for the video URLs):

Art and Science in the U.S. in the Nineteenth Century

Charles Willson Peale

The Peale family artists

Architecture in the U.S.

The Hudson River School Introduction

Thomas Cole

Asher Durand and Martin Johnson Heade

Frederic Edwin Church

#### Read the following PDFs:

--Pohl, Frances. *Framing America: A Social History of American Art*. Volume 1, 4<sup>th</sup> edition (New York: Thames and Hudson, 2017), 152-161.

--Bedell, Rebecca. "Introduction: The Popularity of Geology" in *The Anatomy of Nature: Geology and American Landscape Painting, 1825-1875* (Princeton, NJ: Princeton University Press, 2001) 1-16.

--Miller, Lillian. "Father and Son: The Relationship of Charles Willson Peale and Raphaelle Peale." *The American Art Journal* 25:1-2 (1993): 4-61. Contains many images.

#### Submit **Visual Analysis Worksheet**. Due Tuesday, September 19, at 11:59 pm.

Download the worksheet from this module, watch the demonstration video, type in your answers, save the document, and then submit it into the SafeAssign link. Late worksheets will receive a five-point deduction per day.

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## Module 5 September 25 to September 29

### Topic: Picturing the West

#### Watch content videos on the following topics (see Blackboard module for the video URLs):

Picturing the West Introduction

Westward Expansion and Manifest Destiny

Native Americans and Settler Colonialism

#### Read the following PDFs:

--Pohl, Frances. *Framing America: A Social History of American Art*. Volume 1, 4<sup>th</sup> edition (New York: Thames and Hudson, 2017), 172-181.

--Burns, Emily. "Art, Ethnography and Politics: The Transnational Context of Bierstadt's *The Last of the Buffalo* in Paris" in *Albert Bierstadt: Witness to a Changing West*, ed. Peter Hassrick (Norman, OK: University of Oklahoma Press, 2018), 123-150.

**Take Quiz #2.** Due Thursday, September 28, at 11:59 pm.

The quiz will cover content and readings from Modules 4 and 5.

You may take the quiz at any time starting at 6:00 am on September 27.

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## **Module 6 October 2 to October 6**

### **Topic: Art of Antebellum America**

**Discussion Meeting** Thursday, October 5, 10:30-11:50 am. Will cover material from 4-6 and the research paper prospectus. Submit extra credit discussion topics or questions by 12:00 noon on October 4 through the link on the Extra Credit tab on our Blackboard page.

**Watch content videos on the following topics (see Blackboard module for the video URLs):**

Introduction and Edward Hicks

Samuel F. B. Morse

William Rush and Richard Caton Woodville

Slavery in the U.S.

Images of the Enslaved

Robert S. Duncanson

**Read the following PDFs:**

--Wallis, Brian. "Black Bodies, White Science: Louis Agassiz's Slave Daguerreotypes." *American Art* 9 (Summer 1995): 38-61

--Rogers, Molly, from *Delia's Tears: Race, Science, and Photography in Nineteenth-Century America* (New Haven, CT and London: Yale University Press, 2010), 5-24.

--Fryd, Vivien Green. "Hiram Powers' *Greek Slave*: Emblem of Freedom." *The American Art Journal* 14:4 (Autumn 1982): 31-39.

--Greenberger, Alex. "Landscape Painting by 19<sup>th</sup> Century Black Abolitionist Painter Heads to U.S. Capitol as Inaugural Gift." *ARTnews*, January 20, 2021 (<https://www.artnews.com/art-news/news/robert-s-duncanson-painting-inaugural-gift-1234581817/>).

**Submit Research Paper Prospectus.** Due Thursday, October 5, at 11:59 pm.

See the paper assignment sheet in the Research Paper tab on Blackboard for details on the prospectus.

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## **Module 7 October 9 to October 13**

### **Topic: Art of the Enslaved / Art of the Civil War / Winslow Homer**

**Watch content videos on the following topics (see Blackboard module for the video URLs):**

Introduction and Slavery in the U.S.  
Art of the Enslaved: Harriet Powers and David Drake  
Civil War Introduction  
Photography in the Civil War: Introduction  
Mathew Brady  
Alexander Gardner and Timothy O'Sullivan  
Edmonia Lewis  
Confederate Monuments  
Winslow Homer

**Read the following PDFs:**

--Harvey, Eleanor Jones. *The Civil War and American Art* (New Haven, CT and London: Yale University Press, 2012), 113-146.  
--Wilson, Christopher Kent. "Winslow Homer's *The Veteran in a New Field*: A Study of the Harvest Metaphor and Popular Culture." *American Art* 17 (1985): 2-27.

**Take Quiz #3.** Due Thursday, October 12, at 11:59 pm.

The quiz will cover content and readings from Modules 6 and 7.  
You may take the quiz at any time starting at 6:00 am on October 11.

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**Module 8 October 16 to October 20**

**Topic: Thomas Eakins, Philadelphia, and Americans Abroad**

**Discussion Meeting** Tuesday, October 17, 10:30-11:50 am. Will review for Exam #1 and discuss the upcoming peer review in Module 9. No extra credit for this week since we will not have much time to discuss the specific topics. We can discuss and questions you may have over content, though.

**Watch content videos on the following topics (see Blackboard module for the video URLs):**

The Pennsylvania Academy of Fine Arts  
Thomas Eakins  
Americans in Europe Introduction: Japonisme, and French Impressionism  
John Singer Sargent  
J.A.M. Whistler  
Mary Cassatt  
Henry Ossawa Tanner

**Read the following PDFs:**

--Doyle, Jennifer. "Sex, Scandal, and Thomas Eakins's *The Gross Clinic*." *Representations* 68 (Autumn 1999): 1-33.

--Sidlauskas, Susan. "Painting Skin: John Singer Sargent's Madame X." *American Art* 15:3 (Autumn 2001): 8-33.

**Take Exam 1.** Due Friday, October 20, at 11:59 pm. Test will consist of material from Modules 1-8. You may take the exam at any time starting at 12:00 pm on Thursday, October 19.

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## **Module 9 October 23 to October 27**

### **Topic: Peer Review of Paper Materials**

**Complete and submit materials for research paper peer review** in two parts.

Part 1. Your peer review draft materials are due on Tuesday, October 24, by 11:59 pm.

Part 2. Your peer review worksheet is due Thursday, October 26, by 11:59 pm.

Students will work with a partner to do peer review on each other's drafts in order to give feedback and suggestions for the next stages of writing. If you already have a partner in mind, email Karina Salcido at kasalcido3@utep.edu by Monday, October 23; otherwise, she will pair you with a partner. Peer review is worth 20 points (10 for your project materials and 10 for your peer review participation).

**Part 1. By Tuesday, October 24 at 11:59 pm:** upload materials for your research project as one Word document to the **DRAFT SafeAssign portal**. Late draft materials will not be accepted due to the time sensitivity of this assignment.

Give your document the following title: <your last name.your first name>.Draft.docx

Your document should include the following materials:

- 1) Detailed outline of your paper (at least two full pages, single spaced).
- 2) Images of your primary object of study as well as any supporting images.
- 3) Draft of your paper bibliography with a minimum of six sources listed in Chicago Style format.

**Part 2. By Thursday, October 26 at 11:59 pm:** each student will need to complete the peer review worksheet for their partner and then upload it to the **PEER REVIEW SafeAssign portal**. The late penalty is five points per day.

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## **Module 10 October 30 to November 3**

### **Topic: American Impressionism, Social Realism in New York, and the Ashcan School**

**Watch content videos on the following topics (see Blackboard module for the video URLs):**

The Statue of Liberty  
William Merritt Chase  
Childe Hassam  
Albert Pinkham Ryder

Jacob Riis  
Robert Henri  
John Sloan  
George Bellows  
The Armory Show and Introduction to Cubism  
Ben Shahn

**Read the following PDFs:**

--Broun, Elizabeth. "Childe Hassam's America," *American Art* 13:3 (Autumn 1999): 32-57.  
--Riis, Jacob. *How the Other Half Lives: Studies Among the Tenements of New York* (1890) (New York: Hill and Wang, 1957), 4-19.

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**Module 11 November 6 to November 10**

**Topic: The Stieglitz Circle**

**Discussion Meeting** Thursday, November 9, 10:30-11:50 am. We will discuss materials from Modules 10-11. Submit extra credit discussion topics or questions by 12:00 noon on November 8 through the link on the Extra Credit tab on our Blackboard page.

**Watch content videos on the following topics (see Blackboard module for the video URLs):**

Alfred Stieglitz  
Marsden Hartley  
Charles Demuth  
Georgia O'Keeffe  
Arthur Dove

**Read the following PDFs:**

--Corn, Wanda. "Chapter 5: The Great American Thing," in *The Great American Thing: Modern Art and National Identity, 1915-1935* (Berkeley: University of California Press, 1999), 238-249.  
--Marling, Karal Ann. "My Egypt: The Irony of the American Dream." *Winterthur Portfolio* 15 (Spring 1980): 25-39.  
--Walz, Jonathan F. "The Act of Portrayal and the Art of Dying: Charles Demuth 'Faces' Mortality." *Ricerche di Storia dell'arte* 118 (April 2016): 31-43.

**Take Quiz #4.** Due Thursday, November 9, at 11:59 pm.

The quiz will cover content and readings from Modules 10 and 11.  
You may take the quiz at any time starting at 6:00 am on November 8.

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**Module 12 November 13 to November 17**

**Topic: The Harlem Renaissance and Regionalism**

**Watch content videos on the following topics (see Blackboard module for the video URLs):**

Harlem Renaissance Introduction and Palmer Hayden  
Augusta Savage  
Aaron Douglas  
Jacob Lawrence  
Archibald Motley  
Romare Bearden  
Introduction to Regionalism and the WPA/Federal Art Project  
Grant Wood  
Andrew Wyeth  
Thomas Hart Benton  
Tom Lea and Regionalism in Texas  
Norman Rockwell

**Read the following PDFs:**

--Driskell, David. *Harlem Renaissance: Art of Black America* (New York: The Studio Museum in Harlem and Harry N. Abrams, 1987), 105-152. Contains many images.  
--Griffin, Randall. "Andrew Wyeth's *Christina's World*: Normalizing the Abnormal Body." *American Art* 24:2 (Summer 2010): 30-49.

**Submit Research Paper.** Due Friday, November 17, at 11:59 pm.

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**Module 13 November 20 to November 22**

**\*\*Note: this module is due before the Thanksgiving holiday of November 23-24**

**Topic: New York Ascending**

**Discussion Meeting** Tuesday, November 21, 10:30-11:50 am. We will discuss content from Modules 12-13. Submit extra credit discussion topics or questions by 12:00 noon on November 20 through the link on the Extra Credit tab on our Blackboard page.

**Watch content videos on the following topics (see Blackboard module for the video URLs):**

Stuart Davis and Florine Stettheimer  
Edward Hopper  
Abstract Expressionism: Jackson Pollock and Barnett Newman  
Pop: Andy Warhol and Claes Oldenburg  
Minimalism: Donald Judd and Dan Flavin  
Performance Art: Chris Burden  
Street Art: Shepard Fairey  
Contemporary Art Markets

**Read the following PDFs:**

--Williams, Tom. "Lipstick Ascending: Claes Oldenburg in New Haven in 1969." *Grey Room* 31 (Spring 2008): 116-144.

--Ward, Frazer. "Gray Zone: Watching 'Shoot'." *October* 95 (Winter 2001): 114-130.

**Take Quiz #5.** Due Wednesday, November 22, at 11:59 pm.

The quiz will cover content and readings from Modules 12 and 13.

You may take the quiz at any time starting at 8:00 am on November 21.

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**Module 14 November 27 to December 14**

**Topic: Art and Identity in the Postwar U.S.**

**Discussion Meeting** Tuesday, November 28, 10:30-11:50 am.

**Watch content videos on the following topics (see Blackboard module for the video URLs):**

Identity Politics

Feminist Art: Judy Chicago and Carolee Schneemann

The Culture Wars

Chicanx Art: Celia Álvarez-Muñoz, Luis Jiménez, and Yolanda López

American Indian Art: María Martínez-Montoya, Fritz Scholder, T.C. Cannon

African-American Art: Kerry James Marshall and Sonya Clark

Amy Sherald and Kehinde Wiley

**Read the following PDFs:**

--Nochlin, Linda, "Why Have There Been No Great Women Artists?" *Art News* (January 1971): 22-39, 67-71.

--Chaat Smith, Paul. "Monster Love." In *Fritz Scholder: Indian/Not Indian* (Washington DC and Munich: National Museum of the American Indian and Prestel, 2008), 25-35.

--Cunningham, Vinson and Kehinde Wiley. "Kehinde Wiley on Painting Masculinity and Blackness, from President Obama to the People of Ferguson." *The New Yorker* (October 22, 2018):

<https://www.newyorker.com/culture/culture-desk/kehinde-wiley-on-painting-president-obama-michael-jackson-and-the-people-of-ferguson>.

**Take Exam 2.** Due Thursday, December 14, at 11:59 pm. NOT CUMULATIVE. Only material from Modules 10-14.

You may access the exam any time starting at 6:00 am on December 13. Students will have the full final exam time, even though the exam is not cumulative.