

PHILADELPHIA ARTS & CULTURE (PAC801) – SPRING 2019
American Studies 0801 / Section 001 / GenEd Arts / 4 credit hours
TUESDAY / THURSDAY- 9:30-10:50, ANDERSON 7

Kenneth Finkel, Professor, Department of History, Office: 835 Gladfelter Hall, kfinkel@temple.edu (Email is best for a response generally within 2 hours on weekdays; longer on weekends & holidays.) Office phone: 215-204-7566

Office Hours: Tuesdays 8:45-9:15 and 11:00-noon; Thursdays 8:45-9:15; 11:00-noon; 3:30-4:30. Additional times can be arranged. See or contact me with any questions or concerns. Be sure to bring to my earliest attention any problem related to your successful completion of assignments.

Teaching Assistants: Graydon Dennison graydon.dennison@temple.edu (office hours: Tuesdays at 11:30 - Gladfelter 953) and Joshua Stern joshua.stern0001@temple.edu

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Course Description: What and where is the real Philadelphia? How can we get past the clichés to better understand and experience the city's historic and legendary sense of itself? For more than three centuries, Philadelphia's unique identity has been defined and redefined by a prodigious and prolific creative community: painters, sculptors, writers, performers, architects, planners, thinkers, and more. We'll explore Philadelphia's evolving sense of itself through a broad range of examples of creative works from the 17th through the 21st centuries. And through this prism of expression, and the institutions that present and protect it, we'll develop a deep understanding of Philadelphia as one of the nation's most creative cities. NOTE: This course fulfills the Arts (GA) requirement for students under GenEd and Arts (AR).

Course Goals and Learning Outcomes: PAC801 will advance your ability to interpret cultural evidence. You'll know when you've mastered this course when you can discuss the following goals.

- **Identify and analyze the meaning embedded in cultural artifacts.** Decoding them helps us understand rich, hidden messages.
- **Understand how communities explore identities through arts and culture.** Place and past create resonant cultural moments that sometimes result in a powerful sense of self and place.
- **Recognize that expression takes many forms.** Philadelphia's cultural landscape evolved with many different contributors, modes of expression and types of creative media.
- **Gain direct experience of art and culture in Philadelphia.** There's no substitute for actuality. Experiencing the authentic clarifies perception and enables deeper interpretation.
- **Improve information literacy skills.** Locate, evaluate, and utilize sources of information to interpret cultural artifacts.

In this course, we read, observe, reflect, discuss, write and review. Suggestions for success: take notes in class; download readings and slides from class (posted at Canvas); participate in class discussions; make assigned site visits a priority and leave time to develop well-researched, substantive and thoughtful PEX reports.

Experiencing Philadelphia's arts and culture assets directly is very much a part of this course. Students earn their 4th credit by spending additional time outside the lecture hall planning, coordinating, researching and visiting cultural institutions off campus.

This course is guided by objectives for GenEd Arts courses, which are designed to help you to accomplish the following: 1.) experience and respond to a work of art and the creative process; 2.) recognize or interpret a work of art or creative process in its social, historical and cultural context; 3.) describe and evaluate a work of art or creative process using appropriate terminology; and 4.) demonstrate an appreciation for the value of art in our lives and in society.

Required Readings: All readings are posted online at Canvas under "Reading Files" or linked there at "Syllabus & Schedule." Assigned video materials can be found as links, and/or at Paley/Media Services, and/or on Netflix.

Assumptions

Philadelphia Experience (PEX): This is a 4-credit course with 3 hours of weekly class time. You'll earn the 4th credit by planning and going on at independent tours to cultural destinations throughout the city and completing PEX (Philadelphia Experience) Reports. **These required visits need to be worked into your schedule and some may be free, but others will have costs for transportation and/or admission - as much as \$40 or more for the semester.** To help defray expenses, be sure to use your TUID and the GenEd PEX Passport, online at <https://gened.temple.edu/pexpassport/>.

Prepare: In addition to time in class, you should plan for at least **an additional 4 to 5 hours per week** of preparation: reading, studying, reflecting, preparing written assignments, reviewing notes, preparing for and taking online quizzes, in addition to researching and going on site visits.

Questions: Ask before, during or after class. Or contact me via email or/and visit during office hours.

Irrelevant media in class: The web is one of the best inventions ever, but we sometimes use it too much and in the wrong places. Turn off your devices and put them away during class. Laptops and tablets may be used only for class-related purposes. Students engaged in irrelevant online activity will be asked to put their devices away and can be counted as absent.

Be on time with every assignment and every quiz: Carefully note all due dates for PEX reports and quizzes. **If you miss assignments you will receive a zero for each one.** It is your responsibility to inform me of any problems before due dates.

Know and abide by the rules of academic honesty: Plagiarism and academic cheating are very

serious infractions and must be avoided. It is your responsibility to understand what plagiarism is. You are responsible to know and abide by Temple's definitions and policies on academic honesty and integrity. They clearly state: "all work done for courses—papers, examinations, homework exercises, lab reports, oral presentations—is expected to be the individual effort of the student presenting the work and that undocumented use of materials from the web is plagiarism." **Plagiarists and students whose work is the source for plagiarists will both receive "0" for relevant assignments and can receive a failing grade for the semester.**

Respond immediately to any emails from me with the word "Plagiarism" in the subject line. Sharing coursework with other students this semester or in future semesters is forbidden. Cases of plagiarism or cheating may be referred to the University Disciplinary Committee. More at: <http://bulletin.temple.edu/undergraduate/about-temple-university/student-responsibilities/#academichonesty>

Attendance: Your on-time attendance is essential. We meet more than 30 times and being present and engaged will impact on your ability to perform well – and it can impact your grade. **It is your responsibility to always be sure to sign one of the several circulating attendance sheets.** Students with an emergency (e.g., death in the family, illness, or automobile accident) may use three absences, but if additional absences amount to more than one fifth of class hours for the semester, you should consider withdrawal. Perfect attendance and up to 3 absences = 10 points toward your final grade. **Four absences will result in a 2-point penalty; 5 absences results in a 4-point penalty; 6 results in a 6-point penalty; 7 results in an 8-point penalty; 8 absences results in a 10-point penalty. Nine or more absences = failure for the course.** (Example: a student who earned 78, or a C+ who missed 8 classes would receive a 68, or a D+ for the semester.)

Critical dates this semester: The last day to drop or add a course is Monday, January 28. The last day to withdraw is Monday March 18.

Lateness, Penalties and Early Departures: Coming to class late or leaving early is disruptive and should be avoided. If you are late (5 minutes or more) it will be counted as an absence. If you must leave early for a reason, inform me ahead of time. Unexcused departures during class are counted as absences.

Study Objectives: In-class discussions will focus on study objectives (SOs). You'll find these posted online. Study objectives are intended to help focus on the material covered in readings and lectures.

Philadelphia Experience (PEX) Reports: Three **times** during the semester you will seek out new and different experiences in Philadelphia's cultural community and visit, research and respond to what you've seen. Written PEX reports are due online by midnight on the assigned dates. Prompts and instructions for these reports will be posted online several weeks before the deadlines. PEX Reports will be graded according to a rubric posted online. **Each report is worth a possible 10 points;** the three PEX reports comprise 30 points toward your final grade. Follow the required format (see Bb). **Late Reports:** Reports submitted up to one week after the due date will be graded, but can only earn 50% of the credit. Missing reports count as "0" points.

Plagiarized reports for all parties involved are graded as “0.”Late reports will be graded, but can only earn 50% of the credit. **Missing reports count as “0” points. Plagiarized reports for all parties involved are graded as “0.”**

Quizzes: These are based on weekly readings and lectures. Starting week two, students will take the first of 12 weekly online quizzes at Canvas. Each is worth 5 points for a total of 60 points toward your final grade. Quizzes will be “live” online 11 AM Thursdays to noon on Fridays. Each quiz may be taken twice and the **average score** will be recorded as your grade. **There will be no opportunity for makeup quizzes. Missed quizzes count as “0.”**

Grading: Your non-negotiable grade for the course will be determined according to this formula: 3 Philadelphia Experience (PEX) Reports (10 points each for 30 points); 12 Online Quizzes (5 points each for 60 points); and 10 points for attendance = 100 points. There are no opportunities for extra credit.

Letter grades for the entire course will be assigned as follows: Final grades are determined by how many points are earned out of a possible total of 100:

92.5 and higher = A; 90.0 to 92.49 = A-; 87.5 to 89.99 = B+; 82.5 to 87.49 = B; 80 to 82.49 = B-; 77.5 to 79.99 = C+; 72.5 to 77.49 = C; 70 to 72.49 = C-; 67.5 to 69.99 = D+; 62.5 to 67.49 = D; 60 to 62.49 = D-; 59.99 and lower = F

Prerequisites or co-requisites: None.

Disability Statement: This course is open to all students who met the academic requirements for participation. Any student who has a need for accommodation based on the impact of a disability should contact the instructor privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services at 215-204-1280 to coordinate reasonable accommodations for students with documented disabilities.

Academic Freedom: Freedom to teach and freedom to learn are inseparable facets of academic freedom. The University has adopted a policy on Student and Faculty Academic Rights and Responsibilities (Policy # 03.70.02) which can be accessed through the following link: http://policies.temple.edu/getdoc.asp?policy_no=03.70.02.

Religious Holidays: If you will be observing any religious holidays this semester which will prevent you from attending a regularly scheduled class or interfere with fulfilling any course requirement, you may have an opportunity to make up the class or course requirement if you make arrangements by informing me as to the dates of your religious holidays **within two weeks** of the beginning of the semester (or **three days** before any holidays which fall within the first two weeks of class).

WEEK 1-

Tuesday January 15 - Course Introduction

Syllabus review: expectations, assumptions, logistics, rules, tools and texts. Our approach to place, time and creativity. Goals and learning outcomes. Introduction to “reading” culture.

Thursday January 17 - Introduction to the Philadelphia Experience (PEX) Reports & - Observation Workshop

READ/REVIEW:

On Canvas

- Course syllabus

- PEX #1 prompt

- “Art Museum Resources” and prompt for “PEX #1”

Assignment: Select one artifact from an art museum website and write in-depth observations.

WEEK 2 -

Tuesday January 22 - Introduction to PEX—Context Workshop

Assignment: Using sources and tools at your disposal, research your selected artifact. Find four robust, reliable, authoritative, useful sources.

Thursday January 24 - Introduction to PEX – Analysis Workshop

Assignment: Come to class with a preliminary draft of a PEX report for your selected artifact.

QUIZ #1 (The first of 12 weekly online quizzes, available after class Thursdays to noon on Fridays.)

WEEK 3 –

Tuesday January 29 - London: The Unwanted City

The place William Penn hoped to leave behind.

READ:

“Part One: Chaos,” in Edward Dolnick, *The Clockwork Universe: Isaac Newton, the Royal Society, and the Birth of the Modern World* (New York: Harper, 2011), pp. 3-33.

Thursday January 31 - Philadelphia: The Ideal City

Philadelphia’s founding vision and creative legacy defines and sustains sense of place.

READ:

-William Penn’s letter to the Indians, October 18, 1681.

- Richard S. Dunn. “William Penn and the Selling of Pennsylvania, 1681-1685, pp. 322-329 in *Proceedings of the American Philosophical Society*, vol. 127, no. 5, 1983.

-Thomas Holme: <http://explorepahistory.com/hmarker.php?markerId=1-A-2A>

QUIZ #2 – online

WEEK 4 -

Tuesday February 5 - The Power of Print Culture

Reading, writing, image making and information sharing in a new city.

READ:

- Quaker Protest Against Slavery in the New World, Germantown (Pa.) 1688
- Joseph Breintnall, “A plain Description of one Single Street in the City,” 1729 and “A Letter...containing an account of...Being Bitten by a Rattle-Snake” 1746.
- “Job Printing” and “Inventing Poor Richard” from online exhibition: “Benjamin Franklin: Writer and Printer,” <http://www.librarycompany.org/BFWriter/job.htm> (The Library Company of Philadelphia).

Thursday February 7 - Philadelphia’s Quaker Identify and its Quaker Aesthetic

The distinctive “look and feel” of the regional culture of individuality, conscience and innovation.

READ:

- “Quakers as Producers – Introduction,” Bernard L. Herman in *Quaker Aesthetics*, pp. 149-155.
- “Quakers as Consumers – Introduction,” Patricia C. O’Donnell, in *Quaker Aesthetics*, pp. 43-49. In *Quaker Aesthetics: Reflections on a Quaker Ethic in American Design and Consumption, 1720-1920* (Philadelphia: University of Pennsylvania Press, 2002).

QUIZ #3 – online

Monday February 11 - PEX #1 due

WEEK 5 -

Tuesday February 12- Indigenous Expression: The Windsor Chair

Craft, quality and functionality in 18th-century material culture.

READ:

- “Introduction: A History of the Windsor Style,” pp. 29-48 in Charles Santore, *The Windsor Style in America*, Vols. I and II (Courage Books, 1997, originally published in 1981).

Thursday February 14 - Imported Expression: The Carvings of Martin Jugiez

Philadelphia’s increasing appetite for London’s latest, greatest and most lavish.

READ:

-Roger W. Moss and Tom Crane, "Mount Pleasant," pp. 94-97 in *Historic Houses of Philadelphia: A Tour of the Region's Museum Homes* (Philadelphia: University of Pennsylvania Press, 1998).

-"Carving a New Karma at Mount Pleasant," "Knocking Our Socks off With a Chisel," and "Confirmed: New Karma at Mount Pleasant," from *Brownstoner-Philadelphia*, June – October, 2010.

QUIZ #4 – online

WEEK 6 –

Tuesday February 19 - Creating an American Identity through Nature

Charles Willson Peale's American Museum in Independence Hall.

READ:

David C. Ward, "Democratic Culture: The Peale Museum 1784-1850," in Lillian B. Miller, *The Peale Family: Creation of a Legacy 1770-1870* (Abbeville Press: 1996), pp. 261-275.

Thursday February 22 - Creating an American Identity through Architecture

Philadelphia as the Athens of America, a new identity from old culture.

READ:

-Benjamin Henry Latrobe's "First Great Structure": <http://www.phillyhistory.org/blog/index.php/2013/09/benjamin-henry-latrobes-first-great-structure/>

-John Haviland: Playing Out the Greek Option:
<http://www.phillyhistory.org/blog/index.php/2013/09/john-haviland-playing-out-the-greek-option/>

-The Very Model of an Ancient-Modern Monument:
<http://www.phillyhistory.org/blog/index.php/2013/12/the-very-model-of-an-ancient-modern-monument/>

-Salvaging Parts of the Greek Revival:
<http://www.phillyhistory.org/blog/index.php/2013/09/salvaging-parts-of-the-greek-revival/>

OPTIONAL - At Paley Media Services: *Benjamin Latrobe: America's First Architect*, (55:24).

QUIZ #5 – online

WEEK 7 –

Tuesday February 26 - The Fall of the Athens of America: Philadelphia as the Capital of Urban Turmoil

Creatives in a city of commerce and conflict. Lawyer-turned-cartoonist Edward Williams Clay becomes social commentator.

READ:

-“Edward W. Clay’s ‘Life in Philadelphia,’” pp. 81 (bottom) - 88 and Chapter 3, “Riot” and “Doomed to Destruction’: The History of Pennsylvania Hall,” pp. 131-147 (middle), in Samuel Otter, *Philadelphia Stories: America’s Literature of Race and Freedom*, (New York: Oxford University Press, 2010).

Thursday February 28 - George Lippard and the Relevant Novel

Success of the Gothic novel in 19th-century Philadelphia.

READ:

-Ken Finkel, [The Gangs of Philadelphia](#), *The PhillyHistory Blog*, February 10, 2016.

- Emma J. Lapsansky Werner, [Quaker City \(The\); Or, the Monks of Monk Hall](#), in *The Encyclopedia of Greater Philadelphia*.

-Matt Cohen, [The Killers: A Narrative of Real Life in Philadelphia](#), in *The Encyclopedia of Greater Philadelphia*, 2015.

QUIZ #6 – online

WEEK 8 - SPRING BREAK - Tuesday March 5 & Thursday March 7 - no classes

WEEK 9 -

Tuesday – March 12 - Commodification of Life: The Portrait

The Daguerreotype and the lithograph: graphic technologies & new ways of participating.

READ:

- *Catching A Shadow: Daguerreotypes in Philadelphia, 1839-1860*,

[read all items on the exhibition menu:]

<http://www.librarycompany.org/catchingashadow/intro.htm>

- *Philadelphia On Stone: The First Fifty Years of Commercial Lithography in Philadelphia, 1928-1878*, [read Introduction and Sections I - VI]

<http://www.librarycompany.org/pos/exhibition/>

Thursday – March 14 - Commodification of Death: The Cemetery

The Rural Cemetery Movement in urban America.

READ:

Aaron Wunsch, Guest Curator, *Building a City of the Dead: The Creation and Expansion of Philadelphia’s Laurel Hill Cemetery*,

[Read all items on the exhibition menu]

<http://www.librarycompany.org/laurelhill/index.htm>

QUIZ #7 – online

Monday March 18 - PEX #2 due

WEEK 10 -

Tuesday March 19 - Philadelphia's City Hall: A White Elephant in a Red City?

Exploring the story, statements and secrets in Philadelphia's most expressive building.

READ:

-Michael J. Lewis. "Silent, Weird, Beautiful:" Philadelphia City Hall," *Nineteenth Century*, Vol. 11, no. 1 and 2, 1992, pages 13-21.

Thursday March 22 - Frank Furness: Architecture of Time & Place in the Industrial City

The meteoric rise and dramatic fall of the most original architect in 19th-century America.

READ:

- Michael J. Lewis, "The Pennsylvania Academy of the Fine Arts as Building and as Idea," in *Pennsylvania Academy of the Fine Arts: 200 Years of Excellence* (Philadelphia, 2005), pp. 63-73.

- *Furness 2012: Inventing Modern* (See Profile, Influences, Legacy and Selected Projects) <http://frankfurness.org/>

QUIZ #8 – online

WEEK 11 –

Tuesday March 26 - Realism and Heroism in Art at the Centennial Exhibition.

Thomas Eakins' painting *The Gross Clinic* as a patriotic, civic and creative statement.

READ:

“A Portrait of Ambition: Eakins, *The Gross Clinic*, and the American Centennial” and “*The Gross Clinic* in Philadelphia and New York, 1875-1879,” by Kathleen A. Foster, in *An Eakins Masterpiece Restored: Seeing 'The Gross Clinic' Anew*, edited by Kathleen A. Foster and Mark S. Tucker (Philadelphia: The Philadelphia Museum of Art, 2012), pp. 35-42 and 71-82.

Thursday March 28 - Realism, Identity and the Meaning of the Banjo

Henry Ossawa Tanner stakes out a cultural claim for the banjo.

READ:

Michael D. Harris. From “*The Banjo Lesson* to *The Piano Lesson*: Reclaiming the Song.” In *Picturing the Banjo*, by Leo G. Mazow (Penn State University Press, 2005) pp. 145-159.

QUIZ #9 – online

WEEK 12 –

Tuesday April 2 - Art Embracing Everyday Life

The Origins of the Ashcan School in Philadelphia of the 1890s

READ:

-Erika Doss, “Early American Modernism: the Art of Everyday Life,” in *Twentieth-Century American Art* (Oxford University Press, 2002), pp. 35-51.

Thursday April 4 - Modernism Arrives - and the Reviews are Mixed

Art, ideas, expression and collecting: the start of the Barnes Foundation.

READ:

-“To See as the Artist Sees: Albert C. Barnes and the Experiment in Education,” in Judith Dolkart, *The Barnes Foundation: Masterworks* (New York: Skira Rizzoli, 2012), pp. 9-29.

QUIZ #10 – online

WEEK 13 -

Tuesday April 9 - Edmund Bacon and the Power of “The Design Idea”

City Planning returns and remakes Philadelphia in the 1950s and 1960s.

READ:

-“Under the knife, or all for their own good,” *Time Magazine*, November 6, 1964.

- “A Biography of Edmund N. Bacon (1910-2005),” Philadelphia Center for Architecture (6pp.)

-**OPTIONAL** - *Form, Design and the City*. (57:10 minutes; Edmund N. Bacon, 1962).

<https://www.youtube.com/watch?v=1GGqSkDXOSg>

Thursday April 11 - Louis Kahn and the Vision of the Artist

The architect challenges city planning and questions the origins of inspiration.

READ:

-Biographical sketch of Louis I. Kahn from the American Architects and Buildings database http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/21829

-“The Room, the Street and the Human Agreement (1971),” in *Louis Kahn Essential Texts*, edited by Robert Twombly (New York: W.W. Norton, 2003), pp. 252-260.

-Optional: *My Architect: A Son's Journey* (116 minutes; Nathaniel Kahn, 2003). (Paley Library Media Services)

QUIZ #11 – online

WEEK 14 –

Tuesday April 16 - Making Public Space: What Succeeds and What Fails

Expression, monumentality and meaning in civic settings.

READ:

- Project for Public Spaces (PPS) website:
- What Makes a Successful Place? <http://www.pps.org/articles/grplacefeat/>
- The World's Best Squares: <http://www.pps.org/articles/internationalsquares/>
- The World's Best and Worst Parks:
<http://www.pps.org/articles/september2004bestworst/>
- North America's Top 12 Public Squares:
<http://www.pps.org/articles/uscanadasquares/>
- Five Parks that Need Turnaround:
<http://www.pps.org/articles/parksneedturnaround/>

Thursday April 18 - Making Art Public: Monuments, Memorials and Sculpture

- Museum Without Walls (Association for Public Art). Introduction and listen and view 4 recordings of your choice: <http://www.associationforpublicart.org/explore/> or <http://www.associationforpublicart.org/explore/public-art/#list/all/!apa>
- "Public Art," by Sally Webster, In *Encyclopedia of American Studies*, ed. Simon J. Bronner (Baltimore: Johns Hopkins University Press, 2013).

QUIZ #12 – online

Monday April 22 - PEX #3 due

WEEK 15 –

Tuesday April 23 - Critiques: Public Art of Claes Oldenburg & Public Space of Dilworth Park

Shifts in public art from congratulatory to challenging – and back again.

READ:

- “The Poetry of Scale,” interview with the artist in *Claes Oldenburg: Proposals for Monuments and Buildings, 1965-1969*. (Chicago: Big Table Publishing Company, 1969), pp. 11-36. (See.pdf of lecture slides for illustrations.)
- Claes Oldenburg, “I am for art...,” (Manifesto, May 1961)

Thursday April 25 – (last class) - Philadelphia's Creative Communities Overview Today – Course evaluation.