

# Fall 2024 Semester | ARTH1104-OL14 (22912) [Art of the United States](#) | [Mondays, 11:30am -2:00pm, online + synchronous](#)

New York City College of Technology/Humanities Department | Art History/Professor McCreight

*[THE FIRST DAY OF CLASS IS MONDAY SEPTEMBER 9th, 11:30am-2:00pm](#)*

*ATTENDANCE WILL BE TAKEN EVERY WEEK AND IS REQUIRED TO DO WELL IN THE COURSE*

## Part 1: Course Information

- Instructor: Professor McCreight
- Class: [ARTH1104-OL22 Art of the United States](#)
- Class Hours: Mondays, 11:30am – 2:00pm, [Zoom](#)
  - a. \*Zoom Registration Required\*
- Class Location(s): Zoom, synchronous
- Office Hours: 10:00am-11:00am before class on Mondays via Zoom
  - a. (email me in advance for a private Zoom link, please!)
- E-mail: [mmccreight@citytech.cuny.edu](mailto:mmccreight@citytech.cuny.edu)
- Course Credits: 3; Class Hours: 3
- Prerequisites: Eligibility for ENG 1101
- Pathways: US Experience in its Diversity

## NYCCT Catalogue Description

A study of American artistic heritage, the artistic personalities and national characteristics that have shaped this legacy, from Native American, European, and colonial origins to the present, including Asian, African, and Latin American influences.

## Textbook & Course Materials

## Required Text(s) and Readings:

- This is an Open Education Resource (OER) run course on [Manifold](#). There are no required textbooks for this course

## Course Requirements:

- Stable internet connection
- Access to Zoom, microphone and camera
- [Manifold Reader Account](#)

## GENERAL EDUCATION INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS

### LEARNING OUTCOMES

1. Ability to use the language, concepts, and methods of art history to visually interpret and write about American art objects of diverse origin and in various media.
2. Critical understanding of the relationship between vernacular and fine art objects and the social and political history of the United States.
3. Recognition of significant works from the history of American art and selected artists, architects, and designers.
4. Familiarity with significant collections of American art in NYC museums as well as important buildings in the city.

### ASSESSMENT METHODS

1. Analysis of objects in group discussions and in-class writing exercises; paper assignments; graded worksheets; exams.
2. Group discussion of thematic visual presentations; in-class writing exercises; take-home discussion questions. Written responses to Smart history and Seeing America videos.
3. Quizzes and written exams.
4. Written responses to museum visits, significant local buildings; collection databases and Historic American Buildings Survey data.

## LEARNING OUTCOMES

1. Gather, interpret, and assess information from a variety of sources and points of view.
2. Evaluate evidence and arguments critically or analytically.
3. Produce well-reasoned written or oral arguments using evidence to support conclusions.
4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring the relationship between the individual and society, including, but not limited to, anthropology, communications, cultural studies, history, journalism, philosophy, political science, psychology, public affairs, religion, and sociology.
5. Analyze and explain one or more major themes of U.S. history from more than one informed perspective.

## ASSESSMENT METHODS

1. The primary text is authored by four scholars with varied perspectives. Text incorporates findings from a range of recent critical writing. Lectures emphasize diversity of views. Living artists, critics, and historians are featured in video content.
2. Images are examined closely in class for visual evidence that supports or challenges interpretations in readings and other course content. Guided visual analysis is combined with student-driven discussion. Conventional hierarchies are examined critically.
3. In museum-based writing assignments, students apply concepts and terminology from course materials to objects they select for visual and historical analysis. Museum exhibitions and interpretations are examined in class discussions.
4. Lectures and readings emphasize the fundamental methods of art history from formal analysis and iconographic interpretation to the study of written sources that illuminate the historical, social, political, and cultural contexts of artistic production. These methods and concepts are demonstrated in lectures, discussion, and readings, and are applied by the student in examinations and written work.
5. All course materials prioritize social and historical frameworks for interpretation. Specific topics include Civil War and Reconstruction; Western exploration, conquest, and settlement; the Great Depression; the Civil Rights movement;

## LEARNING OUTCOMES

6. Evaluate how indigenous populations, slavery, or immigration have shaped the development of the United States.
7. Analyze and discuss common institutions or patterns of life in contemporary U.S. society and how they influence or are influenced by, race, ethnicity, class, gender, sexual orientation, belief, or other forms of social differentiation.

## Policy Statements

### NYCCT Academic Integrity Policy

“Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.” (See pp. 73-76 in the Student Handbook.)

## ACCESSIBILITY STATEMENT

City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies and testing accommodations. If you have or think you may have a

## ASSESSMENT METHODS

and political readings of American icons across history.

6. Primary themes of assigned materials include Native American arts from multiple locations; African-American art including surviving African traditions as well as post-emancipation strategies and political art; and art by and about immigrants.
7. The role of art in constructing identity is a central theme of the text. Conventional media strategies and political art include topics about immigrants.

disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state and city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility or would like to seek accommodation services or academic adjustments, you can leave a voicemail at 718 260 5143, send an email to [Accessibility@citytech.cuny.edu](mailto:Accessibility@citytech.cuny.edu) or visit the Center's website <http://www.citytech.cuny.edu/accessibility/> for more information.

N.B., Students who miss a scheduled presentation or exam due to illness or medically-related emergencies will be referred to the Center for Student Accessibility. The CSA will review any documentation requested and give the student a letter to share with the relevant instructor if accommodations need to be made.

#### HUMANITIES DEPARTMENT ATTENDANCE POLICY

It is the conviction of the Humanities department that a student who is not in a class for any reason is not receiving the benefit of the education being provided. Missed class time includes not just absences but also latenesses, early departures, and time outside the classroom taken by students during class meeting periods. Missed time impacts any portion of the final grade overtly allocated to participation and/or any grades awarded for activities that relate to presence in class.

#### HUMANITIES DEPARTMENT COMMITMENT TO STUDENT DIVERSITY

The Humanities Department complies with the college wide nondiscrimination policy and seeks to foster a safe and inclusive learning environment that celebrates diversity in its many forms and enhances our students' ability to be informed, global citizens. Through our example, we demonstrate an appreciation of the rich diversity of world cultures and the unique forms of expression that make us human.

## Part 2: Course Schedule

Important Note: Refer to the course calendar for specific meeting dates and times. Activity and assignment details will be explained in detail within each week's corresponding learning module. Readings are available on Manifold and must be read before class.

### **Week 1, September 9<sup>th</sup>**

Topic: Introduction to the course

Readings (Before Class, Posted on Manifold): PowerPoint Lecture and Overview of the course content and the Manifold Platform, Syllabus Review, informal Introductions

Assignments:

1. Sign up for a Manifold Reader Account and Create an Introduction Post
  2. Sign up for a week to present formal analysis assignment  
Due Date: Due Friday Sept 20
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## **Week 2, September 16**

Topic: Native North American Art

Readings (Before Class, Posted on Manifold):

1. Native American Art: <https://smarthistory.org/americas-before-1900/north-america-c-1500-1900/native-n-am-art-after-1500/native-am-nw-coast/>
2. The White Cloud, Head Chief of the Iowas: <https://smarthistory.org/catlin-the-white-cloud-head-chief-of-the-iowas/>

Assignments:

3. Sign up for a Manifold Reader Account and Create an Introduction Post
  4. Sign up for a week to present formal analysis assignment  
Due Date: Due Friday Sept 20
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## **Week 3, September 23**

Topic: Navajo Dolls and Sand Paintings

Readings (Before Class, Posted on Manifold):

1. Navajo Dolls: [https://americanindian.si.edu/sites/1/files/pdf/education/SiYC\\_Dolls.pdf](https://americanindian.si.edu/sites/1/files/pdf/education/SiYC_Dolls.pdf) (pg. 7-9)
2. An Art of Healing: Navajo Sandpainting: <https://theojac.org/blog/2020/11/23/an-art-of-healing-navajo-sandpainting>
3. We Shall Remain: Sand Painting: <https://www.pbs.org/video/kued-documentaries-we-shall-remain-sand-painting/> (Watch)

4. (Optional) Together We Lift The Sky: yəhaw and Black-Indigenous Artists Advance Social Justice

Assignments: Annotation Reading Response

Due Date: Due Friday September 27th

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### **Week 4, September 30**

Topic: Hudson River School: Thomas Cole and Asher B. Durand

Readings (Before Class, Posted on Manifold):

1. The Oxbow: <https://smarthistory.org/seeing-america-2/the-oxbow-sa/> (Watch and Read)
2. Church, Niagara, and Heart of the Andes: <https://smarthistory.org/church-niagara-and-heart-of-the-andes/>
3. Thomas Cole Environmentalist: <https://smarthistory.org/seeing-america-2/thomas-cole-environmentalist-2/>
4. Hudson River School: [https://www.metmuseum.org/toah/hd/hurs/hd\\_hurs.htm](https://www.metmuseum.org/toah/hd/hurs/hd_hurs.htm)

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### **Week 5, October 7**

Topic: Alfred Stieglitz, 291

Readings (Before Class, Posted on Manifold):

1. Alfred Stieglitz: The Steerage: <https://smarthistory.org/seeing-america-2/alfred-stieglitz-steerage-sa/>
2. Florine Stettheimer: Portrait of Alfred Stieglitz: <https://smarthistory.org/florine-stettheimer-portrait-of-alfred-stieglitz/>

Assignments: Annotation Reading Response

Due Date: Due Friday October 11th

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### **Week 6, October 14**

Topic: Indigenous People's Day and Italian Heritage Day

Note: No class Monday, October 14. Instead, Class will be held tomorrow, Tuesday, October 15 11:30-2pm. Use our usual Zoom link.

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### **Week 6, Tuesday, October 15**

Topic: Ashcan School of Painting

Readings (Before Class, Posted on Manifold):

1. The Ashcan School: An Introduction: <https://smarthistory.org/the-ashcan-school-an-introduction/>
  2. Ashcan School: [https://www.metmuseum.org/toah/hd/ashc/hd\\_ashc.htm](https://www.metmuseum.org/toah/hd/ashc/hd_ashc.htm)
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### **Week 7, October 21**

Topic: American Realism

Readings (Before Class, Posted on Manifold):

1. The Gross Clinic: <https://smarthistory.org/eakins-the-gross-clinic/> (Watch and Read)
  2. Winslow Homer: The Fog Warning or Halibut Fishing: <https://smarthistory.org/winslow-homer-the-fog-warning-or-halibut-fishing/> (Watch)
  3. John Brown: <https://smarthistory.org/hovenden-john-brown/> (Watch)
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### **Week 8, October 28**

Topic: New York Dada

Readings (Before Class, Posted on Manifold):

1. Introduction to Dada: <https://smarthistory.org/introduction-to-dada/>
2. Dada Readymades: <https://smarthistory.org/dada-readymades/>

Assignments: Annotation Reading Response on Manifold

Due Date: Due Friday November 1st

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### **Week 9, November 4**

Topic: Precisionism

Readings (Before Class, Posted on Manifold):

1. I Saw the Figure 5 in Gold: <https://smarthistory.org/charles-demuth-i-saw-the-figure-5-in-gold/>
  2. Precisionism: [https://www.metmuseum.org/toah/hd/prec/hd\\_prec.htm](https://www.metmuseum.org/toah/hd/prec/hd_prec.htm)
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### **Week 10, November 11**



Topic: Regionalism, Social Realism

Readings (Before Class, Posted on Manifold):

1. American Gothic: <https://smarthistory.org/grant-wood-american-gothic/>
  2. Parson Weems' Fable: <https://smarthistory.org/parson-weems-fable/>
  3. The Passion of Sacco and Vanzetti: <https://smarthistory.org/ben-shahn-the-passion-of-sacco-and-vanzetti/>
  4. Factory Workers: <https://smarthistory.org/romare-bearden-factory-workers/>
- Assignments: Annotation Reading Response on Manifold  
Due Date: Due Friday November 15th
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### **Week 11, November 18**

Topic: WPA Projects

Readings (Before Class, Posted on Manifold):

1. WPA Art Collection: <https://home.treasury.gov/about/history/collection/paintings/wpa-art-collection>
  2. WPA Posters: <https://www.loc.gov/collections/works-progress-administration-posters/about-this-collection/>
  3. WPA Photograph Collection: <https://digital.library.sc.edu/collections/wpa-photograph-collection/>
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### **Week 12, November 25**

Topic: American Abstraction

Readings (Before Class, Posted on Manifold):

1. Abstract Expressionism: [http://www.metmuseum.org/toah/hd/abex/hd\\_abex.htm](http://www.metmuseum.org/toah/hd/abex/hd_abex.htm) by Paul Stella
  2. Lee Krasner: Untitled: <https://smarthistory.org/hartley-officer/> by Dr. Thomas Folland
- Assignments: Annotation Reading Response on Manifold  
Due Date: Due Friday November 29th
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### **Week 13, December 2**

Topic: Harlem Renaissance

Readings (Before Class, Posted on Manifold):

1. The Migration Series: <https://smarthistory.org/jacob-lawrence-the-migration-series/> by Jacob Lawrence
  2. Aspiration: <https://smarthistory.org/aaron-douglas-aspiration/> by Aaron Douglas
  3. Self Portrait II, 1944: <https://www.metmuseum.org/art/collection/search/482605> by Horace Pippin
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### **Week 14, December 9**

Topic: Class Review – Attendance Required

Assignments: Final Exhibition Paper Review – Attendance Required

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### **Week 15, December 16**

Topic: No Class, work on your finals due today. No late submissions will be accepted.

Assignments: Office Hours will be held at the regular time. Exhibition Review Due today. No late submissions will be accepted.

Due Date: Dec 16 EOD (11:59pm) to my email.

*Final Grade Submission Deadline: December 27, 2024*

## **Part 3: Grading Policy**

Graded Course Activities

Points	Description
5%	Sign up and introduction Post
25%	Annotation Posts (5)

10%	Formal Analysis Presentation
20%	Participation (assessed Midterm and Final)
40%	Final Exhibition Review
100%	Total Percentage Possible

Letter Grade	Percentage	Performance
A	90-100%	Excellent Work
B	80-89%	Good Work
C	70-79%	Average Work
D	60-69%	Poor Work
F	0-59%	Failing Work

A: 93 - 100%

A-: 90 - 92%

B+: 87 - 89%

B: 83 - 86%

B-: 80 - 82%, etc.

## Part 4: College and Department Policies

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