

**Art History 415**  
**Methods of Art History**  
**Spring 2019**  
**3 credits**  
**MoWeFr 10:10-11:00 am**  
**E480 South College**

Professor: Nancy Noble  
Office: W375 South College  
Office hours: Wednesdays 1-4 pm; Fridays 3-4 pm; and by appointment  
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**Course content:** The course explores a range of intellectual and multidisciplinary approaches to the practice of art history and the interpretation of works of art through case study examinations of the works of 19th century American realists Winslow Homer (1836-1910) and Thomas Eakins (1844-1916). The course has multiple purposes: 1) it is an in-depth investigation of the life, times, and art of American artists Winslow Homer and Thomas Eakins; 2) it is an introduction to a variety of art historical methodologies; 3) it explores the multidisciplinary aspect of the discipline of art history; 4) it asks you to consider the relationship of artists and art to historical events, social forces, and contemporary society. The course integrates student reflections on skills and knowledge gained from General Education and Art History courses with application of knowledge, critical analysis, research, and creative thinking skills to the contemporary practice of art history.

The course is an opportunity for you to explore your own multidisciplinary interests through the investigation of a work of art by Winslow Homer or Thomas Eakins. Your interest might be music, ecology, medicine, literature, technology, politics, philosophy, or another field – I encourage you to select an artwork to research that is interesting to you visually and thematically but also because it suggests research avenues that interest you outside the traditional boundaries of the study of art history. Art history at its core is multidisciplinary, and we will focus on that aspect of our discipline this semester.

**Integrative Experience:** The seminar fulfills the General Education Integrative Experience requirement for History of Art & Architecture majors. According to the General Education Council:

“The Integrative Experience (IE) requirement at UMass Amherst addresses the challenges associated with educational fragmentation. Positioned in the upper-division, the IE provides students with a structured opportunity to look back on their early college learning experiences, reflect upon and make connections between those earlier experiences and the more advanced work in their major, and use their integrated learning to prepare for the demands of the world beyond the University.”

**Commented [A1]:** From the outset, the syllabus is explicit in marking the value of connecting General Education and major courses.

Throughout the semester you will have the opportunity to reflect on and integrate learning and experience from your General Education and Art History courses as well as other on or offcampus activities by completing a variety of assignments that ask you to use your academic knowledge in combination with course content to engage with issues, problems, and requirements that face art historians today. These assignments will simultaneously ask you to reflect on and understand how your knowledge and skills obtained in introductory-level General Education and art history courses are the foundations for the more complex knowledge and critical analysis and thinking skills you have gained in upper-level Art History courses, all combining to give you the knowledge and critical analysis, research, and creative thinking skills necessary to produce Art History in a variety of art world venues (museums, art libraries, auction houses, commercial galleries, publishers, etc.). Lastly, you will have the opportunity to reflect on how your acquired knowledge and skills relate to your intended career goals, within the discipline of Art History or beyond.

**Commented [A2]:** This is a good model of how to expand upon template language. While the syllabus is framed by the IE designation language, this paragraph makes more specific connections between those objectives and the course itself. It also draws attention to specific activities and assignments that will help students achieve those learning objectives.

**Course Objectives:** by the end of the semester, you will have:

- **reflected** on how your work in Art History relates to and is affected by your UMass general education courses as well as how both are related to your intended professional plans through in-class and take-home writings and class discussions
- used what you have learned in your Art History and general education courses to aid you in **researching** and **interpreting** an artwork by Winslow Homer or Thomas Eakins, with a focus on the discipline's **interdisciplinary nature**, by completing a Visual Analysis Paper and all parts of the Final Project
- **collaboratively** planned and completed a panel presentation on artworks your panel has researched and considered in relation to a multi-disciplinary theme that relates to contemporary society; you will also collaborate with a classmate to lead a discussion of one class reading
- **practiced oral communication skills** through class discussions, a panel presentation, and your response to others' panel presentations
- applied prior learning and skills (especially critical analysis, research, creative thinking, and interdisciplinary perspective-taking skills) acquired in your Art History and general education courses to **complete assignments art world professionals face daily**, such as researching and interpreting artworks, critically evaluating art historical texts and primary source documents as aids to the interpretation of artworks, and presenting interpretations of artworks to the public

**Course Readings:**

There are no texts that you are required to purchase for the course. All of your readings will be available on the Moodle webpage as a substitute for a textbook.

Recommended reading: The following books will be on reserve at W.E.B. Du Bois Library. Burns and Davis as well as McCoubrey are excellent anthologies of primary source documents for our period. The other books offer reliable overviews of the work of Winslow Homer and Thomas Eakins. I expect you to use these books when you begin the investigation of a work of art by Winslow Homer or Thomas Eakins.

- Nicolai Cikovsky, Jr. and Franklin Kelly, eds. *Winslow Homer*. New Haven: Yale University Press, 1995 [N6537 .H58 A4 1995]
- Elizabeth Johns. *Winslow Homer: The Nature of Observation*. Berkeley: University of California Press, 2002. [N6537 .H58 J64 2002]
- Darrel Sewell et al. *Thomas Eakins*. New Haven: Yale University Press, 2001. [N6537 .E3 A4 2001]
- Elizabeth Johns. *Thomas Eakins: the Heroism of Modern Life*. Princeton: Princeton University Press, 1983. [ND237 .E15 J64 1983; also available as an e-book] John W. McCoubrey, ed. *American Art 1700-1960: Sources and Documents*. Englewood Cliffs: Prentice-Hall, 1965. [N6505 .M26 1965]
- Sarah Burns and John Davis, eds. *American Art to 1900: A Documentary History*. Berkeley: University of California Press, 2009. [N6505 .B87 2009]

**Moodle** will be used in this class to post announcements, assignments, assigned readings, and as an aid for your collaboration on panel presentations. I will give you more information about using Moodle as the semester progresses.

#### **Course Policies:**

**Attendance:** To receive credit for the course, you must attend class meetings scheduled over the semester. **You are allowed three unexcused absences during the semester; any further unexcused absences will reduce your grade in the course one increment (for example, B+ to B) for each occurrence.** I will take attendance, and I will note if you are in class on time and for the duration; late arrival or early departure will translate as absence. Excused absences must be negotiated with me. Please do not schedule appointments of any kind during class sessions, as these will not be considered justifiable reasons for missing class. **If you miss a class without excuse, you still must turn in the work due for the class before noon on the next day.** If you miss a meeting, you are responsible for acquiring notes from a classmate.

**Late Arrivals: Three late arrivals and/or early departures, in any combination, will constitute an absence.** If you come into class late, you are responsible to learn what was announced at the beginning of class. Major or minor changes in reading or writing assignments may be announced. It is also your responsibility to see that I have marked you present. Don't assume I have a mental record of your attendance.

**Participation:** You are expected to participate in each class session. **This is a seminar-style class devoted to discussing art historical interpretations and methodologies, thus is it imperative that you complete readings before class.** Please bring a paper copy of each day's assigned readings to class for discussion and reference purposes or bring your laptop/ipad/etc. to be able to refer to the readings during discussions. For every class session you should be prepared to speak in class, complete any assignments due that day, and be ready to engage in inclass writing and collaborative exercises.

**Classroom Atmosphere:** All students are expected to regard other students and the professor with respect and to restrict any disruption of class to absolute emergencies. **No cell phones may be used for any purpose in the classroom. Laptops, ipads/tablets, and other electronic note-taking devices may be used in class only with my permission.** If at any time you find another student's use of such a device disrupts your concentration, please tell me immediately so that I can resolve the problem.

Beverages are welcome, but food is not; both the noise and the smells may be a distraction to yourself and others.

Observance of these policies will be considered in determining your participation grade.

### Course Requirements, Policies, and Grading:

#### 1. Class Participation (20% of final grade)

Class participation includes: class meeting attendance; consistent participation in class discussion; one short team presentation on a late 19<sup>th</sup> century American historical or cultural event; and participation in research project panel presentations.

**Class participation also includes reading questions and/or comments: For each reading indicated with an asterisk (\*) in the syllabus below, please come to class with at least two questions and/or comments that arose for you in the course of completing the reading.** Please hand these in at the start of each class. They can be handwritten (legible, please!) or typewritten. This is an excellent way for you to demonstrate your engagement with class readings if you have a difficult time speaking up in class.

#### 2. Reflection Writings and Other Self-Assessment Assignments (15% of final grade)

a. **In a writing assignment due early in the semester, respond as thoughtfully as you can to the following questions:** What General Education courses have you taken at UMass? What are the most valuable or meaningful Gen Ed courses you have taken and why? How are your Gen Ed courses related to your art history major? What skills and/or knowledge did you acquire in your General Education classes that you have used in your art history classes, and how did you use them?

Consider your General Education art history courses (100-level courses): What kinds of assignments did you complete? What did you do in class? What did the professors do in class? What did you learn? What skills did the assignments help you to develop? What did you learn about problem solving? Now reflect on your 300-level art history courses: what did you learn? What new skills did you acquire? How did you use what you learned in your 100-level art history courses in these more complex courses? Did you use the skills you acquired in your introductory art history classes? Did you build on these skills to complete more complex assignments? Consider all of the art history courses you have

**Commented [A3]:** These assignments draw out students' prior experiences, asking them to think about broad General Education exposure, as well as their entry-level major courses. The third prompt then asks students to consider these courses together and draw connections across those experiences, while also asking that they think about the role of these experiences in their future plans.

taken: what is art history? How much have you learned about what art historians do, that is, how art historians interpret and understand works of art, how they present that information to the public? What have you learned about how art relates to other disciplines and contemporary society?

Are your General Education and Art History courses related to your future plans, and if so, how? What skills and knowledge have you acquired at UMass that you believe will be important in your intended career?

b. **During the semester you will also complete a skills assessment chart and narrative, assemble a portfolio consisting of the academic work and other achievements of which you are most proud, as well as several in-class and take-home assignments that will ask you to reflect on who you are now, who you want to become, what you can do at the University – and what we can do to help you – to become that person, especially in relation to career plans, life values, and readying to engage in a lifetime of learning and personal growth after graduation.**

c. **Write a narrative due at the end of the semester in which you reflect on how the perspectives, knowledge, and skills gained in your General Education courses related to the major art history assignments in this course. Review and reflect on your first class session in-class writing assignment: have your reflections and thoughts changed, and if so, how?**

Consider now: how are your general education and art history courses related to your future goals? What knowledge, skills, and perspectives have you gained at UMass that will be most useful to you in the future?

3. Two Reading Responses (4 pages each) (each is 5% of final grade)

These will involve responding to one assigned reading about Winslow Homer and one assigned reading about Thomas Eakins. Through these assignments and class discussions you will learn to identify art historians' theses, analyze the structure of their arguments, evaluate the evidence used, and determine their methodologies.

4. Visual (Formal) Analysis of a Work of Art and Development of Research Questions (6 pages) (15% of final grade)

A paper based on close, careful analysis of an artwork by Winslow Homer or Thomas Eakins. It will be based on your translation of the visual experience into descriptive language. It will conclude by noting what kinds of larger questions have been suggested by your formal analysis and how you might answer them through research.

5. Final Research Project (multiple parts: research process report, 5% of final grade; panel planning and presentation, 10%; final written project, 25% final grade)

This project integrates what you discover through your visual analysis and scholarly research into a public panel presentation and a final written report. Your project will

**Commented [A4]:** In the skills assessment chart, students are asked to reflect upon their level of mastery across a series of identified skills (some related to the major and some related to General Education objectives). They are then asked to write a short narrative about what courses and experiences at UMass helped them acquire those skills, and to use this narrative to construct a personal portfolio to use in the future. Again, this exercise allow students to reflect on these courses and experiences, and further integrate them into the course itself. This also asks students to consider how they can use these experiences beyond the UMass context.

**Commented [A5]:** Students are encouraged to return to their initial reflection on prior experiences and consider how their time in this course may have shifted their thinking. This book-end reflection approach illustrates for students the ongoing and iterative process of reflection and integration.

propose a specific argument. You will complete an annotated bibliography by midsemester. Your annotations will focus on how you found your sources and why you think they are important. You will present your research findings as a member of a panel in which you and several of your peers collaboratively present and discuss artworks relating to a multidisciplinary-based theme. Finally, you will present your findings in writing in a format that relates to your career plans. Thus you may write a museum exhibition catalogue essay or entry, a traditional formal art history research paper, or an article for publication in an art historical journal or public interest journal. As you complete this assignment, you will apply the knowledge gained and critical analysis, research, creative thinking, and communication skills you have acquired in your general education and Art History courses to consider how your artwork is multidisciplinary in nature and how it relates to contemporary issues in society.

**Grading:**

Reflection and self-assessment assignments	15%
Reading responses (2 @ 5% each)	10%
Visual analysis paper	15%
Final Research Project:	
Mid-semester research report	5%
Panel presentation	10%
Final written project	25%
Class participation*	20%

\*Includes class attendance, consistent participation in class discussions and panel presentations, a short team presentation on a late 19<sup>th</sup> century American historical or cultural event, consistent completion of written questions/comments on readings indicated below, and observance of course policies.

Late assignments will be graded down; see each assignment for specific late grading policies. Students seeking assignment extensions should speak to me well in advance of due dates.

**PLEASE NOTE: No assignments will be accepted after 4:00 pm, Monday, May 6, 2019.**

If your final grade is on the border between two grades, strong participation in class discussions will raise it to the higher level. I reserve the right to adjust these percentages to account for additional factors like effort and improvement.

Overall Grading scale: A 100-93, A- 92-90, B+ 89-88, B 87-83, B- 82-80, C+ 79-78, C 77-73, C- 72-70, D+ 69-68, D 67-63, F 62-0.

**Special Accommodations:**

If you need special accommodations for class assignments or other activities in the class, please provide me with the requisite paperwork so we can make proper arrangements. Students with

disabilities are encouraged to register with **Disability Services** (<http://www.umass.edu/disability/>) (161 Whitmore, 413-545-0892).

**Academic Honesty and Plagiarism:**

All of the work that you submit for this course must be your own original work. When you use research materials for the papers, you must credit any sources you use by using quotation marks, footnotes, and bibliography. Plagiarism is unacknowledged copying of published or unpublished words or ideas (including copying text from the web or any other sources; see [www.plagiarism.org](http://www.plagiarism.org)). **If you have any questions at all about what constitutes plagiarism, please do not hesitate to ask me.** Cheating is also defined as forging or otherwise falsifying excuses regarding absence from class and late assignments. **Any deliberate plagiarism on papers will result in an F for the entire course.** These cases will be referred to the Academic Honesty Board. For the University's Academic Honesty policy and procedures, see: <http://www.umass.edu/honesty/>.

A Note on Sexual Misconduct

UMass Amherst is committed to fostering a safe, productive learning environment. Title IX and our school policy prohibit discrimination on the basis of sex. Sexual misconduct — including harassment, domestic and dating violence, sexual assault, and stalking — is also prohibited at our school.

Our school encourages anyone experiencing sexual misconduct to talk to someone about what happened, so they can get the support they need and our school can respond appropriately. If you wish to speak confidentially about an incident of sexual misconduct, want more information about filing a report, or have questions about school policies and procedures, please contact our Title IX Coordinator, which can be found on our school's website: <http://www.umass.edu/titleix/>.

Our school is legally obligated to investigate reports of sexual misconduct, and therefore it cannot guarantee the confidentiality of a report, but it will consider a request for confidentiality and respect it to the extent possible.

As a teacher, I am also required by our school to report incidents of sexual misconduct and thus cannot guarantee confidentiality. I must provide our Title IX coordinator with relevant details such as the names of those involved in the incident.

**Final Note:**

If you feel yourself getting behind in your work or you are unclear about any aspect of the course, please contact me. The sooner we talk about any problems you are having, the sooner we can work together to find solutions and help you achieve at the highest possible level in this course.

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## SCHEDULE OF MEETINGS AND TOPICS:

**NOTE:** This schedule is open to change – you are responsible for listening to the announcements of these changes in class and checking Moodle and email for announcements.

On the first day of class I will ask you for your field trip availability schedule. Within the first two weeks of class, I will finalize our schedule for guest speakers and field trip(s). Those dates will then be incorporated into the schedule and distributed to you.

Readings listed under each class date should be read before class meets. Readings listed under a range of class meetings should be completed by the last class date in the range.

**\*\*\*\*You are required to respond to readings and/or websites listed with an asterisk (\*) with two questions and/or comments.**

- Jan. 23 Course Overview and Introductions  
**Reflection Assignment 1 assigned in class**
- Jan. 25 Late 19<sup>th</sup>-Century American Art: The Context for Homer and Eakins  
Reading:  
• excerpts from Wayne Craven, *American Art: History and Culture* [university course-level textbook]  
• Heilbrunn Timeline of Art History articles on late 19<sup>th</sup> century American artists  
(see link on Moodle) [peer-reviewed website for general audience]
- Jan. 28 Late 19<sup>th</sup>-Century American Art: The Expatriates  
**Visual Analysis Paper assigned in class**  
Reading:  
• continue reading excerpts from Wayne Craven, *American Art: History and Culture* [university course-level textbook]
- Jan. 30 Late 19<sup>th</sup>-Century American Art: Art in Unsettling Times  
Reading:  
• complete reading excerpts from Wayne Craven, *American Art: History and Culture* [university course-level textbook]

- Feb. 1 Winslow Homer: Beginnings; War and Its Aftermath  
**Short team presentation on researching historical and cultural context assigned in class** Reading:
- “Winslow Homer” essay, Heilbrunn Timeline of Art History, Metropolitan Museum of Art website [peer-reviewed website for general audience]
  - \* Christopher Kent Wilson, “Winslow Homer’s *The Veteran in a New Field*: A Study of the Harvest Metaphor and Popular Culture,” *American Art Journal* 17:4 (Autumn 1985) [peer-reviewed journal article] Recommended reading:
  - Keith Jenkins, “What History Is,” from *Re-Thinking History* (London and New York: Routledge Press, 1991)
  - Michael Hatt and Charlotte Klonk, “Marxism and the Social History of Art,” from *Art History: A Critical Introduction to Its Methods* (Manchester: Manchester University Press, 2006)
- Feb. 4 **Discussion: Reflection Assignment 1**  
**Reflection Assignment 1 due in class**
- Feb. 6 Guest Speaker: Annie Sollinger, W.E.B. Du Bois librarian  
 Topic: how to research non-art history subjects  
**PLEASE BRING YOUR LAPTOP TO CLASS**
- Feb. 8 Defining Style: Winslow Homer, Impressionist?  
Reading:
- \* Ellen G. Roberts, “Winslow Homer: A Homemade Impressionist,” from *The Age of American Impressionism* (Chicago: Art Institute of Chicago, 2011) [museum exhibition catalogue essay] Recommended reading:
  - Laurie Schneider Adams, “Formalism and Style,” from *The Methodologies of Art* (New York: HarperCollins, 1996)
- Feb. 11 Homer in the 1870s: Search for Subjects Reading:
- \* Elizabeth Johns, “The Search for a Subject, The Search for a Career,” from *Winslow Homer: The Nature of Observation* (Berkeley: University of California Press, 2002) [scholarly monograph chapter] Recommended reading:
  - Rebecca Bedell, “Sentimental Homer,” from *Moved to Tears: Rethinking the Art of the Sentimental in the United States* (Princeton: Princeton University Press, 2018)
- Feb. 13 Representing “Race” and Difference: Homer and Reconstruction

Reading:

\* David Park Curry, "Winslow Homer: Dressing for the Carnival," from *Winslow Homer: A Symposium* (Washington, D.C.: National Gallery of Art, 1990)

Feb. 15      **Short team presentations on late 19<sup>th</sup> century American culture**

**Feb. 18      PRESIDENTS' DAY -- NO CLASS**

Feb. 19      [Monday class schedule is followed]  
(Tuesday)    Meaning and Medium: Homer's Prints and Watercolors

Reading:

\* Nicolai Cikovsky, Jr., "Winslow Homer's (So-Called) *Morning Bell*," *American Art Journal* 29: 1/2 (1998) [peer-reviewed journal article]

• Judith Walsh, "More Skillful, More Refined, More Delicate: England," from *Watercolors by Winslow Homer: The Color of Light*, Martha Tedeschi et al (Chicago: Art Institute of Chicago, 2008) [museum exhibition catalogue essay]  
complete reading excerpts from Wayne Craven, *American Art: History and Culture* [university course-level textbook]

Feb. 20      Homer and Gender: The New Woman

Reading:

\* excerpt from *Off the Pedestal: New Women in the Art of Homer, Chase, and Sargent* (Newark: Newark Museum, 2006) [museum exhibition catalogue essay]

Recommended reading:

• Laurie Schneider Adams, "Contextual Approaches II: Feminism," from *The Methodologies of Art* (New York: HarperCollins, 1996)  
• Whitney Davis, "Gender," from *Critical Terms for Art History*, Robert S. Nelson and Richard Shiff, eds. (Chicago: University of Chicago Press, 1996).  
• Margaret Olin, "Gaze," from *Critical Terms for Art History*, Robert S. Nelson and Richard Shiff, eds. (Chicago: University of Chicago Press, 1996).

Feb. 22      **Visual Analysis Paper due in class**

**Final Project assigned**

**In-class reflection exercise**

Discussion: researching the art object in the multi-disciplinary context

Feb. 25      Guest speaker: Annie Sollinger, W.E.B. Du Bois librarian

Topic: Art History research

**PLEASE BRING YOUR LAPTOP TO CLASS**

- Feb. 27 Homer and Gender: Performing American Masculinity  
Reading:  
 \* Sarah Burns, "Being Big: Winslow Homer and the American Business Spirit," from *Inventing the Modern Artist: Art & Culture in Gilded Age America* (New Haven: Yale University Press, 1996) [scholarly book chapter]
- March 1 Winslow Homer: Defining the Essence of Human Existence  
Reading:  
 \* Jules Prown, "Winslow Homer in His Art," *Smithsonian Studies in American Art* 1:1 (Spring 1987) [peer-reviewed journal article]
- March 4 Representing Difference: Homer in the Caribbean  
**Reading response paper on Staiti article due in class** Reading:  
 • Paul Staiti, "Winslow Homer and the Drama of Thermodynamics," *American Art* 15:1 (Spring 2001) [peer-reviewed journal article]
- March 6 Winslow Homer: Facing Mortality, Making Art  
Readings:  
 \* [complete two questions or comments on ONE of the following articles; please read BOTH articles]  
 • Eleanor Lewis Jones, "Deer Drinking: Reflections on a Watercolor by Winslow Homer," *Smithsonian Studies in American Art* 2:3 (Autumn 1988) [peer-reviewed journal article]  
 • Annie Ronan, "Capturing Cruelty: Camera Hunting, Water Killing, and Winslow Homer's Adirondack Deer." *American Art* 31: 3 (Fall 2017)  
Recommended reading:  
 John Wilmerding, "Winslow Homer's *Right and Left*," from *American Views: Essays on American Art* (Princeton: Princeton University Press, 1991) [scholarly article]
- March 8 Introduction to Thomas Eakins and His Philadelphia Art World; Eakins in Europe  
**Final Project research progress: informal class discussion**  
Readings:  
 • essays on Thomas Eakins from Heilbrunn Timeline of Art History, Metropolitan Museum of Art website [peer-reviewed website for general audience]  
 • Amy B. Werbel, "Eakins's Early Years," from Darrel Sewell, ed., *Thomas Eakins* (Philadelphia: Philadelphia Museum of Art, 2001) [museum exhibition catalogue essay]  
 • "Thomas Eakins in Europe," from Sarah Burns and John Davis, eds., *American Art to 1900: A Documentary History* (Berkeley: University of California Press, 2009) [selected Eakins correspondence reproduced in an anthology of primary source documents]

\* M. Elizabeth Boone, "Thomas Eakins, Harry Humphrey Moore, and the Politics of Painting in Spain," from *Vistas de España: American Views of Art and Life in Spain, 1860-1914* (New Haven: Yale University Press, 2007) [scholarly book chapter]

### March 11-15 SPRING BREAK – NO CLASSES

March 18 Eakins's Early Masterpiece: *The Gross Clinic*

Readings:

\* [complete two questions or comments on ONE of the following articles; please read BOTH articles]

• Elizabeth Johns, "The Gross Clinic, or Portrait of Professor Gross," from Marianne Doezema and Elizabeth Milroy, eds., *Reading American Art* (New Haven: Yale University Press, 1998) [edited volume of scholarly articles]

NOTE: In class we will focus on Johns's interpretation of *The Gross Clinic* and how her method here differs from the methodology she used to investigate Winslow Homer and his art in "Search for a Subject, Search for a Career," which we read earlier in the semester.

• Sarah Burns, "Corrosive Sight," from *Painting the Dark Side: Art and the Gothic Imagination in Nineteenth-Century America* (Berkeley: University of California Press, 2004) [scholarly book chapter]

Recommended reading: Michael Fried, "Realism, Writing, and Disfiguration in Thomas Eakins's *The Gross Clinic*," from *Realism, Writing, Disfiguration: On Thomas Eakins and Stephen Crane* (Chicago: University of Chicago Press, 1987) [scholarly book chapter]

March 20 **Skill assessment assignment assigned in class**

Discussion: taking stock of skills and self; developing a "portfolio of you"

March 22 Eakins and Gender: Masculinity and Ambition in Eakins's Early Work;

Eakins and the Female Body Readings:

\* Martin A. Berger, "Modernity and Gender in Thomas Eakins's *Swimming*," *American Art* 11:3 (Autumn 1997) [peer-reviewed journal article]

\* Bridget L. Goodbody, "'The Present Opprobrium of Surgery': The Agnew Clinic and Nineteenth-Century Representations of Cancerous Female Breasts," *American Art* 8:1 (Winter 1994) [peer-reviewed journal article] Recommended reading:

• Martin A. Berger, "Manly Associations," from *Man Made: Thomas Eakins and the Construction of Gilded Age Manhood* (Berkeley: University of California Press, 2000) [scholarly book chapter]

• Judith Fryer, "'The Body in Pain' in Thomas Eakins' *Agnew Clinic*"

- March 25     **Mid-Semester progress report (annotated bibliography) on Final Project research due in class**  
**Final project research discussion and in-class panel meetings**
- March 27     Guest speaker: details to be announced
- March 29     New Directions in Thomas Eakins Scholarship; Eakins in the Era of the Me Too Movement  
Reading:  
 \* Alan C. Braddock, “‘What Kind of People Are There’: Local Color, Cosmopolitanism, and the Limits of Civic Realism,” from *Thomas Eakins and the Cultures of Modernity* (Berkeley: University of California Press, 2009)  
 • Henry Adams, “Thomas Eakins: Brilliant Painter, Gifted Photographer... Sexual Predator?” (2018) (see weblink on Moodle)  
 • additional reading to be announced
- April 1       Reading the Signs: Defining Eakins’s Realism  
**Reading response on Leja article due in class**  
Reading:  
 • Michael Leja, "Eakins's Reality Effects," from *Looking Askance: Skepticism and American Art from Eakins to Duchamp* (Berkeley: University of California Press, 2004) [scholarly book chapter]  
Recommended reading:  
 • Michael Hatt and Charlotte Klonk, “Semiotics,” from *Art History: A Critical Introduction to Its Methods* (Manchester: Manchester University Press, 2006)
- April 3       **In-class panel meetings**
- April 5       Age of Anxiety: Eakins’s Late Portraits Reading:  
 \* David M. Lubin, "Modern Psychological Selfhood in the Art of Thomas Eakins," from Joel Pfister and Nancy Schnog, eds., *Inventing the Psychological: Towards a Cultural History of Emotional Life in America* (New Haven: Yale University Press, 1997) [edited volume of multi-disciplinary scholarly articles]  
Recommended reading:  
 • Kristin Schwain, “Thomas Eakins’s Clerical Portraits and the Art of Translation,” from *Signs of Grace: Religion and American Art in the Gilded Age* (Ithaca: Cornell University Press, 2008) [scholarly book chapter]
- Week of April 8, 10, 12     **No regular class meetings.**  
**Meet with Nancy twice: individually to discuss your research progress AND meet with Nancy and your panel members to prepare for panel presentation**

- April 15**      **Patriots' Day -- NO CLASS**
- April 17      Methods of Art History: Art History, Connoisseurship and the Art Market Case Study: Winslow Homer, "Fake or Fortune"?
- April 19      Taking stock: mid-semester reflections  
**Skill Assessment assignment due in class**  
**Final Reflection Assignment assigned in class**
- April 22      **Panel presentation and discussion**
- April 24      **Panel presentation and discussion**
- April 26      **Panel presentation and discussion**
- April 27**      **Field trip to view "Nature's Nation: American Art and Environment,"**  
**(Sat)**          **Peabody-Essex Museum, Salem, MA**
- April 29      **Panel presentation and discussion**
- May 1        Final Thoughts  
**Final Reflection Assignment due in class**
- May 6**        **Final project due in Nancy's inbox by 4:00 pm (W301 South College)**  
(Monday)