

Syllabus: Art 391: American Art II, 19th Century MWF 10:00 AM, NFAC 285



Prof. Larry F. Ball. Office:
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Office: NFAC 193, off the
northwest corner of the NFAC
Courtyard.

Office Hours: On record:
MWF 11:00-11:45 AM, or by
appointment. In fact, I'm
around a lot, as indicated in
the schedule below, so feel
free to drop by).

Here is my Weekly Schedule for Spring 2016 (highlighted in tan). All classes are in NFAC 285.

Time	Monday	Tuesday	Wednesday	Thursday	Friday
8:30-ish	Arrive	Arrive	Arrive	Arrive	Arrive
9:00-9:50	Art 383 Roman Art	Usually here and available	Art 383 Roman Art	Usually here and available	Art 383 Roman Art
10-10:50	Art 391: American Art II		Art 391: American Art II		Art 391: American Art II
11:00-11:45	Posted Office Hour		Posted Office Hour		Posted Office Hour
Noon-12:50	Art 283, Western Art Survey 2 Section 1		Art 283, Western Art Survey 2 Section 1		Art 283, Western Art Survey 2 Section 1
1:00-1:50	Art 283, Western Art Survey 2 Section 2		Art 283, Western Art Survey 2 Section 2		Art 283, Western Art Survey 2 Section 2
2:00 ff	MWF: Usually Available at 2:00 PM and for as long as I hang around after that.				

NOTE: e-mail is by far the best way to get in touch with me, if you can't drop by in person. You have abundant computer facilities available for you all over NFAC and across campus, and I come in every day, so I always get e-mail messages. The phone is much less reliable and **I do not return phone calls.** If you need to talk to me I am readily available: the ball is in your court.

Catalogue Description: ART 391. American Art II: Late 19th and early 20th Century. 3 cr. Survey of American art from birth of American "modernity" in the late 19th century through the arrival of European Modernism in the early 20th century. Topics include American Landscape painting, Eakins, Homer, Whistler, Cassatt, Sargent, American Impressionism, the Ash Can School, Stieglitz, and the Armory Show.

Rental Textbooks: Barbara Novak, American Painting of the 19th Century
Wayne Craven, American Art; History & Culture

NB: For Spring 2017, this class is open to anyone who has had any introductory Art History Survey course to serve as a prerequisite (Art 270, 271, 282 or 283). The requirement is that you know how to write a well-organized Art History essay, starting with larger context issues (history, cultural situation, the nature of the patrons, artists' philosophies, message or artistic goals, etc.) and then showing how those factors relate to a specific image(s) and, conversely, how the image(s) can serve as a primary resource for understanding the factors that produced it. Students who have never taken a western topic can handle this easily enough, with some personal application. I am certainly available to offer individual guidance about the requirements, essay formats, etc., and will post as much informative material as I can in D2L, to make sure everyone can keep up with the material.

What this class is really about: Okay, Seatbelts securely fastened... This course is going to start out deceptively simply, considering many of the key cultural and artistic trends that were in play in the United States in the middle of the 19th century. Some of these will overlap with Art 390, necessarily. We will even be sharing a handful of artists with that class. In all cases, the initial topics in Art 391 will reflect the simple, easy to understand, philosophically and aesthetically timid American Art World as it stood before the Civil War. The Civil War was devastating, of course, the kind of thing that commonly results in a period of cultural conservatism. In America, however, completely unpredictably, exactly the opposite happened, starting in the 1860s immediately after the war ended. This is what happens when genius artists appear out of nowhere. A single genius is plenty, but America was stunned by a slew of simply amazing contemporary visionary artists—both painters and sculptors—who created a massive artistic upheaval. And they actually made it stick, even in the direly conservative American Art World. These include some deservedly famous names, such as Winslow Homer, Thomas Eakins, J. A. M. Whistler and Mary Cassatt, plus several other extraordinary characters you've never heard of, but who will be some of your favorite artists, anywhere, ever, by the end of this semester. You'll see. These revolutionary artists will keep us plenty busy, but because they successfully created a new, much more forward-looking and aesthetically sophisticated American Art World, there will indeed be followers and off-shoots, trends that still exist and that are still being taught in studio art courses here at UWSP. Did I mention fastened seatbelts? OMG...

Warning: This syllabus constitutes THE RULES for this course.

Treat it as a Contract: read it very carefully indeed.

Both you and I are bound by these rules; you can count on this document. If I make a mistake, you will never be left holding the bag. Any problem that is my fault is up to me to correct. The course requirements will never be summarily changed: no pop-quizzes or other extra exercises will be inserted, ever. You can mark the schedule on your calendar, certain that exams and deadlines will happen accordingly. Then again, don't run afoul of anything in this syllabus; you will have NO recourse. The class takes place according to these rules. Period. This is a pretty straightforward class and I'm pretty easy to deal with, but the rules are not flexible. Everyone is treated the same, simply as a matter of fairness. I can't (and won't try to) keep track of you individually. I expect you to keep track of yourself, therefore, and the syllabus is the rules by which you need to do so.

Please feel free to come talk to me at any time about any aspect of this class. I am more than happy to help you in any way that I can. I will be on campus daily Monday through Friday, more or less 8:30-2:00, and most weekends 9:00-ish to 2:00-ish as well. If I'm around, I'm available. C'mon in! If I'm not in my office, I will put a card in the name slot on my office door telling you where to come look for me. Don't be bashful: you are the reason professors exist, and some of us love to be useful.

If you have trouble running me down during the day, just nab me before or after class and we can make an appointment.

Important announcements and information concerning this class will be sent by e-mail. Key materials will be posted in our D2L Site. NB: announcements will use the UWSP e-mail distribution list, so please check your UWSP e-mail account regularly, at least once a week, even if you are in the habit of communicating by another address, Twitter, Facebook or whatever. This is a requirement. You are responsible for any info I send to your UWSP e-mail address, whether you read it or not.

Course Requirements and Significant Dates:

Lecture attendance and readings in the textbooks.

Mid-Term: 50 Minute Essay Exam: Monday 13 March (Week 8).

Spring Break: 18-26 March.

Term Paper Due Friday 28 April at 11:00 AM

Final Exam: Tuesday, 16 May, at 2:45 PM (No alternatives on this one: be there).

Exams will consist of slide IDs and essays (individual slides or comparisons), in my standard format. They will *not* be cumulative, including the final.

Note: the Course Requirements are *Requirements*, not options: if you skip one, you will not have met the course requirements and will get an F for the semester regardless of your other scores. There is wiggle-room on attendance, however, since all lectures will be recorded and posted on D2L. The textbooks for this class are good, too, so they will support you well. Assigned readings are part of the course and I expect everyone to do them. Work the time needed for that into your schedule.

Since I do not take roll, I don't need any sort of excuse for missing a regular class meeting. If you miss a regular class meeting, that material will be posted on D2L and you can catch up on it on your own.

If you have a valid excuse for missing the mid-term, come chat. At the very least – for last-second emergencies – leave a message (e-mail or answering machine) BEFORE THE EXAM. If you're sick, leave the message and stay home and take care of yourself (i.e., don't come to my office sick!). I will be happy to reschedule a make-up exam when you're better. If you have a valid excuse that I have agreed to before the exam, you can usually count on a calendar week for the make-up, but I'll work that out with you specifically.

I am happy to work with people who have conflicts with the mid-term, such as other official activities (band concerts, varsity athletics, Reserve duty, class field trips, etc.). I must be informed well in advance and will make arrangements with you according to your needs. Usually faculty (etc.) who organize these activities provide you with an official excuse note. Bring that to me, so I know you have a reason to reschedule the exam. Obviously this too must happen well before the event.

THEN AGAIN:

The very WORST thing you can do in this class is simply not show up for an exam and expect to talk your way out of it afterwards. I regularly fail students who do this. And DO NOT schedule appointments or travel plans during an exam. Period! That's grounds for failing the class, and it

lets me rid myself of an idiot. So don't be that idiot, okay?

Class discussion and visual analysis of works will be important components of this course. I reserve the right to raise your grade based on your in-class performance, but I will never lower your grade due to good-faith participation in the discussions. Conversely, *I do reserve the right to lower the grade, fail or eject from the course anyone who disrupts the lectures or discussions. Conversing with the person next to you can qualify as disruption, even if it has to do with the subject at hand; if it's not part of the whole group's discussion it must wait until after class.*

I do not allow the use of cell-phones, smart-phones, computers, netbooks, MP3 Players, I-Pods, I-Pads, any other sort of “pad” or ANY other electronic communication devices of any kind in class. Lecture recordings, Power-point PDFs and other study materials will be posted in D2L.

General Grading Criteria:

A: Superior Work. Demonstrated detailed command of the subject, including historical, social and cultural interpretation, thoughtfully related to imagery and style. Creatively and lucidly expressed, consistently using appropriately sophisticated terminology and with everything spelled right. Obviously cares about the material, including well formulated personal opinions where appropriate. (etc. etc.; this is a notably demanding standard and I don't give very many A's.).

B: Good Work. Demonstrated a solid command of the subject, in good detail, clearly expressed, with nothing important left out. Enough cultural context to make sense of the style, and a good command of appropriate terminology. Correct grammar and spelling. Clear, orderly, knowledgeable essay. Most essays by students who put serious focus into this class get grades in the B range.

C: Competent Work. A reasonable job. Learned most of the facts and can reproduce some appropriate interpretation of them. Reasonable spelling. NB: Everything you say in a given essay can be correct and you can still earn a C if you leave out much. This is a pretty common essay grade.

D: Less than Competent Work. Mostly correct, but insufficient. Didn't learn all the basic facts, couldn't make detailed arguments with the facts that were learned, etc. Indifferent spelling and key art terms not used. Discussion of style alone, with no cultural context to explain it, earns a D, even if the style is very well handled. Visually winging an essay just by looking at the slide is very dangerous. It is better than leaving a complete blank, but that's what it takes to make a winged essay look good.

F: Failure. A diligent junior high school student could do better. Cheating earns an F too (0%).

I'm happy to accommodate students who have **documented learning disabilities**. Variations in testing format, etc. are all very easy to do. Come talk to me about your needs and I'll explain the procedure (or go directly to the Disability Services Office (LRC 609 /-3365). If you qualify, the DSO will provide you with appropriate documentation that you will then bring to me for my signature. The whole process can take up to two weeks. **It is your responsibility to provide the documentation BEFORE exams start.** No accommodation will be made without it (this is state law; if you have documentation you are entitled to appropriate accommodation, but without documentation I cannot legally treat you any differently from any other student). Documentation submitted after an exam has been graded will not change the grade of the exam. I'm happy to help you out if you need it, but a learning disability does not absolve you of basic responsibility. But don't be bashful about this issue either. If you need accommodation you are entitled to it. Everyone needs a fair shot at this class. Don't do badly on an exam before you get the help you deserve.