

HIS 5330: Material Life & Decorative Arts in America

Fall 2016 Syllabus

1: Course Identification: 3-0-3 credits; meeting Tuesdays, 9-11:30 am

This course complies with the Federal credit hour definition and Higher Learning Commission policy that student engagement in academic work meets or exceeds the minimum 37.5 hours per semester hour of course credit (112.5 hours for the 3 credit hour course, an average of 7.5 hours per week).

2: Instructor Contact Information

Instructor: Debra A. Reid

Office Hrs: Mon: Noon-3:00; Tues: Noon-2:00; and by appointment

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3: Catalog Description: (3-0-3):

An historical overview of the significance and methods of studying artifacts as well as an in-depth study of home furnishings made, purchased, and used by Americans from the early 1600s to the present. Students will synthesize information to understand the ways material evidence reflects human adaptation to the environment; social and cultural influences on manufacture, consumption and use; and economic contexts of American material culture.

NOTE: This course complements HIS 5050: History of American Architecture and HIS 5110: History Museum Exhibits. Look for connections; we leave that heavy lifting to you; but we are happy to help build the bridges.

4: Learning Goals & Objectives:

The Graduate School at Eastern Illinois University expects curriculum to address four learning goals:

1. EIU graduates will demonstrate the ability to write effectively.
2. EIU graduates will demonstrate the ability to speak effectively.
3. EIU graduates will demonstrate the ability to think critically.
4. EIU graduates will demonstrate the ability to function as responsible global citizens.

This course addresses those goals as well as the following more specific to material culture studies. After completing HIS 5330, students will be able to:

- 1) Develop a working knowledge of scholarship in the field of material culture.
 - Identify material culture theory and research methods unique to each.
 - Evaluate the interdisciplinary literature generated by studies of material culture.
- 2) Understand material culture/decorative arts / household artifacts as evidence.
 - Assess the strengths and weaknesses of material culture as evidence.
 - Identify and date material culture/decorative arts over four centuries including high-style as well as vernacular decorative arts, technological innovations, mass-produced objects/commodities
 - Attain and practice visual literacy, learning to “read” decorative arts/household artifacts in multiple ways.
- 3) Apply material culture studies theory and method.
 - Identify appropriate theories and methods of material culture analysis.
 - Apply interdisciplinary theories and methods to studies of decorative arts/household artifacts.
 - Explaining the ways lifestyle and culture shape material culture/decorative arts, and the ways material culture/decorative arts reflects different perspectives - class, gender, society, culture, etc.
 - Incorporate material culture as historic evidence to increase understanding of history, society, & culture.

5: Textbook & Course Materials

Required Texts (Acquire through EIU Textbook Rental)

Deetz, James. *In Small Things Forgotten: The Archaeology of Early American Life*. Garden City, N.J.: Anchor Press, 1977.

Lanmon, Dwight P. *Evaluating Your Collection: The 14 Points of Connoisseurship*. Winterthur, Delaware: Henry Francis Du Pont Winterthur Museum, 1999.

Krill, Rosemary Troy and Pauline K. Eversmann, *Early American Decorative Arts, 1620-1860: A Handbook for Interpreters*. Walnut Creek, Cal. AltaMira Press, 1st ed. 2001 [note: 2nd ed. (2011), has a CD with color illustrations].

Ulrich, Laurel Thatcher, et. al. *Tangible Things: Making History Through Objects*. Oxford, 2015.

Additional required readings available at the HIS 5330 D2L class site (in each weekly Lesson).

Furniture Identification: A range of options exist. I recommend EITHER of the following. For more options, see “Supplemental Material” at the end of this syllabus, and the Bibliography on the D2L course site.

Naeve, Milo M. *Identifying American Furniture: A Pictorial Guide to Styles and Terms Colonial to Contemporary* (Revised and Expanded) (American Association for State and Local History Books) Paperback, 1998.

Butler, Joseph T. *Field Guide to American Antique Furniture: A Unique Visual System for Identifying the Style of Virtually any Piece of American Antique Furniture*. New York: Henry Holt, 1985.

6: Topical Outline/Schedule

HIS 5330 provides background information on the artifacts most frequently found in history museums – household artifacts and decorative arts. Those who amassed these collections removed objects from their context and categorized them based on their “style.” Understanding style can help us understand the constructs of the collecting class. But style can divert us from understanding the objects within the context of their time. This class provides you with the tools that you will need to make the past more representative rather than a construction of the collecting class?

We will learn that “style” provides one framework for organizing decorative arts forms chronologically, but “style” alone cannot provide all the information necessary to understand the significance of a decorative artifact or household artifact - the social, cultural and symbolic meanings of a given piece. In fact, “style” conspires with popular culture to change artifacts from a type of historic evidence into a prosthetic that conveys value but not necessarily meaning.

We start to build our “visual literacy” by exploring the meaning of material culture/decorative arts and the techniques necessary to read and analyze it. “Reading” decorative arts starts with developing “visual literacy” based in interdisciplinary analysis (material culture analysis, social and cultural history, art history, anthropology/folklife studies). Collectors have created a lot of “style” guides, and these help us categorize - high style expressions, but that may not be useful in understanding form and function, and it does not really help us understand ordinary, everyday, utilitarian items.

Household artifacts and decorative arts have form and they function different ways in different contexts. Most methods for material culture analysis address this. Have forms changed between 1600 and the present? Have functions changed, and if so, what caused the changes?

Some collectors have favored the products of craftspeople more so than the products of mass-production. Thus, hand-made decorative arts have received more analysis than mass-produced objects. We will analyze handcrafted decorative arts as well as mass-produced and disposable material culture with

equal objectivity and detachment. Can you convey the owner's culture through a mass-produced ubiquitous object? Or can craftsmen and consumers still express their tastes and skills even when they use a machine to do their "creative" work?

Ultimately, we must enter our careers with the knowledge and skills to interpret household artifacts and decorative arts. How do you, as a museum professional, use the information you gain from "reading" an object in exhibit design and development? or in a public program or publication? How do you prioritize themes? How do you select appropriate artifacts? What role does aesthetics play in the choices? What role does utility play? This course will prepare you to answer all these questions, but it will not answer the questions for you.

Try not to get overwhelmed by the variety of approaches to reading material culture that you will learn. Complete your readings on schedule, apply your analytical thinking skills, and complete exercises in a timely manner to make the most of these courses, and to realize the value of doing history museum work in interdisciplinary ways.

Important Note: Activities and assignment details will be explained in detail within each week's "Lesson Guide." If you have any questions, please contact your instructor.

This course will be delivered as a traditional face-to-face course.
It includes lecture, reports, and discussion. Come prepared. If you have questions, please ask ASAP.
You will access readings, assignments and learning resources via D2L.

Date	Lesson Topic	Readings	Activity	Date Due Pts Possible
Week 00 HA Orientation Week	Welcome & Orientation before course begins	<ul style="list-style-type: none"> Course syllabus & schedule Desire2Learn course management system (available via EIU homepage) 	Read the syllabus. Complete system check. Let me know if you have questions.	On or soon after Sunday, August 14, 4 pm
HA Orientation Week	Dealers and Collectors: Perspectives on Decorative Arts	<ul style="list-style-type: none"> Charles Montgomery, "Some Remarks on the Practice and Science of Connoisseurship," <i>American Walpole Society Notebook</i> (1961), 7-20; reprinted in Thomas J. Schlereth, <i>Material Culture Studies in America</i> (AASLH, 1982), 143-152 [Montgomery applied his method in <i>A History of American Pewter</i> (New York: Weathervane Books, 1973, pp.42-57. The HIS 5330 textbook: Dwight P. Lanmon, <i>Evaluating Your Collection: The 14 Points of Connoisseurship</i> (Winterthur, Del.: Winterthur Museum, 1999) is based on Montgomery's 14 Points. Krill and Eversmann, Part I which summarizes methods of analysis and approaches. Any other chapters as they relate to identification. Start reading Schlereth's historiography of material culture & museum history. 	Field trip to Charleston Square including architecture analysis and visit to Ambero Antiques (Peter Quinn), Charleston Square Complete activities as itemized on the assignment sheet during the visit to the dealer. Return in to Dr. Reid at the end of the site visit.	Monday August 15 9:00-11:30 (Visual Literacy: Architecture and Antiques)
HA Orientation Week	2016-2017 Exhibit: For the Public, By the Public	Mr. Richard Riccio and Dr. Terry Barnhart explains the exhibit's big idea; Refer to the Timeline and Bibliography compiled by Dr. Debra Reid	Discussion of the 2016 HA Exhibit HA Lab (see assignments)	Tuesday August 16 9:00-11:00 – HA Lab

Week 01	<p>Material Culture Studies: History, Theory, Method</p> <p>Visual Literacy (identifying approaches, linking to disciplines, applying to an object)</p> <p>Style/Connoisseurship</p>	<ul style="list-style-type: none"> Review –Lanmon/Montgomery, “Some Remarks on the Practice and Science of Connoisseurship” Thomas Schlereth, “Material Culture Studies in America, 1876-1976” in <i>Material Culture Studies in America</i> (for the visit to the Hummel’s focus on the parts that convey the historiography of material culture studies, and the nine approaches to reading material culture (summarized in Orientation handout). <p>Skim All; Select ONE for course discussion:</p> <ul style="list-style-type: none"> E. McClung Fleming, "Artifact Study" (Theory; we will revisit the 1680 court cupboard in Week 3). Jules David Prown, “Style as Evidence” (Theory; we will revisit the “neoclassical style” in Week 8) Jules David Prown, “Mind in Matter” <p>Resource for use at the Hummel’s:</p> <ul style="list-style-type: none"> Fairbanks & Bates, “Glossary,” <i>American Furniture</i>. Jobe & Kaye, “Craftsmen’s Terms” in <i>New England Furniture</i>. 	<p>Field trip to Kathy and Dick Hummel’s Charleston, IL (CARPOOL)</p> <p>Meet with Dr. Reid during the first week of class to self-assess and strategize</p>	<p>Aug 23 Tues, 8:45 depart-11:30 5 engmt pts</p> <p>Sign up to present on ONE of the sections of the Ulrich reading for Wk 2 (skim all in preparation).</p>
Week 02	<p>Reassessing collections of all sorts</p> <p>Writing about Objects as Evidence</p>	<ul style="list-style-type: none"> Ulrich, <i>Tangible Things</i>: <ul style="list-style-type: none"> 1) Things in Place 2) Things Unplaced 3) Things out of Place <p>We will focus on the parts of the book that address the Harvard exhibit, <i>Tangible Things</i>. The authors sought to overcome centuries of compartmentalizing objects into categories, hence the ideas of objects being “in place,” “unplaced,” and “out of place.” How might these approaches help you conceptualize exhibits or public programming?</p>	<p>Wk 2 discussions will focus on how re-conceptualizing objects can help us analyze them. You will each help guide discussion of one section.</p> <p>Ulrich Assignment: Categorize Ulrich in Schlereth’s “Material Culture Studies.”</p>	<p>Aug 30 Tues. Wk2 5pts engmt</p> <p>By Thurs Sept 1, 5 pm, Submit to Dropbox: Ulrich 50 pts</p> <p>By Sat. Sept 3, 5pm submit one power point slide of a 1620-1680 object to Wk3 discussion.</p>
Week 03	<p>1620-1680s: The Beginnings (Mannerist) Settlement, Community Formation</p>	<ul style="list-style-type: none"> Krill and Eversmann, Part I [SKIM – Which approach to material culture analysis does this text use?] Krill & Eversmann, Part II, Chap. 6- Furniture in 17th Cen/Mannerist Style Joseph Manca, “A Matter of Style” Timeline: English Monarchs & Formation of North American Colonies <p>HIS 5050 readings:</p>	<p>Wk 3 discussions focus on cultural continuity or discontinuity evident in the earliest European decorative arts in New England & Virginia colonies.</p> <p>In Class</p>	<p>Sept. 6 Tues. 5 pts engmt</p> <p>25 pts WR1 due to dropbox at</p>

		<ul style="list-style-type: none"> Giorgio Riello, “Things that Shape History: Material Culture and Historical Narrative,” in <i>History & Material Culture</i> 	Engagement Weekly Report 1 Prepare for next class (PP slide; WR2)	start of class By Sat, Sept. 10, 5 pm, pick an object, post a PP slide.
Week 04	1690-1720: Early Baroque (William & Mary) Cultural Persistence and Innovation	<ul style="list-style-type: none"> Krill & Eversmann, Part II, Chap. 7- Wm. & Mary/Early Baroque Zea, “Construction Methods” in Jobe & Kaye 	In Class Engagement Weekly Report 2 Prepare for next class (PP slide; WR3)	Sept 13, Tues. 5 pts engmt 25 pts WR2 due to dropbox at start of class By Sat, Sept. 17, pick an object, post a PP slide.
Week 05	1725-1760 Late Baroque (Queen Ann & Early Georgian) Production and Consumption DISCUSS: objects – For the People, By the People	<ul style="list-style-type: none"> Krill & Eversmann, Part II, Ch. 8-Queen Ann/Late Baroque; Ch 21-Textiles Giorgio Riello, <i>Cotton: The Fabric that Made the Modern World</i> (2013), chs 7 & 8 excerpts. <p>Come prepared to discuss the list of objects considered for use in For the People, By the People (to date). NOTE: the deadline for loan requests to ALPLM is Oct. 1, 2016; the deadline for selecting a research topic for HIS 5330 is Oct. 1, 2016.</p>	In Class Engmt Weekly Report 3 Preliminary Object List For the People, By the People Prepare for next class (PP slide WR4) Prepare for Quiz (Wks 3, 4, 5)	Sept 20, Tues. 5 pts engmt 25 pts WR3 due to dropbox at start of class 25pts Object List By Sat, Sept. 24, pick an object, post a PP slide.
Week 06 QUIZ	1754-1780s: Rococo (Chippendale) Production and Process Cultural Persistence and Innovation	<ul style="list-style-type: none"> Krill & Eversmann, Part II, Chap. 9- Chippendale/Rococo; Ch 22- Needlework Philip D. Zimmerman, “Workmanship as Evidence: A Model for Object Study,” Winterthur Portfolio 16, no. 4 (Winter 1981): 283-307 	QUIZ 1 In Class Engmt ORAL WR4 Work on Research Paper Proposal Meet with Dr. Reid about Research.	Sept. 27, Tues. 45 pts Q1 5 pts engmt 25 pts WR4 oral, during class Research Paper Topic Due: 5pm Sat, Oct 1 to Dropbox 25 pts
Week 07	Production and Consumption in the 18 th Century	<ul style="list-style-type: none"> Krill & Eversmann, Chap. 14-Ceramics (plus review the Ceramics chapter in Deetz, <i>In Small Things Forgotten</i> Pick ONE of the following: Ch 15- Glassware, Ch 16-Silver, Ch. 17-Pewter; Ch 18-Iron, Copper, & Alloy; Ch 19 Paintings; Ch 20 – Prints OR pick this article on the politics of production. Laurel Thatcher Ulrich, 	In Class Engmt In-class discussion; research status; five secondary sources.	Oct. 4, Tues. 5 pts engmt Intro/Argument/LitReview due Sat. Oct 8 to Dropbox 50 pts

		<p>“Willie-Nillie, Niddy-Noddy,” or “Bed Rug or Silk Embroidery” in <i>The Age of Homespun: Objects and Stories in the Creation of an American Myth</i> (New York: Alfred A. Knopf, 2001).</p> <ul style="list-style-type: none"> • OR Katz-Hyman “Doing Good by Doing Well.” 	Prepare for next class (PP slide WR5)	By Sat, Oct 8, pick an object, post a PP slide.
Week 08	<p>1790-1850s: Neoclassicism (Early Classical Revivals to 1850s)</p> <p>Windsor & Fancy Chairs</p> <p>Late Classical Revivals to 1850s</p>	<ul style="list-style-type: none"> • Krill & Eversmann, Part II, Chap. 10- Federal/Early Classical Revival • Review Prown, “Style as Evidence,” (Review the theory; focus on “neoclassical style” as he explains it) • Krill & Eversmann, II, Ch. 12-Windsor and Ch. 13 - Clocks • Krill & Eversmann, Part II, Chap. 11- Empire/Late Classical Revival • Wayne Craven, “Decorative Arts: The Age of Romanticism & Eclecticism, 1800-1870,” <i>American Art: History & Culture</i> (1994; 2003): 190-197. • Kristin Lundquist, “The Late Classicism Style in America,” HIS 5330 (Fall 2007) 	<p>In Class Enment WR5 (4th written)</p> <p>Prepare for next class (PP slide WR6)</p> <p>Review for Quiz 2 (wks 6, 7, 8,)</p>	<p>Oct. 11, Tues., Field trip to Dick & Kathy Hummel</p> <p>5 pts engmt 25 pts WR5 due to dropbox at start of class</p> <p>By Sat, Oct 15, pick an object, post a PP slide.</p>
Week 09 QUIZ 2	<p>Age of Romanticism: 1810s-1860s</p> <p>Gothic Survival Rococo Revival Elizabethan/Cottage (Painted furniture)</p> <p>Place and Power (What Objects can tell us)</p>	<ul style="list-style-type: none"> • Review Craven, “Decorative Arts: The Age of Romanticism and Eclecticism, 1800-1870,” 190-197. • Henry Hawley, “American Furniture of the Mid-Nineteenth Century,” <i>The Bulletin of the Cleveland Museum of Art</i>, 74, no. 5 (May 1987): 186-215. <p>Pick ONE:</p> <ul style="list-style-type: none"> • Kenneth L. Ames, “Designed in France: Notes on the Transmission of French Style to America,” <i>Winterthur Portfolio</i> 12 (1977): 103-114 • Cynthia Van Allen Schaffner, “Désiré Guilmard: <i>Le Garde-meuble, ancien et moderne</i>, 1839-1935,” http://www.sil.si.edu/DigitalCollections/Art-Design/garde-meuble/intro.htm • Jason T. Busch, “The French Rococo Revival along the Mississippi River,” <i>The Magazine Antiques</i> (2004): 84-95. 	<p>QUIZ 2</p> <p>In Class Engment WR 6 (2nd oral rpt)</p>	<p>Oct. 18, Tues. 45 pts Q2 5 pts engmt 25ptsWR6 (oral)</p>
Week 10	Place/Space and Power in the 19 th century	<ul style="list-style-type: none"> • Kenneth Ames, “Meaning in Artifacts: Hall Furnishings in Victorian America,” <i>Journal of Interdisciplinary History</i> (1978) reprinted without illustrations in Schlereth, <i>Material Culture Studies in America</i>, 206-221; and reprinted with 	<p>In Class Engment</p> <p>Prepare for next class (PP slide WR7)</p>	<p>Oct. 25, Tues. 5 pts engmt</p> <p>By Sat, Oct 29, pick a decorative arts object, post a</p>

	Objects & Stories	<p>illustrations in <i>Common Places</i>.</p> <ul style="list-style-type: none"> Kristin Hoganson, "'Cosmopolitan Domesticity: Importing the American Dream, 1865-1920,' <i>American Historical Review</i> 107 (2002): 55-83. Ulrich, et.al., <i>Tangible Things</i>: 4) 'Things in Stories; Stories in Things 		PP slide.
Week 11	Space and Gender in the 19 th Century	<ul style="list-style-type: none"> Laurel Thatcher Ulrich, "An American Album, 1857," Presidential Address AHA, <i>American Historical Review</i> 115, no. 1 (February 2010): 1-25. Brewer, "Home Fires: Cookstoves in American Culture, 1815-1900," Dublin Seminar Proceedings, 68-88. Review Hoganson. 	<p>In Class engmt WR 7 (3rd oral)</p> <p>Prepare for next class (PP slide WR8)</p>	<p>Nov. 1, Tues. 5 pts engmt 25 pts WR7</p> <p>Research Paper DRAFT Sat., Nov. 5 --100 pts</p> <p>By Sat, Nov 5, pick an object, post a PP slide.</p>
Week 12	<p>Tradition, Modernism, and the Traditions of Modernism</p> <p>Revivals and Manufacturing</p> <p>The World and Revivals: Renaissance Revivals; Neo-Grec Egyptian Revival</p> <p>Aesthetic (Art & Art Nouveau)</p>	<ul style="list-style-type: none"> Dianne H. Pilgrim, "Decorative Art: The Domestic Environment," in <i>The American Renaissance, 1876-1917</i> (Brooklyn Museum, 1979): 110-151. Wayne Craven, "The Artful Interior: Cosmopolitanism, The Aesthetic Movement, and the American Home, 1870-1900," <i>American Art</i>, 315-328 Katherine S. Howe, "Little Germany: Herter Brothers' Furniture, New York's Master German Furniture Makers," <i>FMR International</i> 91 (April/May1998), 103-28. Joel Lefever, "They Make Furniture with Machinery," <i>Grand Rapids Furniture</i>: 32-43. (Video: <i>Grant Rapids Made</i>) 	<p>In Class Engmt Wkly Rpt 8 (4th oral)</p> <p>Prepare for next class (PP slide WR 9)</p>	<p>Nov. 8, Tues. 5 pts engmt 25 pts WR8</p> <p>LAST 30 MINUTES MEET WITH EIU HIS 1101 Undergrads</p> <p>By Sat., Nov 14, pick an object, post a PP slide.</p>
Week 13	<p>Tradition and Modernism in the 20th Century</p> <p>Reform & Romantic Nationalism (Eastlake; Craftsman/Arts & Crafts; Colonial Revival)</p>	<ul style="list-style-type: none"> Review Hoganson, "Cosmopolitan Domesticity" Review Pilgrim, "Decorative Art" Candace M. Volz, "The Modern Look of the Early-Twentieth Century House: A Mirror of Changing Lifestyles," in <i>American Home Life, 1880-1930: A Social History of Spaces and Services</i>, eds Jessica Foy & Thomas Schlereth (1992), 25-48. Mary Jean Smith Madigan, "The Influence of C. L. Eastlake on American Furniture," <i>Winterthur Portfolio</i> 10 (1975): 1-22. Denenberg, "Wallace Nutting," in <i>Re-Creating the American Past: Essays on the Colonial Revival</i> 	<p>In Class Engmt WR 9 (5th oral)</p> <p>Prepare for next class (PPslideWR10)</p>	<p>Nov. 15, Tues. 5 pts engmt 25 pts WR9</p> <p>By Sat., Nov. 19, 5 pm, FINAL research paper. 225 pts</p> <p>By Sat., Nov. 21, pick an object, post a PP slide.</p>
Week 14	Traditions of	<ul style="list-style-type: none"> Christopher Long, "The Viennese 		Nov., 29, Tues.

	<p>Modernism</p> <p>Modernism (Art Deco, International Style) Ahistorical?</p> <p>Postmodern (return to historical?) Craftsmen Revivals</p>	<p><i>Secessionstil</i> and Modern American Design,” <i>Studies in the Decorative Arts</i> 14, no. 2 (Spring-Summer 2007) pp. 6-44.</p> <ul style="list-style-type: none"> Wayne Craven, “Decorative Arts and Interiors: The Age of the Machine and Streamlining, 1900-1940,” in <i>American Art</i>, 412-421. Wayne Craven, “Design in America: Modern and Postmodern, 1940 to the Present,” in <i>American Art</i> (1994, 2003) 529-542. Christian G. Carron, “Grand Rapids Made,” and “Selling Style,” in <i>Grand Rapids Furniture</i> (1998): 56-79. (Video excerpts: <i>Grand Rapids Made</i>) Catherine Carmen, “Avocational Furniture Making in the Mid-Twentieth Century,” <i>Historia</i> (2008): 126-141 	<p>In Class Engmt WR 10 (5th written; last one!)</p>	<p>5 pts engmt 25 ptsWR10</p>
Week 15	<p>Technology and Utility (Social Construction of Technology)</p> <p>Review and Conclusions</p>	<ul style="list-style-type: none"> FILM: <i>The Happier Way</i> (1920) FILM: <i>Power on the Land</i> (1940) Ronald Kline, “Ideology and Social Surveys: Reinterpreting the Effects of ‘Laborsaving’ Technology on American Farm Women,” <i>Technology and Culture</i> 38, no. 2 (April 1997), 355-385. <ul style="list-style-type: none"> Come prepared to consider the ways that Kline’s essay affects your understanding of the depiction of rural women (and men and children) in <i>The Happier Way</i> and <i>Power on the Land</i> (we will watch these during class). Allison Clark, “Tupperware,” <i>American Material Culture</i> Rebecca K. Shrum, “Selling Mr. Coffee: Design, Gender, and the Branding of a Kitchen Appliance,” <i>Winterthur Portfolio</i> 46, no. 4 (Winter 2012): 271-298. Video: <i>Barbie Nation: An Unauthorized Tour</i> Review Carmen & Craftsman 	<p>In Class Engmt</p> <p>Review for QUIZ 3 (wks 10, 11, 12, 13, 14, 15)</p> <p>Review for FINAL Comprehensive</p>	<p>Dec. 6, Tues. 5 pts engmt</p>
QUIZ 3 & FINAL	Comprehensive		QUIZ 3 FINAL	Dec 13, Tues 9am 45 pts 65 pts

7: Assignments

All assignments for this course will be submitted electronically through Design2Learn unless otherwise instructed. Assignments must be submitted by the given deadline or special permission must be requested from the instructor *before the due date*. Extensions will not be given beyond the next assignment except under extreme circumstances. Late or missing assignments will hurt your grade.

WRITING

HIS 5330 is a “Writing-Intensive” (WI) course. EIU requires any WI course to base at least 35 percent of the course grade on written work submitted to fulfill assignments defined below. Most WI courses base most of the course grade on writing, as I do in HIS 5330.

READING:

This course is reading intensive. I expect you to read the texts and articles as assigned. The reading is required, not optional. Pace yourself. Set aside adequate time to read each week.

ENGAGEMENT: (75 pts: 5 pts wks/15 wks – 7.5% of the total grade)

“**Engagement**” means your contributions to class discussion indicate that you have a minds-on and proactive attitude. Your responses indicate your growing awareness of material evidence as historic evidence, and of the interpretation of and integration of material evidence as part of your normal operating procedure.

ULRICH Review in context of Schlereth’s historiography: (50 pts – 5% of total grade).

This assignment allows me to get to know your writing. Let’s meet before you start writing to discuss the way that you see Ulrich relating to Schlereth’s categories. Let’s meet afterward to discuss your interpretation of Ulrich and your writing. It is important to master both. Discussing strategies can help.

WEEKLY REPORTS: (250 pts; 10 reports at 25 pts per report – 25% of the total grade).

This assignment has TWO PARTS. Please follow all steps so we can all participate in discussion in class.

Parameters for selecting objects: We will discuss the variety of sources you can use to identify objects appropriate for course discussion. These include published photographs of objects with provenance included in articles, books, and exhibit catalogues; digitized catalog records maintained by museums and historical societies; and images with information in open source software such as Omeka. You should vary your sources throughout the semester, i.e. do not become dependent on the MET’s website. Consult the assignment sheet for specifications and the selected bibliography at the end of this syllabus for suggestions.

Object Selection and Power Point Slide: 1) select an object appropriate to the week’s topic; 2) Prepare ONE power point slide that includes the picture of your object plus identification (at least: form, date range, maker/owner, materials, dimensions if known, and source); 3) post the power point on the HIS 5330 D2L discussion for the week no later than Saturday, 5 pm.

Written Report (required for #s 1-5): Prepare the report on the object: 1) ask a question that the object can help you answer so you (and your classmates) will learn more; 2) select the method of material culture analysis that you will use to answer the question; 3) prepare a typewritten summary (approx. 500 words) that starts with the question; and includes the application of a method of material culture analysis; and concludes with the significance of this object to understanding the topic. Include sources cited as footnotes or in the bibliography. Include the image at the end. 4) post the paper in the DROPBOX for the week’s lesson no later than the start of class.

Presentation: Present the information on your object during class discussion and be prepared to respond to questions. The grade for reports presented orally only are based solely on your oral presentation, so prepare accordingly). Questions, please ask.

OBJECT LIST for “For the People, By the People”: 25 pts (grade based on collective discussion of the list of objects identified to date and relevant to the exhibit. This list is the basis for selecting objects for your Seminar Paper if you elect to investigate one object). Due for in-class discussion Sept. 20.

SEMINAR PAPER: (400 pts) 25 for research topic/proposal; 50 for Introduction/Argument/Historiography/Literature Review; 100 for draft; 225 for final submission – 40% of the total grade.

Focus: object identified for **For the Public, By the Public** (or other object; topic requires permission of instructor). Deadlines: Proposal: Oct. 1; Lit Review: Oct. 8; Draft: Nov. 5; Final: Nov. 19. See grading rubric for criteria that you can use to self-evaluate; and that I use to grade your work.

VISUAL LITERACY QUIZZES: (200 pts – 20% of total grade; 45 for Quiz I, II, III; 65 for Final comprehensive exam) NOTE: THE final exam includes an oral component in addition to visual identification of PP slides of decorative arts studied during the semester.

These quizzes test your visual literacy. You will look at three pairs of images (six objects, total, per quiz), identify each object shown, and then use the objects and your knowledge of them to answer a question for each pair. Your answers should indicate your understanding of decorative arts vocabulary, and mastery of social & cultural context. You should start with a clear introduction and end with a summative conclusion. Use relevant detail to support your answer. Present the material in chronological order (within themes if appropriate).

8: Grading Policy

Your grade is based on the following:

Points	Description
75	Engagement: 5 points per week for 15 weeks.
50	Ulrich review
25	Object list
250	Weekly Reports: 10 reports at 25 points per report.
400	Research Paper: 25 for Research Proposal; 50 for Intro/Argument/Historiography/Lit Review; 100 for DRAFT; 225 for final paper.
135	Literacy Quizzes: 45 pts per quizzes (3 x 45=135 pts)
65	Literacy Quiz & Comprehensive Final Exam: two slides inc 4 objects to ID plus 1 essay (30 pts), plus oral answer to a question (open book; open note) (35 pts).
1000	Total Points Possible

Viewing Grades: Points you receive for graded activities will be posted to EIU's Desire2Learn Grade Book. Click on the My Grades link on the left navigation to view your points. I will post your grades when I finish grading all submissions—typically no more than five (5) days following the completion of an activity. An icon will appear on your EIU Desire2Learn homepage that indicates that a grade has been posted for this course.

Letter Grades: Final grades assigned for this course will be based on the percentage of total points earned and are assigned as follows:

Letter Grade	Percentage	Performance
A	90-100%	Excellent Work
B	80-89.5%	Competent Work
C	Below 79.5%	Failing Work

Important note: For more information about grading at EIU, visit the academic policies and grading section of the university catalog.

9: Course Policies

Your Attendance -- excerpt from the EIU Class Attendance Policy (# 43):

Students are expected to attend class meetings as scheduled. When an absence occurs, the student is responsible for the material covered during the absence. When possible, the student should notify the instructor in advance of an anticipated absence.

Instructors will grant make-up privileges (when make-up is possible) to students for properly verified absences due to illness, emergency, or participation in an official University activity; and such absences will not

mitigate against students in classes in which attendance is used directly in determining final grades. It is the student's responsibility to initiate plans for make-up work and to complete it promptly.

Instructor Attendance: Please note that I will be on time for class each day, and I expect you to be in class, too. If you are late, please do not disrupt the class as you enter. If I am late, and the History Department Administrative Assistant (Donna Nichols) does not know where I am, you may leave after 15 minutes. I respect your efforts to come to class on time, and will treat you with equal respect by being on time.

Late Work Policy:

If you feel overwhelmed please let me know. Deadlines matter. I will not accept late work without a compelling reason, and I must know before, not after, you missed the deadline.

Incomplete Policy: Under emergency/special circumstances, students may petition for an incomplete.

Withdrawal: <http://www.eiu.edu/registra/latewithdrawalpolicy.php>

10: Required Information

Students with Disabilities: If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583 to make an appointment.

Academic Integrity: Students are expected to maintain a high degree of professionalism and integrity in your behavior in and out of the classroom, and in academic integrity and conduct as defined in EIU's Code of Conduct: <http://www.eiu.edu/judicial/studentconductcode.php> -Violations will be reported to the Office of Student Standards.

The Student Success Center: Please contact the Student Success Center (www.eiu.edu/~success) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302

NOTE: This Syllabus is subject to change. It is the student's responsibility to check the HIS 5330 course site on Design2Learn for corrections or updates.

Supplemental Texts & Other Readings

BIBLIOGRAPHY – on the course site on Desire2Learn

General - The Booth Library has a good collection on furniture and decorative arts. The supplemental bibliography for HIS 5330, available on WebCT, can give you leads. Search the Booth Library On-Line Catalog under "Books" and "Magazine and Journal Articles" to see what EIU holds. The Booth Library Periodicals List, at the top of the list under "Magazine and Journal Articles" includes (by title) all journals that EIU holds physically as well as those that students can access via electronic venues such as JStor. To access WorldCat or ArticleFirst or indexes such as *America: History & Life* go to "Books" (for WorldCat) or "Magazine and Journal Articles" (for ArticleFirst or *America: History & Life*) on the Booth Library homepage, scroll down to select the catalog or index that you want to search.

Digital Library for the Decorative Arts and Material Culture: Image and Text Collections:
<http://digicoll.library.wisc.edu/DLDecArts/DLDecArtsHome.html>.

Wisconsin Decorative Arts Database:

<http://content.wisconsinhistory.org/cdm/search/collection/wda/searchterm/Furniture/field/subject/mode/all/conn/and/order/title/ad/asc/cosuppress/0>

Britain (BBC): A History of the World in 100 Objects:

<http://www.bbc.co.uk/programmes/b00nrt22/features/collections>

The Subject Guides for the text collection at:

<http://uwdc.library.wisc.edu/collections/DLDecArts/txtSubGuide> provides access to publications on the following topics:

Architecture and building	Furniture & decorative objects
Bird illustration & natural history	Gardens & garden architecture
Botanical illustration	Home interiors
Ceramics	Ornament & decorative influences
China—influence & Chinoiserie	Printed in America
Classical antiquity—influence	Work and behavior
Drawing/painting instruction manuals	World's Fair exhibition catalogs

Note that “titles are chosen to complement topics in 18th - early 19th century American material culture. Publications from earlier and later time periods and other geographical regions are also selectively provided for context and contrast.”

American Furniture – the journal of record for furniture history, published annually since 1993. It disseminates new information on furniture design, use, production and appreciation from the 17th century to the present. Published by the Chipstone Foundation, Milwaukee, WI. The contents of *American Furniture* appears at: <http://www.chipstone.org/> *NOTE: Sarah Anne Carter, co-author of *Tangible Things*, is the Curator & Director of Research at the Chipstone Foundation (Univ Wisconsin-Madison).

The Magazine Antiques – continues *Antiques*, the magazine for decorative arts collectors. Begun in 1922, and now published monthly, this heavily illustrated magazine provides critical information on furniture history and historic decorative arts collecting. Current Volume 177 with six issues (2010) – Call number: NK1125.A3 – check both current periodicals and the bound periodicals in the stacks. This is not available in an electronic format.

Winterthur Portfolio: A journal of American material culture begun in 1965, it publishes articles on the arts in American and the historic context that affected them. This is available electronically through JStor.

Auction House Catalogs –

Artnet is a global database of art auctions: <http://www.artnet.com/>

Christies: an international auction house, catalogues searchable at: http://www.christies.com/home_page/home_page.asp

James D. Julia Auctions: catalogs are downloadable via the JDJ Auctions website: www.jamesdjulia.net

Sothebys: an international auction house; entries from a wide range of decorative and fine arts auctions (worldwide) searchable at: <http://www.sothebys.com/>

Public interest/Pop Culture: Watch and critique popular TV shows such as *Antiques Road Show*, *History Detectives* and *Pawn Stars* (or others). Let the group know what you chose! You can hone your visual literacy, research skills and interpretive approaches by doing so.