

ARTH 471_001/599_002: Advanced Studies in American Art
Monuments and Memorializing in U.S. Art from 1870 to the Present
Spring Semester 2013 Tuesday 4:30-7:10 Music/Theater Building 1008
Professor Ellen Wiley Todd
Office: Robinson B336, (703) 993-4374, ETODD@gmu.edu
Office Hours: Tues. 1:00-3:00 and by appointment

This course fulfills the writing intensive requirement for the Art History major

INTRODUCTION: This course introduces issues of memory, commemoration, and their visual/material manifestations in American Culture. Our primary readings, by authors Erika Doss, Kirk Savage, and Cynthia Mills ask how public and private memorials have shaped local and national identity, and elicited complex ranges of human emotional experience, all while expressing the endless contradictions between claims of national unity and those of individual or group identity. Whether memorializing individuals, war, traffic fatalities, epidemics, tragic shootings, national catastrophes, or technological disasters, memorials have come to serve important social and emotional purposes and assumed a growing significance in American life. Our task is to survey some of these memorials and responses, and to place them into some broader framework of American history, and understandings of memory.

COURSE GOALS AND PROCEDURES: There are several goals for this course, an advanced seminar for undergraduates and for M.A. level students. First, you will acquire a more in-depth understanding of recent literature on this and related topics. Second, since this is a writing intensive seminar, undergraduate students will have an opportunity to draft and then rewrite their research papers to hone their skills in written analysis. You will learn the skill of writing a short summary paper and a visual analysis paper. Finally, you will have extensive opportunities for presentations and discussion of material and learn more about organizing oral presentations for the group.

This is a reading, discussion, writing class rather than a lecture/exam course, and all students will be expected to participate in these activities in full cooperation with one another. Because we are a fairly large group we will need to be especially considerate about keeping on track and including everyone. Each week will feature an introduction by me, reading discussions grounded in 1 to 1 ½ page papers that you will have prepared for that day and will share with other class members. Organization and consideration will be especially important in the last three weeks of the class when I will ask you to prepare a 10-15 minute synopsis of your research projects for in-class presentation.

REQUIRED TEXTS: The texts will be available for purchase at the University bookstore. There will be a few things placed on Course reserves (CR) and on course blackboard (BB) The password for electronic reserves is "Memorial." Other readings are available on JSTOR.

Erika Doss. *Memorial Mania: Public Feeling in America*. (University of Chicago Press: 2010)
Cynthia Mills. *Beyond Grief: Sculpture and Wonder in the Gilded Age Cemetery*
(Smithsonian Institution Scholarly Press, 2014)
Kirk Savage. *Monument Wars: Washington, D.C., The National Mall, and the Transformation of the Memorial Landscape* (University of California Press, 2009)
Kirk Savage. *Standing Soldiers, Kneeling Slaves. Race, War, and Monument in Nineteenth-Century America* (Princeton University Press, 1997)

COURSE REQUIREMENTS: During our first week of class I will be providing a framework, and we will be dividing up readings and discussing project possibilities—basically

orchestrating the rest of our class time. Requirements—and specifically reading/writing assignments are as follows:

1. E-Mail: All students must activate their e-mail accounts on campus. If you use a commercial account you must activate your gmu email and have it forwarded to your commercial account. I will ONLY use the gmu email addresses. Within the first week of class I will distribute a list of emails so you can communicate with reading partners. Email is important since we only meet once a week and I may have late-breaking news to convey.

2. Short Papers: Each of you will write eight 1 to 1 ½ page (maximum) critical (meaning analytical vs. negative) papers on the readings indicated in the syllabus below. There are a total of 9 topics. For Kirk Savage's Monument Wars, write on either topic #3A (due Feb. 10) or topic #3B (due Feb. 24). Short papers will be an analysis of a chapter or group of readings in which you convey the author's topic (or project), thesis, guiding assumptions, methods, lines of argument and types of evidence (visual, textual, archival) with specific examples. When you discuss chapters you relate them to the thesis of the book examining the relation between the thesis and the way a scholar has worked from a set of assumptions, followed particular forms of evidence, or relied on a theory or set of methodologies. Think too of questions to pose.

These papers will be due in class to guide the discussion. They will be graded as follows: Check+ will equal 94. Check will equal 87. Check- will equal 80. At the end of the class I will average these for a single numerical grade (see grading below).

3. Monument Paper Visual Analysis. 3 Pages. Each of you will write a short visual analysis paper of a Washington area monument of your choosing, in all likelihood the monument you select for your final project. You will deal with the visual aspects, (formal analysis) including a discussion of siting, and affective features of the monument.

4. Final Project: Your final project will be (for undergraduates) a 7-8-page research summary of what you have learned about your memorial (a historiographic lit review) and how you would frame a paper on an individual memorial. This will form the basis of your in-class presentation at the end of class. Graduate students will take this process a step further, preparing a 12-15-page research paper on an individual memorial or some aspect of one. These papers will allow you to engage in close visual analysis and extensive supporting research for your primary claim. Your project will be developed throughout the semester in consultation with me and with fellow students. There will be portions due on various dates to keep up your progress, as follows: Preliminary topic statement and bibliography due, expanded proposals and annotated bibliographies due, rough drafts due and final papers due after the reading day during which we have no class. Students taking the course for graduate credit will be expected to do a lengthier and more comprehensive version of this project as suggested above.

TO SELECT AN APPROPRIATE MEMORIAL IN DC FOR YOUR TOPIC VISIT: <http://siris-artinventories.si.edu>. This is the index of American Sculpture and there are 700-some for Washington alone. In addition, I've provided guidelines at the end of the syllabus.

5. In class presentations of final projects. These 10-15 minute presentations will take place in the last 2 ½ meetings of our course. They will be presentations of your findings, with powerpoints or transparencies as appropriate. We will divide these with questions at the end.

EXPECTATIONS/EVALUATION/GRADING: This is your upper level seminar. It will demand more by way of reading, writing, intellectual engagement, participation, and commitment to group goals than a 300-level course. Classes will vary somewhat depending upon the topic; for most we will engage in in-depth discussions of assigned readings; for others we may have

an in-class project, working through selected examples with slides. It is essential that you do all assigned reading, attend class every time and participate in class.

The key to success is organization—both weekly and for the entire course. Start the reading for Tuesday's class on Friday, not Monday morning since you need to write a short paper. The readings are fairly long, and dense in the first two weeks. When I ask you to read entire books, I will assign chapters to groups. You should learn to read the introduction carefully, "skim" the chapters you are not assigned and do closer readings of assigned chapters. We will discuss tactics for reading and notetaking in class. Even "informational" readings require you to assimilate interpretive information; others ask that you read, for lines of argument, assumptions, evidence.

We have pluses and minuses as indicated below. You will earn some form of numerical grade so you will always have a clear indication of where you stand. Good papers will include a thesis, claims supported by examples, and evidence from relevant readings and images. All written work will be graded on grammar, style, content, organization, and clarity. Spellcheck and proofread all papers before submitting them. If possible, it would be good to meet with each of you on research topics, and you should consult with me for any changes.

A+ 100%; A 93-99%; A- 90-92% This is awarded for superior understanding of all concepts and factual material, for superior presentation in written work, imaginative projects that go beyond the assignment, and regular class participation. For surprising me.

B+ 87-89%; B 83-86%; B- 80-82% This indicates above average mastery of the material, clear and well-produced written presentation on all assignments.

C+ 77-79%; C 73-76% This is for average work, merely adequate understanding of factual material and merely competent written presentation.

C- 69-72 This is hanging on the brink—basically poor work. If C- is a final grade it counts the same as a D.

D=60-68% This suggests less-than-satisfactory preparation of factual material and poor written work—barely passing.

F=59 and below

0= work not handed in on time and unexcused (i.e. contact me for problems)

In order to receive a grade for the course, all work must be completed. If you fail to turn in any of the short papers or any part of the final project you will not receive a passing grade, no matter what your average otherwise. Papers are due at the beginning of class on the due date, not in my mailbox, and not later in the day. Without contacting me, late papers will be downgraded 3 points a day. If there are problems or if you need a moderate extension because of illness, contact me before the assignment is due. **MAKE UP POLICY** **In order to be allowed to submit a late paper because of illness, you must notify me before the scheduled due date. Medical problems do occur. I will expect a physician's excuse. Just email me rather than leaving a message on the office phone.

Honor Code: This is found in the university undergraduate catalog and applies to this and all other courses. Cheating, plagiarism are expressly forbidden. For quick reference, plagiarism can be defined as: (1) presenting as one's own the words, work, or opinions of someone else without proper acknowledgement or (2) borrowing the sequence of ideas, the arrangement of material, or the pattern of thought of someone else without proper acknowledgement. Every single "direct" quote must be footnoted, even if you use the author's name in a sentence. Every sequence of ideas from elsewhere must be footnoted. Even information needs footnoting. All sources must be footnoted, no matter how ephemeral. This includes ALL websites, all museum brochures, all wall panels or label texts in museums along with books,

articles, archival information, etc. THIS MEANS YOU MUST FOOTNOTE NOT ONLY DIRECT QUOTES BUT ANY PARAPHRASES OF IDEAS, INFORMATION. (I use "footnote" generically; endnotes are fine as long as they follow the correct MLA or Chicago form)

Attendance: It is the stated policy of the university that "students are expected to attend the class periods of the courses for which they register. . . . instructors may use absence, tardiness or early departure as *de facto* evidence of non-participation" Because of the direct visual and intellectual engagement required by the material, attendance is essential to the learning process and the art history program feels strongly about adherence to this policy. This classroom is designed as a community of learners, and because of the nature of our group interactions, you have a responsibility to your fellow students to attend classes. Poor attendance by students undermines the work of the whole; be courteous, prompt, and save absences for illness. Students who fail to attend regularly should not have unreasonable expectations about their final grade. By the same token, paying your tuition and simply showing up for class does not automatically earn you a good grade.

HELPFUL UNIVERSITY INFORMATION:

OFFICE OF DISABILITY SERVICES

If you are a student with a disability and you need academic accommodations, please see me and contact the Office of Disability Services (ODS) at 993-2474. All academic accommodations must be arranged through the ODS. <http://ods.gmu.edu>

WRITING CENTER: A114 Robinson Hall; (703) 993-1200; <http://writingcenter.gmu.edu>

UNIVERSITY LIBRARIES "Ask a Librarian" <http://library.gmu.edu/mudge/IM/IMRef.html>

COUNSELING AND PSYCHOLOGICAL SERVICES (CAPS): (703) 993-2380;

<http://caps.gmu.edu>

Finally: No work will be accepted on e-mail. The Visual Analysis, Project Rough Drafts and Project final copies will be submitted to Blackboard. Short papers will be submitted to me in class in hard copy. PLEASE turn off all cell phones and put them away before entering the classroom. No cell phone activity or texting within the space of the classroom. If you use a computer in class I expect it to be for notetaking and nothing else.

<u>Grading:</u>	Participation		25%
	Attendance/discussion contrib.	15%	
	Final Presentation	10%	
	Short Response Papers (8).		20%
	Visual Analysis of Monument Paper		15%
	Final Project		40%
	Prospectus and Annotated Bibliography	10%	
	Research Paper	30%	

Total 100%

CALENDAR/KEY ADMINISTRATIVE DATES FOR THE COURSE: Your short papers are due the week that the topic is discussed in class. SHORT PAPER DUE DATES ARE:

*January 27, February 3, 10 **OR** 24, February 17, March 3, 17, 31, April 7.

Tue. Jan 27	Last Day to add classes OR to drop with no tuition liability
Tue. Feb. 10	Last Day to Drop (with 33% tuition liability)
Tue. Feb. 17	<u>Statement of Final Project Topic/Prelim Bibliog. Due</u>
Fri. Feb. 22	Final Drop Deadline (67% tuition liability)

	Last day to file Spring 2013 Graduation Intent
*Friday Feb 22nd or Saturday 23rd	Field Trip: Grant Memorial and Shaw Memorial NGA
Feb. 23-Mar.27	Selective withdrawal period for Undergraduates
Mar. 3	<u>Proposals with Annotated Bibliographies Due</u>
<u>March 9-15</u>	SPRING BREAK
March 17	<u>Monument Visual Analysis Due</u>
*Friday March 29th or Saturday 30th	Pentagon Memorial, Airforce Memorial
March 24	NO CLASS—Work on Projects
April 7	<u>Rough Drafts of Final Projects Due</u>
April 14	NO CLASS—Research/Revise Rough Drafts
April 21	First Several Presentations
April 28	Second Day of Project Presentations
Mon. May 4	Last Day of Classes. All work must be in except final projects.
Tue. May 5	Reading Day. NO CLASS Finish Projects
<u>Fri. May 9</u>	<u>FINAL Projects DUE Submitted onto Blackboard.</u>
May 12	Final Day of Presentations: Refreshments

SCHEDULE OF TOPICS AND READINGS: Subject to slight modification as we move through the course. BB for Blackboard. JSTOR. Readings and short papers must be completed for the class under which they are listed and in the order listed. ** in front of a week means a short paper is due in class

WEEK #1: Course Introduction and Set-up
January 20

Discussion of course material and requirements. Discussing readings and paper topics for the course. Brainstorming, Introductory overview

READ: Introductions to Doss, *Memorial Mania*, Savage, *Standing Soldiers*, *Kneeling Slaves*, and Savage, *Monument Wars*.

****WEEK #2:** Memory: Structures and Historiography
January 27

READ: Pierre Nora, "Between Memory and History: *Les Lieux de Memoire*" *Representations*, 26 (Spring 1989): 7-24. JSTOR. Kerwin Lee Klein, "On the Emergence of Memory in Historical Discourse," *Representations* 69 (Winter 2000): 127-150. JSTOR/BB. Adrian Forty, "Memory," in *Words and Buildings: A Vocabulary of Modern Architecture* (Thames and Hudson, 2000), pp. 206-219. BB. NOTE as you read this PDF you need to go side to side as well as up/down.

Paper#1: Discuss/Compare Klein and Forty. These are historical/historiographic essays that survey the field of Memory studies. Take Good notes for discussion. Summarize for paper

For Discussion: This week we will focus on key terms as defined over time, and key authors (i.e. Forty). How have memory and History been defined? What are the distinctions between Individual and Collective Memory? What are some of the relationships between aesthetics (including pleasure) and memory. How have ideas about memory changed over time and what are some of the reasons for its disappearance and resurgence?

****WEEK #3:** Memory, Medium, and Nation: 3 Frameworks

February 3

READ: James Young. Introduction to *The Texture of Memory: Holocaust Memorials and Meaning* (New Haven: Yale University Press, 1993), pp. 1-19. Alison Landsberg. Introduction to *Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture* (Columbia University Press, 2004), pp. 1-24—Both on BB. Doss, *Memorial Mania*, Chapter 1, “Scope of the Project.”

Paper #2: Discuss all three writers, a paragraph on each introduction. What do we learn about setting the stage for a project...what are some of the conventions.

Discussion: What are some of the different ways in which scholars use terms like memory, monument, memorial? Who have been some of the key figures in the historiography of memory in the 20th century and what are the major components of their ideas. What is prosthetic memory and what kind of social and political work might it engage? What are Doss’s driving interests, terms, and monument types?

****WEEK #4**: The National Mall Memorial Landscape: L’Enfant to the Washington Monument
February 10

READ: Kirk Savage, *Monument Wars*, Chapters 1-3, pp. 25-144.

Paper #3A: Summarize the key projects and claims for each chapter, noting lines of argument and evidence. How do the chapters advance the larger claims of the book?

Discussion: How do we understand the Mall space and Washington’s Early Memorial Landscape. What were some of the terms of the debates about the Washington Memorial and how did it eventually resolve?

At the beginning of class I will introduce the Info Guide for this course—it is on the library webpage if you want to have a look.

****WEEK #5**: The Civil War, Slavery, and their Memorials
February 17

READ: Kirk Savage: *Standing Soldiers, Kneeling Slaves*

Paper #4: Discuss the overall argument to the book and make reference to examples in at least three chapters.

Discussion: We will review the premises of the Introduction and I will present Chapters 2 (“Exposing Slavery”) and 3 (“Imagining Emancipation”). Please read through these to be prepared. We may also divide up the other chapters

Statement of Project Topic Due: Preliminary Bibliography of a minimum of 6 sources

****WEEK #6**: Transforming the National Mall
February 24

READ: Savage, *Monument Wars*. Chapters 4 through 7.

Paper #3B: Summarize the projects, claims and evidence of each chapter with reference to the overall book project

Discussion: How was the Mall Transformed in the 20th Century? What are the terms of those transformations? What are other issues raised by the addition of monuments to the National Mall and how has this landscape altered perceptions of individual and nation?

FIELD TRIP Friday the 27nd or Saturday 28rd : Grant Memorial, Shaw Memorial (NGA)

****WEEK #7**: Private Memorials in America's Gilded Age
March 3

READ: Cynthia Mills. *Beyond Grief: Sculpture and Wonder in the Gilded Age Cemetery*
Paper #5: This book has four large topic areas with several short chapters under each topic. For your paper choose one of the topic areas and discuss how the chapters contribute A) to our understanding of the topic and B) to the project of the book overall.

Expanded Proposal and Annotated Bibliography for your project Due

SPRING BREAK: March 9 to March 15

****WEEK #8**: Contemporary forms of Grief and Fear: Temporary and Terrorism Memorials
March 17

READ: Doss, Chapter 2 "Grief" and Chapter 3 "Fear"

Paper #6: Discuss the project and argument of each chapter, thinking about its method and evidence and relating it to the overall book project.

Discussion: What are some of the origins and forms of contemporary memorials? How do they come about and what is their relationship to performance and ritual? What do they avoid and how do they move from the temporary/spontaneous to the permanent/archival? How do climates of fear and terror structure and the production and reception of these memorials?

Monument Visual Analysis Papers Due

WEEK #9: NO CLASS: Research, Write, Work Ahead
March 24

Please work on your research papers including visits to monuments and the Smithsonian libraries and archives.

****WEEK #10**: For those who Serve: Gratitude
March 31

READ: Doss, Chapter 4 "Gratitude" and Charles and Stephen Griswold: The Vietnam Veterans Memorial and the Washington Mall: Philosophical Thoughts on Political Iconography
Critical Inquiry 12 (Summer 1986): 688-719 JSTOR

Paper #7: What are Griswold's claims about the Vietnam Memorial in 1986. How does that compare to Doss's more recent discussion of this and other war memorials

Discussion: Who are war memorials for? How do meanings change over time? What are the multiple politics/constituencies for war memorials? To whom and for what are we grateful?

FRIDAY APRIL 3 OR SATURDAY APRIL 4. FIELD TRIP. Monument TBD

****WEEK #11:** National Morality and American Identity in Memorial Culture
April 7

READ: Erika Doss, Ch. 5, "Shame" and Ch. 6, "Anger"

Paper #8: Discuss the project and argument of each chapter, thinking about its method and evidence and relating it to the overall book project.

Discussion: We will think about these issues using Doss's memorial examples and also think through our earlier discussions on Race and Identity.

Drafts of Final Projects Due

WEEK #12: NO Class: Research, Revise, Prepare presentations
April 14

FIELD TRIP Friday April 24 or Saturday April 25: Pentagon Memorial, Airforce Memorial

WEEK #13: Part I of Class: 2-3 Presentations
Part II of Class: Memorializing Disaster: The 1911 Triangle Shirtwaist Fire
April 21

READ: Ellen Wiley Todd, "Remembering the Unknowns: The Longman Memorial And the 1911 Triangle Shirtwaist Fire. American Art 23 (Fall 2009): 61-81. BB

Discussion: I will present this week, considering memorializing strategies for this event and discussing the ceremonies and memorials of the 100th anniversary.
And Course Conclusions.

Any last reading papers due here

WEEK #14: In-Class Presentations of Final Projects
April 28

WEEK #15: Reading Day: No class permitted.
May 5

*****Friday May 8 by noon. ALL FINAL PROJECTS DUE HERE—submitted to Blackboard**

WEEK #16: Complete In-Class Presentations of Final Projects
May 12
Refreshments

Some Memorial Suggestions for Paper Topics.

Korean War Veterans Memorial
Vietnam Women's Memorial
National Japanese American Memorial
The Titanic Memorial Washington DC
African American Civil War Memorial
National Law Enforcement Memorial.
U.S. Naval Memorial Washington D.C.
Victims of Communism Memorial Washington DC
George Mason Memorial
DC War Memorial (Memorializes DC Soldiers who died in WW I)
Theodore Roosevelt Island with Sculpture of the President
FDR Memorial
Martin Luther King Memorial
Samuel Gompers Memorial
Louis Daguerre Memorial
Eleanor Roosevelt at the National Cathedral and in the FDR memorial
Daniel Webster Memorial
Boy Scout Memorial on the Elipse
Albert Einstein Memorial
Circles and Squares: Sheridan, Scott, Farragut, Thomas

A great reference book I will put on Course Reserve

James Goode. *Washington Sculpture: A Cultural History of Outdoor Sculpture in the Nation's Capital* (Baltimore: Johns Hopkins University Press, 2008)