

# Art and Culture of the United States Gilded Age

ARTH 471 sec 001 / ARTH 599 sec 004

Fall 2020

Dr. Vanessa M. Schulman • Office Hours: online, by appointment

Email [vschulma@gmu.edu](mailto:vschulma@gmu.edu) • Phone 424-634-0044

Fully online synchronous course

Official class meeting time: Mon. 4:30 – 7:10 pm (Eastern Time)

## **ARTH 471 Course Information**

3 credit hours. Studies a particular area of American art, focusing on a form, such as landscape or genre painting; theme, such as nationalism, regionalism, or iconography of the family; or movement, such as American modernism. May not be repeated for credit. Recommended prerequisites: ENGL 302/ENGH 302 and 6 credits in ARTH at the 300-level. Mason Core: *Writing intensive in the major*.

## **ARTH 599 Course Information**

3 credit hours. Special topics in art history and the decorative arts. May be repeated for credit when topic is different. May be repeated within the term.

## **Description**

The Gilded Age in the United States saw a kaleidoscopic diversification of artistic styles and schools, the first avant-garde American art movements, and the expansion of possibilities for women and artists of color; the era was also marked by labor unrest, income inequality, and bigotry. This course examines the art and culture of the United States in this era of contradiction and change, beginning in the aftermath of the Civil War and concluding around the turn of the twentieth century. This course will cover the visual arts, including painting, photography, sculpture, architecture and urban design, in their social and political contexts to uncover the emergence of a multifaceted American modernism. The course will explore themes including: artistic identity and the art market; cultural exchange with Europe and Asia; questions of race, sexuality, and gender; responses to labor, technology, and industry; and changing patterns of display and exhibition.

## **Writing Intensive in the Major**

This course fulfills all or in part the writing-intensive requirement for the Art History major. Among other requirements, writing intensive courses are ones in which:

- students revise at least one substantive assignment
- students receive instructor feedback on their writing
- writing assignments count substantially toward final grades
- writing assignments combine to a total of at least 3500 words

## **Learning Goals**

By participating in this course, students should meet the following goals:

- synthesize information to articulate critical responses to objects and texts
- analyze and evaluate visual images and material culture objects
- develop skills of academic communication, both written and oral
- engage in high-level critical evaluation of secondary scholarly texts

## **Required Materials**

There are no textbooks or materials to purchase for this course. All readings will be made available online. See the following page for required and recommended hardware and software.

## **Course Policies / Considerations for Online Learning**

### **Online Access**

This is a fully online synchronous course hosted on the Blackboard (BB) and Zoom platforms. The asynchronous course content will be in BB, while our synchronous meetings will use Zoom.

Log in to BB at <https://mymasonportal.gmu.edu> using your NetID (example: gmason5) and password. Students who are not officially enrolled in the class will not be able to access the BB site.

Log in to GMU's Zoom client at <https://gmu.zoom.us/joinin> using the same credentials. To ensure access to class meetings, always use the GMU Zoom portal. If you have difficulty logging in or joining a meeting, check that you are signed out of any personal Zoom accounts.

### **Synchronous Meetings**

This is a seminar, and discussion is a crucial part of the learning process. We will have synchronous weekly class meetings using Zoom. Our scheduled time is Monday 4:30-7:10 Eastern Time. Though online sessions likely won't last the full time, please ensure you have this time slot free each week.

### **Class Communication (Me Contacting You)**

I will send course communications to your GMU email; this is the only address BB is configured to use. It is the student's responsibility to read and follow up on any announcements or reminders. The text of all course emails will also be posted on the BB course homepage as Announcements. Mason Online guidelines recommend that students in fully-online courses log in to their course BB page and/or Mason email at least 4 times a week.

### **Class Communication (You Contacting Me)**

I try to respond to all student communications within 36-48 hours, but if you do not hear back from me after that time, please send a reminder/follow-up. You should use email for most questions, particularly for more in-depth issues ([vschulma@gmu.edu](mailto:vschulma@gmu.edu)).

You can contact me by text in certain situations (424-634-0044). You can text to request a time for an office hours appointment or to let me know you will be late for/unable to attend an appointment or class meeting. Please be sure to identify yourself in your text. Do not use this number to call me unless we have prior arrangements for a phone meeting.

### **Technology Requirements**

Most of this hardware and software comes pre-installed on computers and some mobile devices. At a minimum, you will need an internet connection and a computer or mobile device with:

- a recent version of Chrome, Edge, Safari, or Firefox
- Microsoft Office (free download from GMU)
- Adobe Reader or Preview
- speakers/headphone jack
- 2FA enrollment (currently only required for GMU employees)

Your experience will be enhanced by a high speed internet connection and these optional items:

- webcam for video participation
- headset for better sound quality
- Zoom app (if you plan to attend Zoom meetings using a mobile device)
- Java (if you are having trouble with multiple file uploads on BB)

For further information, see <https://masononline.gmu.edu/what-technologies-do-i-need/>

## Technical Support

I can help with some minor BB and Zoom functionality issues. For other common concerns:

BB troubleshooting: [https://help.blackboard.com/Filter/Student/College\\_or\\_University](https://help.blackboard.com/Filter/Student/College_or_University)

Zoom troubleshooting: <https://support.zoom.us/hc/en-us/sections/200305593-Troubleshooting>

Mason IT Support: [support@gmu.edu](mailto:support@gmu.edu) or call 703-993-8870 during these hours:

- Monday – Thursday: 8 am – 9 pm Eastern Time
- Friday 8 am – 5 pm Eastern Time
- Sunday 1 pm – 9 pm Eastern Time

## Netiquette

Respectful communication is especially important in an online class because we lack opportunities to get to know our fellow learners. In taking this course, you agree to abide by standards of professionalism and courtesy. Show respect to fellow learners by staying on point and “raising your hand” in synchronous discussion. Students who are off topic or offensive may be muted or banned.

## Time Commitment

In addition to attending synchronous meetings, students are expected to complete readings, watch mini lecture videos, and complete all assignments, as outlined below. Mason Online estimates students will spend 8-10 hours per week on each online course.

## Privacy Concerns

Efforts will be taken to protect student privacy, which is why we are hosting the class within GMU-supported platforms. Do not share your login information or course meeting links with people who are not enrolled in the course.

I may record synchronous meetings so that students who are not able to attend can listen to what was discussed during the class. If you are uncomfortable with this, it is your responsibility to communicate that to me.

## Intellectual Property

Do not download (except for personal use), distribute, or repost any course material posted by me or any other member of the course.

## Policies for Submitting Written Work

All written work should be submitted to BB. All dates/times are in Eastern Time and will be date-stamped in BB. It is the student's responsibility to make sure submissions are uploaded to BB (you will receive a confirmation.) I will not accept work that is emailed or sent as a link to Sharepoint, Google, or online hosting services. I will not accept work in formats other than .doc, .docx, or .pdf

Late papers will be penalized 5 points for each 24 hours past the due date. After one week, late papers are considered missing and become a zero. Late discussion questions are not accepted.

Extensions may be granted *if deemed appropriate* and must be requested one week before the due date.

Written work will usually be returned within one week and grades will be posted on BB My Grades.

## Academic Honesty

I have a **zero tolerance** policy for academic dishonesty, whether intentional or not. Students who violate standards of academic honesty will earn a zero for the assignment and may risk failing the course or being subject to disciplinary action. More information, including definitions of cheating, lying, and plagiarism, can be found at <https://oai.gmu.edu> (Office of Academic Integrity).

## Evaluation and Assignments

### **Grading**

I use a 100-point scale and the following metrics for evaluation:

A+ (98-100)	A (93-97)	A- (90-92)	Clearly stands out as excellent performance
B+ (87-89)	B (83-86)	B- (80-82)	Level of work is good to very good
C+ (77-79)	C (73-76)	C- (70-72)	Level of work is satisfactory to average
D (60-69)			Work is below average and marginally acceptable
F (below 60)			Quality and/or quantity of work is unacceptable

Assignments for Graduate Students		Assignments for Undergraduate Students	
Attendance and Participation	15%	Attendance and Participation	15%
Weekly Questions	10%	Weekly Questions	10%
Mystery Object Papers (x5)	35%	Mystery Object Papers (x3)	35%
Final Project Drafting Process	10%	Final Project Drafting Process	10%
Final Project (12-14 pp)	30%	Final Project (8-10 pp)	30%

Attendance and Participation: Attendance at all synchronous meetings and consistent, relevant participation are baseline expectations. Chronic absenteeism and distracting behavior are considered *de facto* evidence of nonparticipation. Students have three free absences. After that, your participation grade will be calculated as follows:

More than 3 absences:	F for participation grade (59%)
More than 4 absences:	Zero for participation grade (0%)
More than 6 absences:	F for <u>course</u> grade (59%)

In certain unusual situations, students may need to miss more than three classes. Please contact me privately if you have a circumstance that makes it difficult for you to attend regularly.

Weekly Questions: No later than 2:30 PM on the day of each class meeting, use “My Reflections” function to submit 3-4 substantive questions about the readings to BB. I will look at these before class and use them to help guide our discussion. Late reading questions are not accepted.

Mystery Object Papers: Each Monday before class, I will post a weekly “mystery object” with a prompt for a 1-2 page paper. Papers will use that week’s readings to propose an identification or interpretation of the object. Undergrads can choose any 3 of the 11 objects, and graduate students choose any 5. Papers are due each Friday after we have discussed the readings. You will not be penalized for misidentifying the object, as long as your rationale is persuasively connected to the applicable readings. The “mystery object” will be identified at the beginning of the next week’s class.

Final Paper Drafting Process: The drafting process involves four steps, weighted equally.

- Individual meetings to discuss ideas: Mon. 10/12 and Tues. 10/13.
- Select which paper option you will write and include a short bibliography: Mon. 10/26
- Rough draft due to me: Mon. 11/9
- Peer review of rough draft: Post your draft by Mon. 11/30; respond to peers by Fri. 12/4

Final Paper: Your final paper is due Fri. 12/11 at 11:59 PM. The paper should be approx. 8-10 pages or 12-14 pages for graduate students (double spaced). You can choose from the following three options, and full instructions/ideas for each option are on BB:

- Option 1: Historiography: a review of the key scholarly literature on a focused topic
- Option 2: Artist Spotlight: report on one artist, with biography, historiography, and visual analysis
- Option 3: Book Club: read and contextualize a literary work within Gilded Age artistic cultures

## **Resources for Students**

### **Accommodations**

Disability Services (DS) at George Mason University is committed to providing equitable access to learning opportunities for all students by upholding the laws that ensure equal treatment of people with disabilities. Students can begin the registration process with DS at any time during their enrollment at George Mason. If you are seeking accommodations, please visit <https://ds.gmu.edu>, email [ods@gmu.edu](mailto:ods@gmu.edu) or call 703-993-2474

I am committed to providing all accommodations approved by DS. Please note that faculty do not automatically receive notice of accommodations from DS, so please email me a copy of your letter to discuss how we will implement your approved accommodations.

### **LGBTQ+ Resources**

This course is a Queer safe space. This syllabus includes material that informs us about issues of gender, gender identity, and sexuality during the Gilded Age, while recognizing the historic marginalization and frequent invisibility of queer, transgender, and gender nonconforming people in the nineteenth century. If you are looking for additional support, LGBTQ+ Resources “works to promote the academic success, health and well-being of lesbian, gay, bisexual, transgender, and queer students and their allies.” <https://lgbtq.gmu.edu>

### **Diversity**

This course is an anti-racist space. This syllabus includes research about artworks created by African American, Native American, and Asian American artists during the Gilded Age, while also exposing how nineteenth-century American art often supported, both implicitly and explicitly, imperialism and racism against people of African, Indigenous, LatinX, East Asian, and Middle Eastern descent. The Office of Diversity, Inclusion, and Multicultural Education provides support for an inclusive campus, including first-generation and undocumented students. <https://odime.gmu.edu>

### **Help with Writing**

If you have struggled with writing in the past, or if English is not your first language, you can seek help from the Writing Center, currently offering online help at <https://writingcenter.gmu.edu>

### **Emotional and Mental Support**

College life and our current reality are complicated. Students may find it helpful to talk with a professional. Counseling and Psychological Services (CAPS) can help address both personal and academic concerns. Services are free and confidential. <https://caps.gmu.edu>

### **Bereavement**

Students dealing with loss are encouraged to speak with the Dean of Student Academic Life for their College. The Dean’s office can help you contact your professors and deal with the academic challenges of bereavement. CHSS students contact [chssdean@gmu.edu](mailto:chssdean@gmu.edu).

### **Sexual Harassment and Misconduct**

George Mason is committed to providing a learning, living and working environment that is free from discrimination and a campus that is free of sexual misconduct and other acts of interpersonal violence in order to promote community well-being and student success. As a faculty member and designated “Responsible Employee,” I am required to report all disclosures of sexual assault, interpersonal violence, and stalking to Mason’s Title IX Coordinator.

## Course Calendar

*All times are in Eastern Time Zone*

### Week 1: Mon. 8/24: What was the Gilded Age?

Welcome Video, Orientation Video, and Lecture Video

Learn to use Zoom in the first course meeting Mon. at 4:30 PM

#### Readings:

- Kelly Enright, "An Era of Innovation," essay for *Seeing America*: <https://tinyurl.com/ybrqoshr>
- Wayne Craven, "Painting: The Naturalistic Tradition and Cosmopolitanism, 1870-1900," chapter 23 in *American Art: History and Culture* (McGraw-Hill, 2003), 329-348

### Week 2: Mon. 8/31: The Many Faces of the Gilded Age Artist

Lecture Video

Reading questions **due** Mon. by 2:30 PM

Mystery object (#1 out of 11) posted Mon. by 2:30 PM, paper **due** Fri. 9/4 at 11:59 pm

Class meets on Zoom Mon. at 4:30 PM

#### Readings:

- Sarah Burns, "Finding the 'Real' American Artist," chapter 1 in *Inventing the Modern Artist: Art and Culture in Gilded Age America* (Yale, 1996), 19-45
- Kirsten Swinth, "Illustrious Men and True Companionship," chapter 2 in *Painting Professionals: Women Artists and the Development of Modern American Art, 1870-1930* (UNC, 2001), 37-62
- Judith Wilson, "Lifting 'the Veil': Henry O. Tanner's *The Banjo Lesson* and *The Thankful Poor* (1992)," in *Critical Issues in American Art*, ed. Mary Ann Calo (Westview Press, 1997), 199-219

### Week 3: Mon. 9/7: Holiday

Labor Day: No class meeting this week

### Week 4: Mon. 9/14: Studios, Museums, and the Sites of "High" Art

Lecture Video

Reading questions **due** Mon. by 2:30 PM

Mystery object (#2 out of 11) posted Mon. by 2:30 PM, , paper **due** Fri. 9/18 at 11:59 pm

Class meets on Zoom Mon. at 4:30 PM

#### Readings:

- Sarah Burns, "The Artist in the Age of Surfaces: The Culture of Display and the Taint of Trade," chapter 2 in *Inventing the Modern Artist: Art and Culture in Gilded Age America* (Yale, 1996), 46-76
- Alan Wallach, "The American Cast Museum: An Episode in the History of the Institutional Definition of Art," chapter 3 in *Exhibiting Contradiction: Essays on the Museum in the United States* (UMass, 1998), 38-56
- Lauren Lessing, "Un-Domesticating the Ideal: William Wetmore Story and the Metropolitan Museum of Art," in *New York: Art and Cultural Capital of the Gilded Age*, ed. Margaret R. Laster and Chelsea Bruner (Routledge, 2019), 139-159

### Week 5: Mon. 9/21: Art, Advertising, and the "Popular"

Lecture Video

Reading questions **due** Mon. by 2:30 PM

Mystery object (#3 out of 11) posted Mon. by 2:30 PM, , paper **due** Fri. 9/25 at 11:59 pm

Class meets on Zoom Mon. at 4:30 PM

### Readings:

- Michael Clapper, “‘I Was Once a Barefoot Boy!’: Cultural Tensions in a Popular Chromo,” *American Art* 16, no. 2 (Summer 2002): 16-39
- Jo-Ann Morgan, “Mammy the Huckster: Selling the Old South for the New Century,” *American Art* 9, no. 1 (Spring 1995): 86-109
- Ellen Gruber Garvey, “Dreaming in Commerce: Advertising Trade Card Scrapbooks,” in *Acts of Possession: Collecting in America*, ed. Leah Dilworth (Rutgers, 2003), 66-88

### **Week 6: Mon. 9/28: Men**

Lecture Video

Reading questions **due** Mon. by 2:30 PM

Mystery object (#4 out of 11) posted Mon. by 2:30 PM, , paper **due** Fri. 10/2 at 11:59 pm

Class meets on Zoom Mon. at 4:30 PM

### Readings:

- Randall C. Griffin, “Thomas Anshutz’s *The Ironworkers’ Noontime*: Remythologizing the Industrial Worker,” *American Art* 4, no. 3-4 (Summer-Fall 1990): 129-143
- Juliet Bellow, “The Doctor Is In: John Singer Sargent’s *Dr. Pozzi at Home*,” *American Art* 26, no. 2 (Summer 2012): 42-67
- Michael Hatt, “‘Making a Man of Him’: Masculinity and the Black Body in Mid-Nineteenth-Century American Sculpture,” *Oxford Art Journal* 15, no. 1 (1992): 21-35

### **Week 7: Mon. 10/5: Women**

Lecture Video

Reading questions **due** Mon. by 2:30 PM

Mystery object (#5 out of 11) posted Mon. by 2:30 PM, , paper **due** Fri. 10/9 at 11:59 pm

Class meets on Zoom Mon. at 4:30 PM

### Readings:

- Griselda Pollock, “Mary Cassatt: Painter of Women and Children (1980),” in *Reading American Art*, ed. Marianne Doezema and Elizabeth Milroy (Yale, 1998), 280-301
- Kirsten Buick, “The Ideal Works of Edmonia Lewis: Invoking and Inverting Autobiography,” *American Art* 2 (Summer 1995): 4-19
- Amanda Frisken, “Victoria Woodhull, Sexual Revolutionary,” in *Victoria Woodhull’s Sexual Revolution: Political Theater and the Popular Press in Nineteenth-Century America* (UPenn, 2011), 1-23

### **Week 8: Indigenous People’s Day**

Mon. 10/12 and Tues. 10/13: consultations to discuss papers. Signup schedule available on BB.

No class meeting this week.

### **Week 9: Mon. 10/19: Decorating the Home**

Lecture Video

Reading questions **due** Mon. by 2:30 PM

Mystery object (#6 out of 11) posted Mon. by 2:30 PM, , paper **due** Fri. 10/23 at 11:59 pm

Class meets on Zoom Mon. at 4:30 PM

### Readings:

- Kristin L. Hoganson, “Cosmopolitan Domesticity, Imperial Accessories: Importing the American Dream,” chapter 1 of *Consumers’ Imperium: The Global Production of American Domesticity, 1865-1920* (UNC, 2007), 13-56



- Jan Jennings, “Controlling Passion: The Turn-of-the-Century Wallpaper Dilemma,” *Winterthur Portfolio* 31, no. 4 (Winter 1996): 243-264
- John Davis, “Children in the Parlor: Eastman Johnson’s *Brown Family* and the Post-Civil War Luxury Interior,” *American Art* 10, no. 2 (Summer 1996): 50-77

### **Week 10: Mon. 10/26: Orientalism and Aestheticism**

Lecture Video

Reading questions **due** Mon. by 2:30 PM

One-page “proposal” for final paper with bibliography **due** Mon. by 11:59 PM

Mystery object (#7 out of 11) posted Mon. by 2:30 PM, , paper **due** Fri. 10/30 at 11:59 pm

Class meets on Zoom Mon. at 4:30 PM

#### **Readings:**

- Mary Warner Blanchard, “Embroidery, Enterprise, and the Modernist Vision in Gilded Age America,” *American Quarterly* 54, no. 4 (December 2002): 661-679
- Aileen Tsui, “Whisler’s *La Princesse du pays de la porcelain*: Painting Re-Oriented,” *Nineteenth-Century Art Worldwide* 9, no. 2 (Autumn 2010): <https://tinyurl.com/y8o8kp92>
- Holly Edwards, “A Million and One Nights: Orientalism in America, 1870-1930,” in *Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930* (Princeton/The Clark, 2000), 11-40

### **Week 11: Mon. 11/2: Chicago: A Case Study in Urban Space**

Daylight Saving Time: change clocks on Sunday

Lecture Video

Reading questions **due** Mon. by 2:30 PM

Mystery object (#8 out of 11) posted Mon. by 2:30 PM, paper **due** Fri. 11/6 at 11:59 pm

Class meets on Zoom Mon. at 4:30 PM

#### **Readings:**

- Joanna Merwood-Salisbury, “Introduction,” in *Chicago, 1890: The Skyscraper and the Modern City* (Chicago, 2009), 1-12
- Michael K. Rosenow, “The Power of the Dead’s Place: Chicago’s Cemeteries, Social Conflict, and Cultural Construction, 1873-1913,” chapter 2 in *Death and Dying in the Working Class, 1865-1920* (Illinois, 2015), 42-67
- Emily Remus, “Tippling Ladies and the Making of Consumer Culture: Gender and Public Space in *Fin-de-Siècle* Chicago,” *Journal of American History* 101, no. 3 (December 2014): 751-777

### **Week 12: Mon. 11/9: The West “as America”**

Lecture Video

Reading questions **due** Mon. by 2:30 PM

Final project rough draft **due** Mon. by 11:59 PM

Mystery object (#9 out of 11) posted Mon. by 2:30 PM, paper **due** Fri. 11/13 at 11:59 pm

Class meets on Zoom Mon. at 4:30 PM

#### **Readings:**

- Alan C. Braddock, “Poaching Pictures: Yellowstone, Buffalo, and the Art of Wildlife Conservation,” *American Art* 23, no. 3 (Fall 2009): 36-59
- Patricia M. Burnham, “Custer’s Last Stand: High-Low on Old and New Frontiers,” in *Seeing High and Low: Representing Social Conflict in American Visual Culture*, ed. Patricia Johnston (California, 2006), 124-141
- Elizabeth Hutchinson, “A ‘Narrow Escape’: Albert Bierstadt’s *Wreck of the ‘Ancon’*,” *American Art* 27, no 1 (Spring 2013): 50-69



### **Week 13: Mon. 11/16: Display Practices: The World's Columbian Exposition, 1893**

Lecture Video

Reading questions **due** Mon. by 2:30 PM

Mystery object (#10 out of 11) posted Mon. by 2:30 PM, paper **due** Fri. 11/20 at 11:59 pm

Class meets on Zoom Mon. at 4:30 PM

#### **Readings:**

- Judy Sund, "Columbus and Columbia in Chicago, 1893: Man of Genius Meets Generic Woman (1993)," in *Critical Issues in American Art*, ed. Mary Ann Calo (Westview Press, 1997), 221-242
- Curtis M. Hinsley, "The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, Chicago, 1893," in *Exhibiting Cultures: The Poetics and Politics of Museum Display* (Smithsonian, 1993), 344-365
- Lacey Baradel, "Mobility for the Masses: The Reception of Thomas Hovenden's *Breaking Home Ties*," *Archives of American Art Journal* 56, no. 1 (Spring 2017): 4-23

### **Week 14: Mon. 11/23: Photography and Citizenship into the Progressive Era**

Lecture Video

Reading questions **due** Mon. by 2:30 PM

Mystery object (#11 out of 11) posted Mon. by 2:30 PM, paper **due** Mon. 11/30 at 11:59 pm  
(different due date because of Thanksgiving holiday)

Class meets on Zoom Mon. at 4:30 PM

#### **Readings:**

- Carole Quirke, "Picturing the Poor: Jacob Riis's Reform Photography," *Reviews in American History* 36 (2008): 557-565
- Thy Phu, "Spectacles of Intimacy and the Aesthetics of Domestication," chapter 1 in *Picturing Model Citizens: Civility in Asian American Visual Culture* (Temple, 2011), 26-53
- Amy Louise Wood, "Lynching Photography and the Visual Reproduction of White Supremacy," *American Nineteenth Century History* 6, no. 3 (September 2005): 373-399

### **Week 15: Mon. 11/30: Peer Review**

Submit rough draft to BB "Self and Peer Evaluation," **due** by Monday at 11:59 PM Eastern Time

Response due to your peer by Friday 12/4 at 11:59 PM Eastern Time

No class meeting this week

### **Finals Week: Fri. 12/11: Final draft of project due**

Submit to BB by Friday at 11:59 PM Eastern Time

It is the student's responsibility to keep track of due dates for readings and assignments. The instructor reserves the right to change this class schedule and pledges to notify students of any changes in a timely manner.