



Elsie Driggs, *Queensborough Bridge*, 1927; Paul Strand, *Wall Street*, 1915; Oscar Graubner, *Margaret Bourke-White atop the Chrysler Building*, c. 1930

ARH 4930 [26582]: Views of the City
American Art and Urbanization, 1883-1939
 Monday 4:05-6:00 PM [Period 9-10]
 Wednesday 4:05-4:55 PM [Period 9]

Professor Ashley Lazevnick
 alazevnick@ufl.edu
 Office Hours T 3:00-4:55 [Period 8-9]
 By appointment on zoom

Description:

This course examines how artists engaged with city landscapes across the United States at the turn of the twentieth century. It will survey the diverse ways in which artists documented developments in technology, architecture, and transportation within the city. What is more, it will study how the city inspired artists more broadly, since features of the urban experience—skyscrapers, subways, bridges, and even tenements—are said to have introduced new kinds of vision that altered the very ways in which artists understood representation. But is urbanization synonymous with modernism? Are there other ways to classify this art? And what of modernism happening outside the city? These are a few of the questions we will set out to answer. New York will be a primary focus, but this class will also consider important artistic centers such as Boston, Philadelphia, Chicago, Los Angeles, and San Francisco.

Goals of the Course

- To become familiar with major artists artistic movements affiliated with American Modernism
- To situate artistic production within broader cultural, intellectual, and social concerns of the city during this period
- To practice oral communication and collaborative group work
- To develop skills in critical analysis and art historical research with primary and secondary sources

Grade Breakdown

Attendance and Participation	10%
Reading Responses (4)	20%
Group Presentation	10%
Quizzes (3)	30%
Final Project	30%
-Proposal (5%)	
-Final Video (25%)	

Explanation of Grading Standards

Grade Range	GPA
A = 94-100	4.0
A- = 90-93.5	3.67
B+ = 87-89.5	3.33
B = 84-86.5	3.0
B - = 80-83.5	2.67
C+ = 77-79.5	2.33
C = 73-76.5	2.0
C- = 70-72.5	1.67
D+ = 67-69.5	1.33
D = 64-66.5	1
D- = 60-63.5	.67
E, I, NG, WF = 59 or less	0

Attendance

As this class will be heavily discussion-based, participation in the synchronous online meetings is an integral part of the student's grade. Full attendance in the live meetings will be especially important in trying to maintain the continuity of the classroom experience. Attendance will be taken in each class, and students are granted **one** unexcused absence for the semester. Any additional unexcused absence will result in a deduction of 1/3 (per absence) of the final letter grade for the course.

Absences will be excused in the case of severe illness, a family emergency, or religious observation. Please contact me directly, and in advance, concerning these and any other potential class conflicts.

For more on the University's attendance policy:

<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Technology & Etiquette

We will be meeting synchronously via Zoom. Zoom is an inherently distracting platform; I ask for your patience and composure during our time together. Out of respect for fellow students, please refrain from disruptive behavior, including texting and getting up unnecessarily in the middle of class. It is expected that the internet will be used for course material only; outside websites or messaging platforms are prohibited during our meetings.

Please note: Our class sessions will be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. **I kindly ask that you keep your video on during our class time; this will help us keep a degree of connectivity at a distance. However, if you are unwilling to consent to have your profile or video image recorded, please notify me at the beginning of the semester.** Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Canvas & Email

All course-related business will be conducted through canvas. This is where you will download class readings, turn in assignments, and take quizzes. If you have any questions for me, or would like to schedule a meeting, **please email me through Canvas.**

I will try to respond to emails in a timely manner but note that I will be checking emails only during weekdays, until 6 pm. Please plan accordingly.

COURSE ASSIGNMENTS

Reading Responses

This course will include frequent discussions based on the daily readings and artworks introduced in class. Students should come prepared having read and reflected on the assigned readings, ready to ask insightful questions of one another and connect the readings to other topics covered in the semester.

These responses should be submitted to the Discussion board on Canvas by 2 p.m. the day of class.

Quizzes

Three quizzes will take place over the course of the semester. Quizzes will include multiple choice questions, slide comparisons, and short essay questions. For slide identifications, you will be asked to address the significance of artworks in the context of the broader themes covered in the readings and discussion. I will make lecture slides available on Canvas in PDF form, identifying select works for which you should be responsible (expect to memorize about 25-30 per quiz).

*There is no final exam for this course.

Group Presentations

Student-led presentations will take place on a weekly basis. On each of the designated days, a small group of students will be responsible for leading a 50-minute conversation based on an assigned scholarly article. Beginning with a brief presentation (e.g. PowerPoint), the members of the group should be ready to: discuss the context of the reading and its author, briefly summarize the essay's major arguments, and, most importantly, prepare discussion questions for their classmates.

Proposal & Final Project

The course project will be based on a work of art of your choosing that engages with the themes of urbanization. You may select a work of any media, created in the United States between 1880 and 1945. To find a work that interests you, I suggest perusing the textbook *American Encounters* and the Modern Collections at The Metropolitan Museum of Art, The National Gallery of Art, The Museum of Fine Arts Boston, The Art Institute of Chicago, and the Philadelphia Art Museum. You will write a short (1-2 page) proposal and complete a final project that includes a 5-7 minute video and an accompanying transcript of 4-6 pages (double-spaced, 12 pt. font), citing at least **four** scholarly sources.

COURSE POLICIES

Diversity Statement

The intent is that we explore the content of this course in a way that is respectful of diversity: gender identity, sexuality, ability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. The intent is also to present content that explores diverse points of view, which might be challenging. Maintaining a respectful environment will be our responsibility. The intent is that students from all diverse backgrounds and perspectives be well-served by this course and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. Your suggestions are encouraged and appreciated.

Accommodations

I am committed to ensuring access to course content for all students. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester. If you have already been approved for accommodations, please meet with me within the first two weeks of the term so we can develop an implementation plan together. It is important to meet as early in the term as possible; this will ensure that your accommodations are implemented early on. If you have accommodations for test-taking, please remember that arrangements must be made at least a week before the date of the test or exam.

Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. [Click here for guidance on how to give feedback in a professional and respectful manner](#). Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via ufl.bluera.com/ufl/. [Summaries of course evaluation results are available to students here](#).

Late Work

Late work will only be accepted under extenuating circumstances. Please contact me in advance if you anticipate any issues in meeting the deadlines for this class. In fairness to your fellow students, any work turned in late without explanation will be reduced 1/3 a letter grade for every day late.

Academic Integrity & Honor Code

UF students are bound by The Honor Pledge, which states:

“We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: *‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’*”

<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

For this class, infractions on academic integrity may include cheating on quizzes, plagiarizing papers, submitting the same paper for credit in two courses, buying papers, submitting fraudulent documents and forging signatures. Proper citations are required for representing any idea that is not your own; Chicago Manual of Style is the preferred citation style for Art History. If you have questions about plagiarism, you may consult the following library guide: <http://guides.uflib.ufl.edu/copyright/plagiarism>.

UF’s policies regarding academic honesty, the Honor Code, and student conduct related to the Honor Code will be strictly enforced. **This means that cheating and plagiarism will be penalized, and a report will be filed with the Student Conduct and Conflict Resolution office.**

CAMPUS RESOURCES

U Matter, We Care:

If you or a friend is in distress, please contact “U Matter, We Care” so that a team member can reach out to the student.

Email: umatter@ufl.edu

Phone: 352-392-1575

Website: <http://www.umatter.ufl.edu/>

Counseling and Wellness Center:

Address: 3190 Radio Road, Gainesville, FL 32611 Phone: 352-392-1575

Website: <https://counseling.ufl.edu/>

Sexual Assault Recovery Services (SARS), at the Student Health Care Center:

Phone: 352-392-1161

Website: http://www.umatter.ufl.edu/sexual_violence

ACADEMIC RESOURCES:

The Writing Studio

302 Tigert Hall and 339 Library West

Offers help with brainstorming, formatting, and writing papers, as well as online tutoring.

Phone: 352-846-1138

Website: <http://writing.ufl.edu/writing-studio/>

E-learning Technical Support:

Email: learningsupport@ufl.edu.

Phone: 352-392-4357 (select option 2)

Website: <https://lss.at.ufl.edu/help.shtml>

Library Support

For assistance in using the libraries and finding resources.

Email: <http://answers.uflib.ufl.edu/ask>

Phone: 352-273-2805

Website: <http://cms.uflib.ufl.edu/ask>

Teaching Center

For tutoring and strengthening study skills.

SW Broward Hall

Email: teaching-center@ufl.edu

Phone: 352-392-6420

Website: <https://teachingcenter.ufl.edu/>

Graduate Students enrolled in this class are responsible for completing all of the required reading and assignments. There are several modifications:

1-one additional reading response

2-in lieu of a group presentation, graduate students will meet with the instructor (as a small group) to discuss readings of their choice on two occasions

3- the final project will be extended to a 10-15 minute video with a transcript of 6-8 pages in length (double-spaced, 12 pt. font), with at least 8 scholarly sources. Graduate students must consult with me individually about their project over the course of the semester.

Grade Breakdown:

Attendance	10%
+Tutorial participation	
Reading responses (5)	30%
Quizzes (3)	30%
Final Project	30%

IMPORTANT DATES

M 9/28- **Quiz 1**

M 10/26- **Proposal due**

M 11/9 -**Quiz 2**

M 12/7- **Transcript draft due**

W 12/9-**Quiz 3 Due**

M 12/14- **Final Projects due**

SAAH LECTURES (conducted virtually)

Visiting Artist Lecture Series:

WARREN NEIDICH

Online Lecture: 6:15PM, September 8th, 2020

PAUL MPAGI SEPUYA

Online Lecture: 6:15PM, Tuesday, September 15th, 2020

ADELA GOLDBARD

Online Lecture: 6:15PM, Tuesday, September 22nd, 2020

SHARON HAYES

Online Lecture 6:15PM, Tuesday, October 13th, 2020

WAEEL MORCOS

Online Lecture, 6:15PM, Tuesday, October 20th, 2020

TIMOTHY MORTON

Online Lecture 6:15PM, Tuesday, November 17th, 2020

Harn Eminent Scholar Chair in Art History (HESCAH) Lecture Schedule:

Dr. Kellie Jones, “Women and the Dreamwork”

Thursday, September 10, 2020 @ 06:00 pm

Dr. Aruna D'Souza, “Lorraine O'Grady: Both/And”

Thursday, October 15, 2020 @ 06:00 pm

Dr. Branden W. Joseph, “Art and Dirt: Kim Gordon’s Aesthetics of Impurity”

Thursday, October 29, 2020 @ 06:00 pm

Dr. Gwendolyn DuBois Shaw, “Metabolizing Memory: Cyclical History in the Work of Kara Walker and Carrie Mae Weems”

Tuesday, December 1, 2020 @ 06:00 pm

Textbook & Readings

There is no assigned textbook for this course. For an overview of the period, and for general context, students may consult *American Encounters: Art, History, and Cultural Identity*, ed. by Angela L. Miller, Janet C. Berlo, Bryan J. Wolf, and Jennifer L. Roberts (Upper Saddle River, NJ: Pearson's, 2008). A digital version is fully available under "Files" on our Canvas course website. I have indicated optional chapters that correspond to our weekly readings.

For each of our meetings, students should come prepared having read and reflected on the assigned readings, ready to ask insightful questions of one another and connect the readings to other topics covered in the semester. Expect to read 30-50 pages for Monday classes and 20-30 pages for Wednesday classes (usually 1 scholarly article).

WEEKLY SCHEDULE

Week 1 What is Modernism? Why is the City so Important?

M 8/31

W 9/2 **Discussion day: Modernism**

Week 2 Ports of Entry

M 9/7 NO CLASS [Labor Day]

W- 9/9

Week 3 Chicago World's Fair & City Beautiful Movement

M 9/14 *post

W 9/16

Week 4 Impressionist City, Realist City

M 9/21 *post

W 9/23

Week 5 Urban Vistas

M 9/28 **Quiz 1**

W 9/30

Week 6: The Armory Show

M 10/5

W 10/7 **Discussion day: The Armory Show's multiple cities**

Week 7 New York Dada

M 10/12 *post

W 10/14

Week 8 Cityscapes

M 10/19 *post
W 10/21

Week 9 Spiritualisms

M 10/26 **Proposal due**
W 10/28

Week 10 Flamboyant and Cool

M 11/2 *post
W 11/4

Week 11 Factories

M 11/9 **Quiz 2**
W 11/11—NO CLASS [Veterans' Day]

Week 12 Harlem Renaissance

M 11/16 *post
W 11/18

Week 13 Depression

M 11/23 *post
W 11/25—NO CLASS [Thanksgiving]

Week 14 Outside the City

M 11/3
W 12/2

Week 15 On the Brink of War

M 12/7 -**Transcript Draft due: peer review workshop**
W 12/9-**Quiz 3**

Final Projects due by Monday, December 14 at midnight