



Moses Williams, *Cutter of Profiles*, c. 1803; Martin Heade, *Gremlin in the Studio*, 1865-75

**ARH 3610 American Art 1600-1876**  
**M 9:35-11:30 [Periods 3 & 4]**  
**W 9:35-10:25 [Period 3]**

Professor Ashley Lazevnick  
alazevnick@ufl.edu  
Office Hours: FAC 113  
M 2-4; W 3-4 or by appointment

### **Description**

This survey of art of the United States will explore the ways in which Americans have defined their identity through the production and dissemination of cultural objects from the 17th to the late-19th century. Over the course of the semester, we will explore an enormous diversity of visual materials in addition to painting and sculpture; we will look at maps, currency, lithographs, newspapers, natural history illustrations, and photographs. Taken together, we will explore how this visual culture was bound up with the shifting metaphorical and metaphysical meanings about what it meant to be American.

### **Goals of the Course**

- To become familiar with major artists and artistic movements affiliated with American Art
- To situate artistic production within broader cultural, intellectual, and social concerns of the United States from 1600-1875
- To develop skills in critical analysis and art historical research with primary and secondary sources

### **Grade Breakdown**

Attendance	5%
Participation	15%
Reflection Papers (3)	15%
Exams (2)	30%
Visual Analysis Project	10%
Final Project	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—or face-to-face 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 of the final letter grade (per absence) 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 in a hybrid fashion, with in person and online instruction synchronous 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

### **Discussion Days (15%)**

As part of your participation grade, active engagement in classroom discussion is essential. I will solicit participation in every class, but we will also have dedicated “discussion days.” On these days, we will analyze a scholarly article on the week’s topic.

For each “discussion day,” 3-4 students will sign up to lead a brief conversation about a section or theme of the article. Sign-ups will take place on google docs, where students will list their name and the topic of their intended discussion.

**Sign up [HERE](#)**

**\*Note:** students will not be responsible for the whole article, but rather a small part of that article; this could a section, an argument, even one particular sentence that is deserving of more attention. It should be driven by *your interests*. The student-leader will prepare a brief explanation of the topic and provide a series of questions for the class to discuss; the leader will be responsible for moderating a discussion of 5-10 minutes.

### **Reflection Projects (15%)**

The central trope of this course will be that of **line**: the physical and symbolic potential of lines in forging American identity. For artists of all kinds, linearity was a technical skill to be mastered as well as a vital agent indexing one’s personal expression; linear form was central to early forms of handcraft, engraving, printmaking, and currency. At the same time, the idea of an American nation has always depended upon marking and making visible geographic boundaries. This practice began with mapmaking and continued through landscape painting, architecture, and city planning. As we explore this concept over the course of the semester, you will have an opportunity to engage creatively with three aspect of line, each of which corresponds to the topic of that section: **mapping, classifying, and demarcating.**

On the assigned weeks, students will find a current example (in the art world, media, news, etc.) that corresponds to the topic covered in the readings. Accompanying the object, students must write a **300-word reflection post** that makes **specific** connections to the historical material covered in class. These small projects are an opportunity to think through the ways that the historical topics and themes relate to our current experience. In your post, you may make connections to our in-class discussions as well as the readings covered throughout the course.

### **Exams (30%)**

Two exams will take place over the course of the semester: a mid-term and a non-cumulative final. Exams 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 30-35 per exam).

### **Visual Analysis (10%) & Final Project (25%)**

The course project will be based on a work of art of your choosing, of any media, created in the United States between 1600 and 1875. To find a work that interests you, I suggest perusing the textbook *American Encounters* and the American Collections at The Metropolitan Museum of Art, The Museum of Fine Arts Boston, and the Philadelphia Art Museum. This work will be the focus of a 2-3 page visual analysis paper and a research-based, digital “scrollytelling” project.

\*Tip: look for an artwork that is designated “open source”; this will make it easier to find high-quality images for the final.

## **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/](http://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](mailto: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](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](mailto: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](mailto: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. The only modification is that the final project will be extended, and include a transcript of 6-8 pages in length (double-spaced, 12 pt. font), with at least 6 scholarly sources. Graduate students must consult with me individually about their project over the course of the semester.

### Grade Breakdown:

Attendance	5%
Participation	15%
Reflection Papers (3)	15%
Visual Analysis Project	10%
Exams (2)	30%
Final Project	25%

## IMPORTANT DATES

**2/1: Reflection Project 1 Due**

**3/4: Exam 1**

**3/10: Reflection Project 2 Due**

**3/22: Visual Analysis Due**

**4/12: Reflection Project 3 Due**

**4/21: Exam 2**

**4/28: Final Project Due**

## Textbooks & Readings

\**American Art to 1900: A Documentary History*, ed. Sarah Burns and John Davis (Berkeley: University of California Press, 2009).

[Primary source text, hereafter "Burns and Davis"]

\**American Encounters: Art, History, and Cultural Identity*, ed. Angela Miller, Janet C. Berlo, Bryan Wolf, and Jennifer Roberts (Upper Saddle River: Pearson Education, Inc., 2008).

[Textbook, hereafter "Encounters"]

## WEEKLY SCHEDULE

### Section 1: Mapping

#### Week 1. Introduction

---

M 1/11  
W 1/13

#### Week 2. Encounters

---

M 1/18 —NO CLASS [MLK day]  
W 1/20 **Discussion Day**

#### Week 3. Transatlantic Exchange

---

M 1/25  
W 1/27 **Discussion Day**

#### Week 4. Revolution

---

M 2/1 **Reflection Project 1 Due**  
W 2/3

### Section 2: Classifying

#### Week 5. New Agency

---

M 2/8  
W 2/10 **Discussion Day**

#### Week 6. Taxonomies

---

M 2/15  
W 2/17 **Discussion Day**

#### Week 7. Scientific Illustration

---

M 2/22  
W 2/24 **Discussion Day**

#### Week 8.

---

M 3/2  
W 3/4 **Exam 1**

#### Week 9. Indigenous Perspectives

---

M 3/8  
W 3/10 **Reflection Project 2 Due**

### Section 3: Demarcating

#### Week 10. Landscape Painting

---

M 3/15

W 3/17 **Discussion Day**

#### Week 11. Mexican-American War

---

M 3/22 **Visual Analysis Due**

W 3/24 **Discussion Day**

#### Week 12. Visual culture of Abolitionism

---

M 3/29

W 3/31 **Discussion Day**

#### Week 13. Photographic Revolution

---

M 4/5

W 4/7 **Discussion Day**

#### Week 14. Civil-War era Art

---

M 4/12 **Reflection Project 3 Due**

W 4/14 **Discussion Day**

#### Week 15.

---

M 4/19

W 4/21 **Exam 2**

**Final Project Due: Wednesday, April 28 by midnight**