



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF EDUCATION PROGRAMS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Education Programs application guidelines at <http://www.neh.gov/grants/education/summer-seminars-and-institutes> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: The Visual Culture of the American Civil War

Institution: CUNY Graduate School and University Center

Project Director: Donna Thompson Ray

Grant Program: Summer Seminars and Institutes for College and University Teachers

**VISUALIZING U.S. HISTORY: THE AMERICAN CIVIL WAR
SUMMER INSTITUTE FOR COLLEGE AND UNIVERSITY TEACHERS**

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NARRATIVE	1
Intellectual Rationale.....	1
Project Content and Implementation.....	4
Institute Schedule of Activities.....	6
Project Faculty and Staff.....	11
Principal Faculty.....	11
Visiting Lecturers and Session Leaders.....	12
Support Staff.....	14
Participant Selection.....	15
Institutional Context.....	16
Accommodations and Facilities.....	17
Follow Up and Dissemination.....	18
BUDGET	20
Budget Narrative.....	21
REFERENCE LETTERS AND EVALUATIONS	23
APPENDICES	
<i>Appendix A</i> : Principal Faculty and Staff CVs and Letters of Commitment.....	24
<i>Appendix B</i> : Visiting Lecturers and Session Leaders CVs and Letters of Commitment.....	46
<i>Appendix C</i> : Daily Institute Schedule and Assigned Readings.....	77

**VISUALIZING U.S. HISTORY: THE AMERICAN CIVIL WAR
SUMMER INSTITUTE FOR COLLEGE AND UNIVERSITY TEACHERS**

**American Social History Project/Center for Media and Learning
The Graduate Center, CUNY**

The American Social History Project/Center for Media and Learning at the City University of New York Graduate Center proposes a two-week summer institute in July 2012 for 25 to 30 college and university teachers to study the visual culture of the American Civil War (1861-1865). The institute will focus on the era's array of visual media—including the fine arts, ephemera, and photography—to examine how information and opinion about the war and its short- and long-term impact were recorded and disseminated, and the ways visual media expressed and shaped Americans' understanding on both sides of the conflict. Institute participants will hear lectures by noted historians, art historians, and archivists; take part in hands-on sessions in significant museums and collections; and attend new media lab workshops. Guided by a team of four institute faculty that represents the range of work in the field, these institute activities will introduce participants to the rich body of scholarship that addresses or incorporates Civil War era visual culture, prompt them to explore avenues for further research in the field, and assist them in discussing and devising approaches that use visual evidence to enhance teaching and researching the history of the war. We anticipate applications from faculty in four-year and community colleges as well as graduate students, and expect that some will be familiar with teaching with visual evidence and others will have never taught or studied visual culture. Applicants will be asked to come with a teaching or research project in mind that they can develop during the course of the institute.

INTELLECTUAL RATIONALE

The field of U.S. history has been defined for many years as, for the most part, logocentric. Scholarship pivots toward textual evidence while different media and methods are relinquished to other humanities and

social science disciplines. Prominent among such excluded evidence are archival visual materials—from the fine arts to commercial images; if they are perceived as having an intellectual home, it is in the discipline of art history or American studies. Sometimes visual evidence (primarily photographs, paintings, or cartoons) is employed in historical monographs to document a particular person, event, or issue. Yet, even in these instances, it is usually distant from the study's thesis and relegated to a secondary status, as an illustration or reiteration of the predominant textual evidence.

But in the last generation, an emerging and increasingly influential body of scholarship on the American past has incorporated historical images, in whole or in part, in a manner intrinsic to its subject, thesis, and method. Moreover, award-winning studies—such as John W. Dower's *War Without Mercy: Race and Power in the Pacific War* (1986), examining American and Japanese propaganda during the Second World War and its impact on military and reconstruction policies; Barbara Melosh's *Engendering Culture: Manhood and Womanhood in New Deal Public Art and Theater* (1991), discussing change, continuity, and federal and local policy embodied in Great Depression plays and murals; and Martha Sandweiss's *Print the Legend: Photography and the American West* (2002), investigating the medium's role in propelling and shaping public perception about westward expansion—have been recognized for their introduction of rigorous and compelling methodologies and for their contribution to the historiography of their particular subjects. These works mark a mounting trend in U.S. historical scholarship, noted in a number of recent articles on the state of the profession (such as James W. Cook, "Seeing the Visual in U.S. History," *Journal of American History* 95:2 [September 2008]).

The trend also is evidenced in the regular inclusion of sessions devoted to visual subjects or methods at the annual meetings of professional associations, and in the alteration of the practice of illustrating U.S. history textbooks—the images now accorded the status of primary documents and historians serving as visual editors (e.g., Jennifer D. Keene, Saul Cornell, and Edward T. O'Donnell, *Visions of America* [2010] and American Social History Project, *Who Built America?* [1989, 1992, 2000, 2008]). And,

in the public realm, the inclusion of historians as guest curators in major art museums has resulted in exhibitions and accompanying books that, in collaboration with art historians, have altered the interpretation of particular subjects and artists. For example, Peter H. Wood and Karen C. C. Dalton's *Winslow Homer's Images of Blacks: The Civil War and Reconstruction Years* (1988), derived from an exhibition, located Homer's newspaper and fine art as markers in a continuing debate over the meaning of equality for African-Americans during and after the Civil War; and Rebecca Zurier, Robert W. Snyder, and Virginia M. Mecklenburg's co-curated exhibition and book, *Metropolitan Lives: The Ashcan Artists and Their New York* (1995), delineated how the pictorial and narrative conventions of the realist paintings of the turn of the century city offered new perspectives on contemporary experience and urban life.

As indicated by these collaborations, historical scholarship has benefited from a valuable running interdisciplinary dialogue (and, at times, debate) with art history and a range of other approaches to the image-as-evidence in the disciplines of literature, anthropology, sociology, and American studies. These various perspectives converge in the loosely defined term of *visual culture*. For historians, however, the meaning of visual culture gains special coherence because, in contrast to traditional art history, it encompasses the breadth of visual documentation and experience in a particular historical era, accurately describing the vast range of visual primary materials with which historical scholars must contend. And, informed by scholarship carried out in other disciplines, historians delve into these visual materials asking questions about causality, contingency, and demonstrable connections that are particular to their methods of inquiry and proof, and potentially elicit new insights and interpretations about U.S. cultural, social, and political history.

With the above trends in mind, the visual culture of the Civil War is now a particularly appropriate and useful focus for a National Endowment for the Humanities summer institute for college and university teachers. The sesquicentennial of the war beginning this year will bring additional attention and immediacy to a universally recognized significant subject in the research and teaching of U.S. history. Furthermore, the

historical record of the war comprises a vast amount of visual material—including photographs, illustrated news periodicals, comic publications, individually-published prints, almanacs, political cartoons, illustrated envelopes, trade cards, greeting cards, sheet music covers, and money—that heralded an unprecedented alteration in the production and availability of pictorial media in everyday life and an innovation in the documentation of warfare. In the last decade, a remarkable amount of these materials, previously sequestered in myriad libraries, historical societies, and museums, has become available on the Web (the Library of Congress’s online Civil War collections alone offer thousands of visual sources). Finally, in the still burgeoning field of Civil War scholarship, the visual culture of the era now plays a principal part in the documentation and interpretation of the conflict in well-regarded and influential studies. For example, Alice Fahs’s *The Imagined Civil War: Popular Literature of the North and South, 1861-1865* (2001) addressed the unprecedented outpouring of popular forms of art sparked by the war and how their democratic nature had a lasting social impact; Kirk Savage’s *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America* (1997) revealed how the issue of equality in political and social representation emanating from the war included a struggle over new ways to visually represent equality in public; and William Frassanito’s *Gettysburg: A Journey in Time* (1975) delineated how the pivotal battle was defined in the public mind by a vastly detailed and at times distorted photographic record. (See Appendix C, pp. 77-82, “Daily Institute Schedule and Assigned Readings,” for additional studies.)

PROJECT CONTENT AND IMPLEMENTATION

The two-week institute will be held at the City University of New York Graduate Center from July 9 to July 20, 2012. Using a particular Civil War visual medium as the focus for each day’s lecture and activities, the institute will progress from the most familiar, photography, to lesser known but equally prominent contemporary media as a method to: introduce participants to the scholarship of the visual culture of the war; familiarize them with the range of visual media that documented the war and home fronts, shaped

public opinion, and expressed diverse and polar beliefs; delineate how visual evidence is intrinsic to both an intricate and extensive understanding of the war and its conditions, events, experiences, places, and people; and to assist participants to devise their own research or teaching projects.

While Civil War archival visual materials are now readily available online, college teachers find them difficult to incorporate into their research and teaching. One of the goals of the institute is to help resolve such obstacles. There are a number of reasons for this problem. Most explicit is the sheer amount of rich but largely undifferentiated visual sources now available online. The challenge to discern relevance or meaning out of overwhelming numbers is compounded by teachers and researchers often not knowing the specific or for that matter broader context in which to place particular images, what specific issues or events during the war they addressed, or what relationship one image may have had to another. Similarly, even seasoned teachers and scholars of the Civil War are not necessarily acquainted with the wider historiography of American visual culture and, consequently, they are often not cognizant of scholarship that would enhance their own understanding of the materials. And greater familiarity with such studies is essential in helping view archival visual evidence through nineteenth-century eyes, to grasp older “ways of seeing” as well as avoid misreading the pictorial “language” of the past—and to appropriately evaluate the limitations as well as the value of visual evidence.

These goals and challenges will be addressed in daily lectures and presentations by leading scholars in the field, visits to and hands-on sessions in archives and museums noted for their Civil War era collections (including the Newark Museum, New-York Historical Society, and the Graduate Center’s Seymour B. Durst Old York Library collection), new media lab surveys of valuable online resources, group discussions on methods and approaches to research and interpretation, and guided development of individual participant research and teaching projects. Reading assignments preceding and during the institute will prepare participants for full engagement in these proceedings. And they will have ample time to prepare their projects, undertake research at local archives, and to meet with the four principal institute

faculty members whose respective and combined expertise in Civil War history, art history, and teaching will provide participants with the necessary mix of perspectives to guide qualitative visual culture projects.

The American Social History Project/Center for Media and Learning is particularly well qualified to design and run such an institute. Over the course of thirty years, ASHP has gained a national reputation for the qualitative and innovative use of visual evidence in its renowned and award-winning social history textbooks, documentaries, CD-ROMs, websites—most recently, *Picturing U.S. History: An Interactive Resource for Teaching with Visual Evidence* (<http://picturinghistory.gc.cuny.edu>), funded by NEH—and faculty development projects (see, as an example of such recognition, Louis P. Masur’s evaluation in “‘Pictures Have Now Become a Necessity’: The Use of Images in American History Textbooks,” *Journal of American History* 84 [March 1998]). In addition, ASHP has run numerous NEH summer institute-like programs as part of its well known New Media Classroom, Learning to Look, Making Connections, and Teaching American History programs.

INSTITUTE SCHEDULE OF ACTIVITIES

(See Appendix C, pp. 77-82, “Daily Institute Schedule and Assigned Readings,” for details of daily activities.)

Week One (July 9-13, 2012)

The institute begins with an introductory session in which participants review its overall schedule and logistics, and then learn in a discussion led by principal faculty (Joshua Brown, Sarah Burns, Gregory Downs, and David Jaffee) how the content and trajectory of the institute’s curriculum will examine the range of wartime visual media—from photography, more accessible to present-day perceptions, to ephemeral periodicals and prints employing a less-familiar visual language—and, in the process, address themes and approaches that inform and enhance research and teaching the Civil War. The afternoon session led by Civil War cultural historian Alice Fahs will provide an overview of the two weeks of institute activities, addressing the broad visual landscape of the Civil War era and considering how Americans within and on both sides of the conflict encountered information and ideas via a range of visual media.

The following day will be held at the New-York Historical Society, a major repository for nineteenth-century visual culture, where institute participants will examine the signature visual medium of the war, photography, consider its capacity to address broad themes of the Civil War era, and assess its evidentiary value as a familiar resource among other lesser known visual media of the time. During the morning session participants will view battlefield and home front photographs in the Society's noted collection by Mathew Brady, Timothy O'Sullivan, and Alexander Gardner, guided by historian Martha Sandweiss (a leading scholar of nineteenth-century photography). Sandweiss will situate photography as a new and popular visual medium for chronicling war and will elucidate the ways technology and intent shaped photographic practice, the nature of the photography market, and the medium's impact on public perception. In the afternoon session, Deborah Willis (a noted photo historian and author of numerous studies of photography and African-American life) will discuss the black image and Civil War photography. Willis will examine how the exclusionary category of race affected use of the medium and, in both representation and practice, shaped perceptions about equality. She also will review various photographic formats and the era's market for black images.

The third institute day will be devoted to an examination of the visual medium that, before the invention of photomechanical reproduction, primarily disseminated photography to the public during the war years: news wood engravings published in the northern and southern pictorial press. ASHP executive director Joshua Brown (a historian of the illustrated press) will guide institute participants in deciphering the intricate process of visual reportage, the question of its authenticity (in relation to the capacities of contemporary photography), and ways readers understood the particular codes and conventions of illustrated news. The afternoon will comprise two hands-on workshops comparing and contrasting the attributes of digital and artifact research. In the first workshop participants will examine copies of *Harper's Weekly*, *Frank Leslie's Illustrated Newspaper*, and other wartime pictorial periodicals in the Seymour B. Durst Old York Library collection housed in the Graduate Center's Mina Rees Library. In an adjoining new media

lab, institute participants will be guided by faculty historian David Jaffee in a review of library, museum, and archival websites featuring wartime photography and news engravings, and will evaluate and discuss their utility for both researching and teaching the Civil War.

Participants will again go offsite on the fourth institute day to the Newark Museum in Newark, New Jersey, to consider how the war and, particularly, slavery and emancipation were represented and understood in the fine arts, principally painting. Using Winslow Homer's recently rediscovered 1865-66 painting *Near Andersonville*, housed at the Newark Museum, historian Peter H. Wood (author of numerous studies on Homer's wartime and Reconstruction art) will lead participants in a case study that reveals how Homer's vision shared and departed from conventional ways Americans saw and understood race and freedom in the period. A tour of the museum's American Gallery to examine other contemporary fine-art studies of slavery and emancipation will follow the presentation. The afternoon session at the museum will incorporate a whole group discussion led by institute faculty art historian Sarah Burns and ASHP executive director Joshua Brown who will reference works in the Museum's noted collection to compare the methods of interpretation employed by art historians and historians: how each discipline addresses different questions and uses different modes of proof—and how the two disciplines' distinctive yet complementary approaches can be successfully employed in researching and teaching the Civil War.

The fifth day will begin with a morning lecture by historian Bruce Levine (author of a forthcoming study of the Confederacy and a noted scholar of the war) who will focus on recent trends in the study of the Civil War, including the impact of interdisciplinary approaches such as visual culture; in addition, Levine will identify significant questions that will serve as thematic benchmarks for the following week's activities and discussions (such as why soldiers fought; the relationship between the warfront and homefront; and agency and contingency in the lives of African Americans and white women, North and South). The afternoon session will begin with an extended lunchtime whole group discussion led by faculty historian Gregory Downs in which participants will discuss topics and materials of interest to their specific research

and teaching and how the institute can support their scholarship and instruction, as well as how their work can be included in ASHP's *Picturing U.S. History* website. For the latter part of the afternoon, participants will divide into four groups each of which will be accompanied by an institute faculty member (Brown, Burns, Downs, or Jaffee) to one of four major New York institutions housing significant art or archives pertaining to the Civil War: the Metropolitan Museum of Art, the Museum of the City of New York, the National Academy Museum, or the New York Public Library. Faculty will conduct the groups on tours of the Civil War-related visual materials in each institution, and/or the groups will meet with curators and archivists to discuss features of their collections as well as issues of presentation and preservation of visual resources.

Week Two (July 16-20, 2012)

The first day of the institute's second week will be devoted to the theme of politics, North and South, during the Civil War and its intersection with and expression in the medium of the political cartoon. Led by Richard Samuel West (author of major studies of nineteenth-century cartoon periodicals and cartoonists), participants will examine the plethora of pictorial commentary published in news and humor publications as well as single-sheets, observe how the medium changed over the course of the war (including its vision of enslaved African Americans), the pictorial language it used to convey opinion (the growing sophistication of caricature and invention of new symbols), and consider its uses and impact (particularly in the North during the critical 1864 presidential election campaign). Repeating the format of the previous week, the afternoon will comprise two hands-on workshops, comparing and contrasting the attributes of digital and artifact research in alternating venues: in the first, with West's assistance institute participants will examine political cartoons in *Harper's Weekly*, *Frank Leslie's Illustrated Newspaper*, *Vanity Fair*, *Southern Punch*, and other wartime pictorial and satirical periodicals archived in the Seymour B. Durst Old York Library collection housed in the Graduate Center's Mina Rees Library; in an adjoining new media lab, institute participants will be guided by faculty historian David Jaffee in a review of library, museum, and archival websites

featuring political cartoons and will evaluate and discuss their utility for researching and teaching the war.

The second day will explore the homefront and, especially in the North, the vast range of pictorial ephemera—from individually published prints, to sheet music covers, to illustrated envelopes—that was directed to women. Convening again at the New-York Historical Society, the morning session will feature a talk by historian Jeanie Attie (author of studies of women and volunteerism during the war) about domesticity, labor, voluntary work, and political intervention on the part of northern and southern women. Archivist Georgia Barnhill (a leading scholar of American prints) will lead the afternoon session, which will examine pictorial ephemera, with particular attention to commercial prints published by Currier & Ives and other lithograph houses, and consider how women represented a pictorial market that influenced contemporary media's vision of warfare through a popular "filter" of sentimentality—a preoccupation with ritualized behavior and perspectives that claimed to convey "true" emotion.

The third day of activities will start with a new media lab session in which, under the supervision of faculty historian David Jaffee and project director Donna Thompson Ray, participants will explore library, museum, and archival websites featuring online resources for cartoons, prints, and other ephemera and discuss their utility for researching and teaching the Civil War. An extended lunchtime full group discussion led by Thompson Ray (who has organized local New York and national faculty development programs) will then follow up on the previous week's session about participants' individual scholarly and/or teaching work, including presentations by participants who have formulated more developed projects. The war's aftermath is the focus of the afternoon, the first part of two sessions about the Civil War in history and *through* history. Historian Michael Sappol (author of cultural histories of the body and medicine) will talk about Civil War medical images—including photographs, drawings, and paintings—and their multifaceted uses in postwar America, from evidence for the promulgation of new medical practices, to items in a growing visual catalog of social and racial body "types," to icons of sacrifice.

The morning session of the penultimate institute day continues the theme of the Civil War through

history with a discussion led by art historian Kirk Savage (author of noted studies on war and commemoration) about the shaping of the memory of the Civil War as manifested in late-nineteenth century public sculpture and monuments. Savage will survey the numerous monuments erected after the war and their limited vision of emancipation, embodied in the kneeling slave of Thomas Ball's 1876 *Freedmen's Memorial to Abraham Lincoln* in Washington, D.C., the ubiquitous standing soldier statues in town squares North and South, and Augustus Saint-Gaudens's exceptional *Robert Gould Shaw and Massachusetts 54th Regiment Memorial* unveiled in 1897 in Boston. The afternoon session will extend Savage's talk about Civil War commemorative art with a presentation and group discussion led by institute faculty Brown, Burns, Downs, and Jaffee addressing the vast postwar visual culture of sacrifice, defeat, triumphalism, and negation (epitomized in the recurring theme of "The Lost Cause") that deeply influenced later generations' perceptions about the war as well as deeply affected domestic politics.

The institute will close with a day devoted to interchanges between principal faculty and participants about the latter's short-term and long-term projects on Civil War visual culture. Informed by a two-week immersion in images and scholarship, each participant will give a short presentation followed by colloquy with the whole group about ways they plan to employ visual evidence in their own research and/or teaching; in addition, the group will discuss how the work of institute participants can be shared or featured on the American Social History Project's *Picturing U.S. History* website.

PROJECT FACULTY AND STAFF

Principal Faculty (See Appendix A, pp. 24-45, for CVs and letters of commitment.)

Joshua Brown is executive director of the American Social History Project and professor of history at the Graduate Center, CUNY. He is a noted scholar of visual culture in U.S. history, and the author of *Beyond the Lines: Pictorial Reporting, Everyday Life, and the Crisis of Gilded Age America* (2002), and co-author of *Forever Free: The Story of Emancipation and Reconstruction* (2005). He received a 2010 John Simon Guggenheim

Memorial Fellowship for a study of Civil War visual culture. Brown will lecture on the Civil War illustrated press and contribute to sessions throughout the institute.

Sarah Burns is the Ruth N. Halls Professor of the History of Art at Indiana University. Burns is a leading scholar of nineteenth-century American art and popular culture. She is author of award-winning studies, including *Painting the Dark Side: Art and the Gothic Imagination in Nineteenth-Century America* (2004) and *Inventing the Modern Artist: Art and Culture in Gilded Age America* (1996), and is editor, with John Davis, of *American Art to 1900: A Documentary History* (2009). Burns will be the lead art historian throughout the institute.

Gregory Downs is assistant professor of history at the City College of New York, CUNY. Downs specializes in Civil War and Reconstruction history and is author of *Declarations of Dependence: The Civil War, Reconstruction, and the Transformation of American Popular Politics* (2011). Downs will serve as the institute's primary faculty resource on Civil War history throughout the institute.

David Jaffee is professor and director of new media at the Bard Graduate Center. Jaffee is a leading scholar of U.S. social history, material culture, and a noted writer on and practitioner of teaching with technology. He is author most recently of *A New Nation of Goods: The Material Culture of Early America* (2010), and has designed and led digital history teaching initiatives sponsored by NEH and the Atlantic Philanthropies' Visible Knowledge Project. Jaffee will be the institute's lead historian with primary responsibility for sessions focusing on teaching with visual evidence.

Visiting Lecturers and Session Leaders

(See Appendix B, pp. 46-76, for CVs and letters of commitment.)

Georgia Barnhill is director of the Center for Historic American Visual Culture at the American Antiquarian Society. Long-time Andrew W. Mellon Curator of Graphic Arts at AAS, Barnhill is a leading scholar of nineteenth-century American prints. She is author of *Bibliography on American Prints of the Seventeenth through the Nineteenth Centuries* (2005). Barnhill will lead a session on Civil War ephemera.

Alice Fahs is associate professor of history at the University of California, Irvine. Fahs specializes in U.S. cultural history, including popular culture, print culture, and the market. She is author of *The Imagined Civil War: Popular Literature of the North and South, 1861-1865* (2000), and co-editor of *The Memory of the Civil War in American Culture* (2004). Fahs will deliver an introductory lecture on the Civil War's visual "landscape."

Bruce Levine is James G. Randall Professor of History at the University of Illinois, Urbana-Champaign. A noted scholar of the Civil War and social and political history, he is author of many books on the war including *Confederate Emancipation: Southern Plans to Free and Arm Slaves during the Civil War* (2005). Levine will deliver an introductory lecture on Civil War scholarship and recent trends in the study of the conflict.

Martha Sandweiss is professor of history at Princeton University. Sandweiss is a prominent historian of nineteenth-century photography, and author and editor of numerous award-winning books on U.S. history and photography, including *Print the Legend: Photography and the American West* (2004) and *Photography in Nineteenth-Century America* (1991). Sandweiss will lead a session on photography and the Civil War.

Kirk Savage is professor and chair of U.S. art at the University of Pittsburgh. He is a leading scholar of public monuments and memory, and author of *Monument Wars: Washington, D.C., the National Mall, and the Transformation of the Memorial Landscape* (2009) and *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America* (1999). Savage will lead a session on Civil War commemorative sculpture.

Richard Samuel West is author of major studies on nineteenth-century cartoons, including *Satire on Stone: The Political Cartoons of Joseph Keppler* (1988), *The San Francisco Wasp: An Illustrated History* (2004), and co-author of *William Newman: A Victorian Cartoonist in London and New York* (2009). West will lead a session on Civil War political cartoons.

Deborah Willis is professor and chair of the Department of Photography and Imaging at the Tisch School of the Arts at NYU. Willis is the leading scholar of African-American photography, and is author of *Picturing Us: African American Identity in Photography* (1994) and *Reflections in Black: A History of Black Photographers* (2002), among other studies. Willis will lead a session on the black image in Civil War-era photography.

Peter H. Wood is professor emeritus of history at Duke University. Wood specializes in African-American history and the black image in art. His books include, with Karen Dalton, *Winslow Homer's Images of Blacks: The Civil War and Reconstruction Years* (1989), and *Near Andersonville: Winslow Homer's Civil War* (2010). Wood will lead a session at the Newark Museum on Winslow Homer's *Near Andersonville*.

Support Staff

Pennee Bender is associate director of the American Social History Project/Center for Media and Learning. Bender will manage the institute's multimedia sessions.

Sarah Dawidoff is administrator of the American Social History Project/Center for Media and Learning. Dawidoff will handle administrative tasks in preparation for and during the institute.

Aaron Knoll is Web developer at the American Social History Project/Center for Media and Learning. Knoll will assist participants in online access and Web-based projects.

Leah Potter is the co-director of Teaching American History programs at the American Social History Project/Center for Media and Learning. She is the former coordinator of an NEH Landmarks of American History and Culture workshop for North Carolina educators. Potter will be responsible for coordinating logistics for the institute participants and visiting lecturers.

Donna Thompson Ray is the project director for faculty development programs at the American Social History Project/Center for Media and Learning. Thompson Ray has directed many NEH-funded faculty development programs and visual history projects, including *Learning to Look: Visual Evidence and the U.S. Past in the New Media Classroom* (2002-04) and the *Picturing U.S. History: An Interactive Resource for Teaching with Visual Evidence* website. She is a Ph.D. candidate in American history at Drew University specializing in nineteenth-century American visual culture. Thompson Ray will be primarily responsible for coordination of institute sessions, preparation of teacher materials, and collaborations with local cultural institutions.

PARTICIPANT SELECTION

We anticipate great interest in the institute based on its prominent subject and timely appearance during the sesquicentennial. Among potential participants, we seek broad geographic, teaching experience, and institutional diversity, including graduate students and senior faculty, and faculty from community colleges and four-year institutions. We have designed the institute with the recruitment of community college faculty in mind, stressing teaching in its activities and devising a two-week schedule that accommodates instructors who have less available time for preparation and professional development. Faculty from Historically Black Colleges and Universities will be another focus of our outreach, building on previous development work we have undertaken with these institutions. The institute also will welcome the participation of museum educators and curators, their selection to be determined on a case-by-case basis taking into account the educational impact of their work.

We will publicize the institute through our eNewsletter, which is disseminated nationally to numerous faculty and college and university humanities departments, and also will publicize the program via various museum, visual culture, U.S. history, and American studies listservs. We will design recruitment fliers and advertisements for historical association publications such as the American Historical Association's *Perspectives*, the Organization of American Historians' *Magazine of History*, the Association for African-American Life and History's *Journal of African-American History*, *Civil War History*, and *The Journal of the Civil War Era*. In addition, we will post calls for applicants in the newsletters of The Society of Civil War Historians, and on such educational websites and blogs as *Civil War Memory*, *Civil Warriors*, *Common-place*, and *History News Network*. To reach community college faculty we will post ads in the Community College Humanities Association's *The Humanist Newsletter* and on the organization's website.

Our selection committee will consist of Joshua Brown, David Jaffee, Donna Thompson Ray, and Leah Potter. All members of the committee will receive online application materials and participate in meetings to discuss selection of applicants. As part of the submission process, applicant faculty will write

essays explaining why they want to participate in the institute, their areas of research and their teaching experience, and how they believe participation in the institute will improve their scholarship and/or teaching. In addition, we will ask faculty to describe a research or teaching project they will develop during the institute.

INSTITUTIONAL CONTEXT

Based at the Graduate Center of the City University of New York, since 1981 the American Social History Project/Center for Media and Learning (ASHP) has pioneered in the production and innovative use of print, film, video, and digital media to explore the richly diverse social and cultural history of the United States and to enhance teaching and learning about the past. Building on up-to-date history scholarship, and combining rigorous humanities content with creative methods of presentation and application, ASHP's projects and programs have gained an international reputation in the fields of public history and history education. ASHP's two-volume textbook *Who Built America? Working People and the Nation's History* (now in its third edition) and ten documentary videos and DVDs (with accompanying Web resources) have been heralded as model classroom resources.

Entering the digital era in 1993 with its first CD-ROM, *Who Built America? From the Centennial Celebration of 1876 to the Great War of 1914*, ASHP subsequently produced *Who Built America? From the Great War of 1914 to the Dawn of the Atomic Age in 1946* and *Liberty, Equality, Fraternity: Exploring the French Revolution* CD-ROMs, and a series of groundbreaking history websites, including *History Matters: The U.S. Survey on the Web*, *The Lost Museum: Exploring Antebellum American Life and Culture*, *The September 11 Digital Archive*, *Ground One: Voices from Post-9/11 Chinatown*, *Picturing U.S. History: An Interactive Resource for Teaching with Visual Evidence*, and *Investigating U.S. History*. Most of these digital projects were produced with the support of the National Endowment for the Humanities and are resources linked to the Endowment's EDSITEMent website. Among its current projects, ASHP is collaborating with New York public television

station WNET/Thirteen on *Mission US*, a series of online history games for middle and high school students supported by a multi-million dollar grant from the Corporation for Public Broadcasting.

In addition to creating public history and teaching resources, ASHP leads faculty development programs to help teachers in New York City and across the country use the latest scholarship, technology, and active learning methods in their classrooms. ASHP has worked with hundreds of New York City public school teachers through its Making Connections and Teaching American History programs. Its nationwide New Media Classroom and Learning to Look programs, supported by the National Endowment for the Humanities Education Division, helped define best practices in high school and college digital history education and the use of visual evidence to teach the past.

These and other projects have been supported by a broad range of public agencies and private foundations that include the National Endowment for the Humanities, The Ford Foundation, Aaron Diamond Foundation, Alfred P. Sloan Foundation, DeWitt Wallace Reader's Digest Fund, New York Community Trust, Rockefeller Foundation, W. H. Kellogg Foundation, and U.S. Department of Education. The recipient of 36 awards and citations for its documentaries, CD-ROMs, Web projects, and faculty development programs—including recognition from the American Historical Association, American Association of Higher Education, Archivists Round Table of Metropolitan New York, Chicago International Film Festival/Intercom, WorldFest-Houston Independent International Film Festival, The New York Public Library, and the National Endowment for the Humanities—in 1998 ASHP received the National Council on Public History's Robert Kelley Memorial Award for "outstanding achievements in the use of new media to reach diverse public audiences."

ACCOMMODATIONS AND FACILITIES

Participants needing accommodations will select from a number of locations throughout the five boroughs of New York City. To begin, the recently completed Graduate Center Apartments located at 165 East 118th Street offer studio to four-bedroom units with kitchen and baths. During the school year, the Apartments

house graduate students and faculty; summer institute participants will be accommodated based on availability. We will approach New York University to arrange a discounted option for participants interested in residing in a dormitory setting. Columbia University's International House hosts single occupants and guest suites for students and scholars visiting the New York City area during the summer. And Sarah's Homestay is available on Manhattan's Upper West Side for those who prefer a bed-and-breakfast arrangement. Faculty participants will be provided with a robust listing of comparable accommodations and we will assist them in locating reasonably-priced housing—as well as supply information about New York's rich cultural resources for evening and weekend activities.

The two-week institute will be held on the campus of The Graduate Center of The City University of New York. Founded in 1961, The Graduate Center is devoted primarily to doctoral study and awards most of the doctoral degrees conferred by the City University of New York, the nation's largest urban university system. Now located in a landmark Fifth Avenue building at 34th Street in midtown Manhattan, and accessible via all public transportation, the building was once the home of the B. Altman Department Store and was redesigned specifically for The Graduate Center's needs. The summer institute will have access to substantial space for meetings and state-of-the-art presentational equipment, interactive facilities, and new media labs. In addition, institute participants will have access to the Mina Rees Library and the Seymour B. Durst Old York Library that houses relevant archival materials, and will have the opportunity to use the resources of the New York Public Library located eight blocks north.

FOLLOW UP AND DISSEMINATION

We will develop a collaborative wiki for use before, during, and after the institute. The wiki will be a password-protected, active online platform to house assigned readings, teaching materials, faculty projects, and post-institute reflections. The wiki will be a private site used by institute participants, faculty, visiting lecturers and humanities professionals, and support staff. ASHP's *Picturing U.S. History* website will be the

location of more content-focused public discussions emerging from the institute. Scheduled online forums on the website will be led by institute participants, faculty, and visiting lecturers.

Institute faculty will identify and propose sessions at various professional associations and conferences such as the annual meetings of the American Historical Association, Organization of American Historians, and American Studies Association to present the institute's findings and showcase the teaching and research projects developed during the institute. In addition, we will post some of the guest lectures as podcasts and videocasts as part of the free online resources available on ASHP's website and via iTunes.

APPENDIX C

VISUALIZING U.S. HISTORY: THE AMERICAN CIVIL WAR DAILY INSTITUTE SCHEDULE AND ASSIGNED READINGS

- Pre-institute reading:* Louis P. Masur, *The Civil War: A Concise History* (New York: Oxford University Press, 2011); Peter H. Wood, *Near Andersonville: Winslow Homer's Civil War* (Cambridge: Harvard University Press, 2010); James W. Cook, "Seeing the Visual in U.S. History," *Journal of American History* 95:2 (September 2008).

WEEK ONE

Sunday, July 8

Participants arrive in New York.

Evening dinner with all participants.

Monday, July 9

Morning: Welcome, introductions, institute overview, scheduling of participant conferences with principal faculty, and orientation to GC facilities and resources. Principal faculty (Brown, Burns, Downs, and Jaffee) explains the rationale behind the institute's curriculum, and each introduces his/her own scholarly approach to the study of the war and visual culture, and how it relates to the institute's overall structure and content (Graduate Center Skylight Room).

Afternoon: Seminar with Alice Fahs on the visual landscape of the Civil War era (GC Skylight Room).

- Reading:* Alice Fahs, *The Imagined Civil War: Popular Literature of the North and South, 1861-1865* (Chapel Hill: University of North Carolina Press, 2001), pp. 1-61.

- Suggested additional reading:* Shirley Samuels, *Facing America: Iconography and the Civil War* (New York: Oxford University Press, 2004).

Tuesday, July 10

Day's sessions at New-York Historical Society Henry Luce III Center for the Study of American Culture.

Morning: Seminar with Martha Sandweiss on Civil War photography of the war front and home front.

- Reading:* Alan Trachtenberg, *Reading American Photographs: Mathew Brady to Walker Evans* (New York: Hill and Wang, 1989), pp. 71-118.

- Suggested additional reading:* Michael L. Carlebach, *The Origins of Photojournalism in America* (Washington, D.C.: Smithsonian Institution Press, 1992), pp. 62-101; William Frassanito, *Gettysburg: A Journey in Time* (New York: Charles Scribner's Sons, 1975); Anthony W. Lee and Elizabeth Young, *Alexander Gardner's Photographic Sketch Book of the Civil War* (Berkeley: University of California Press, 2007).

Lunch and option of two activities:

Conference sessions with institute faculty about project (scheduled earlier).

Participant project research in N-YHS Library.

Afternoon: Seminar with Deborah Willis on the black image and Civil War photography.

•*Reading:* Deborah Willis, *Picturing Us: African American Identity in Photography* (New York: The New Press, 1994), pp. 129-202.

•*Suggested additional reading:* Deborah Willis, *Reflections in Black: A History of Black Photographers-1840 to the Present* (New York: W. W. Norton, 2000), pp. xv-32; Gwendolyn DuBois Shaw, *Portraits of a People: Picturing African Americans in the Nineteenth Century* (Seattle: University of Washington Press, 2006).

Conference sessions with institute faculty about project (scheduled earlier), or Participant project research in N-YHS Library.

Wednesday, July 11

Morning: Seminar with Joshua Brown on the illustrated journalism of the Civil War (GC Skylight Room)

•*Reading:* William Fletcher Thompson, "Illustrating the Civil War," *Wisconsin Magazine of History* 45 (Autumn, 1961); Jan Zita Grover, "The First Living-Room War: The Civil War in the Illustrated Press," *Afterimage* (February 1984).

•*Suggested additional reading:* William Fletcher Thompson, *The Image of War: The Pictorial Reporting of the American Civil War* (New York: Thomas Yoseloff, 1959); Kathleen Diffley, "Splendid Patriotism: How the *Illustrated London News* Pictured the Confederacy," *Comparative American Studies* 5:4 (2007); Gregg D. Kimball, "'The South as It Was': Social Order, Slavery, and Illustrators in Virginia, 1830-1877," in *Graphic Arts and the South: Proceedings of the 1990 North American Print Conference*, ed. Judy L. Larson, with the assistance of Cynthia Payne (Fayetteville: University of Arkansas Press, 1993); Joshua Brown, *Beyond the Lines: Pictorial Reporting, Everyday Life, and the Crisis of Gilded Age America* (Berkeley: University of California Press, 2002), pp. 7-59.

Afternoon: Two hands-on workshops run in two sessions (half the participants in each workshop).

Session 1: Group A: Workshop examining wartime periodicals in the Seymour B. Durst Old York Library collection at the Graduate Center with Joshua Brown.

Group B: Workshop surveying online Civil War photography and pictorial press archives in the Graduate Center media lab with David Jaffee.

•*Web archive examples:* *The Valley of the Shadow* (University of Virginia):

valley.lib.virginia.edu/; *Selected Civil War Photographs* (Prints and Photographs Division, Library of Congress): <http://memory.loc.gov/ammem/cwphtml/cwphome.html>;

Mathew Brady Civil War Photographs (National Archives Flickr project):

<http://www.flickr.com/photos/usnationalarchives/collections/72157622495226723/>; *Drawings of the American Civil War Era* (Becker Collection, Boston College):

<http://idesweb.bc.edu/becker/>; *The Civil War in America from the Illustrated London News* (Becker Center, Emory University): <http://beck.library.emory.edu/iln/index.html>.

Session 2: Group A: Workshop surveying online Civil War photography and pictorial press archives in the Graduate Center media lab with David Jaffee.

Group B: Workshop examining wartime periodicals in the Seymour B. Durst Old York Library collection at the Graduate Center with Joshua Brown.

Participant project research/preparation (in Old York Library, Media Lab, or New York Public Library).

Thursday, July 12

Day's sessions at Newark Museum.

Morning: Seminar with Peter H. Wood on Winslow Homer's paintings and the representation of slavery and emancipation.

- Pre-Institute Reading:* Peter H. Wood, *Near Andersonville: Winslow Homer's Civil War*.
- Suggested additional reading:* Steven Conn and Andrew Walker, "The History in the Art: Painting the Civil War," in "Terrain of Freedom: American Art and the Civil War," *Art Institute of Chicago Museum Studies* 27:1 (2001); Sarah Burns, "Cartoons in Color: David Gilmour Blythe's Very Uncivil War," in *Seeing High and Low: Representing Social Conflict in American Visual Culture*, ed. Patricia Johnston (Berkeley: University of California Press, 2006); Marc Simpson, ed., *Winslow Homer: Paintings of the Civil War* (San Francisco: Fine Arts Museum of San Francisco, 1988); Peter H. Wood and Karen C. C. Dalton, *Winslow Homer's Images of Blacks: The Civil War and Reconstruction Years* (Austin: University of Texas Press, 1988); Harold Holzer and Mark E. Neely, *Mine Eyes Have Seen the Glory: The Civil War in Art* (New York: Orion, 1993).

Afternoon: Tour of Newark Museum American Gallery to view depictions of slavery and emancipation.

Seminar with Sarah Burns and Joshua Brown on history and art history methods and interdisciplinary opportunities in researching and teaching the Civil War.

- Reading:* Michael L. Wilson, "Visual Culture: A Useful Category of Historical Analysis?," in *The Nineteenth-Century Visual Culture Reader*, ed. Vanessa R. Schwartz and Jeannene M. Przyblyski (New York: Routledge, 2004).

Conference sessions with institute faculty about project (scheduled earlier).

Friday, July 13

Morning: Seminar with Bruce Levine on recent trends in the study of the Civil War (GC Skylight Room).

- Pre-Institute Reading:* Louis P. Masur, *The Civil War: A Concise History*.
- Suggested additional reading:* James M. McPherson, "What's the Matter with History," in James M. McPherson, *Drawn with the Sword: Reflections on the American Civil War* (New York: Oxford University Press, 1997).

Lunch: Group discussion led by Gregory Downs on researching and teaching the Civil War and ways the institute can assist participants' projects (GC Skylight Room)

Afternoon: Divided into four groups, participants will be conducted on tours of Civil War-related art and artifacts by Brown, Burns, Downs, or Jaffee at one of four museums and archives and will meet with curators and/or archivists: Metropolitan Museum of Art, Museum of the City of New York, National Academy Museum, and New York Public Library.

WEEK TWO

Monday, July 16

Morning: Seminar with Richard Samuel West on Civil War political cartoons (GC Skylight Room).

•*Reading:* Alice Fahs, *The Imagined Civil War: Popular Literature of the North and South, 1861-1865* (Chapel Hill, University of North Carolina Press, 2001), pp. 195-224; William Fletcher Thompson, *The Image of War: The Pictorial Reporting of the American Civil War* (New York: Thomas Yoseloff, 1959), pp. 165-78.

•*Suggested additional reading:* William Fletcher Thompson, "Pictorial Images of the Negro during the Civil War," *Wisconsin Magazine of History* 48:4 (Summer 1965); Christopher Kent, "War Cartooned/Cartoon War: Matt Morgan and the American Civil War in *Fun and Frank Leslie's Illustrated Newspaper*," *Victorian Periodicals Review* 36:2 (Summer 2003); Gary L. Bunker, *From Rail-Splitter to Icon: Lincoln's Image in Illustrated Periodicals, 1860-1865* (Kent: Kent State University Press, 2001); Harold Holzer, Gabor S. Borritt, and Mark E. Neely, Jr., *The Lincoln Image: Abraham Lincoln and the Popular Print* (New York: Charles Scribner's Sons, 1984); Cameron C. Nickels, *Civil War Humor* (Jackson: University Press of Mississippi, 2010).

Afternoon: Two hands-on workshops run in two sessions (half the participants in each workshop)

Session 1: Group A: Workshop examining political cartoons in wartime publications in the Seymour B. Durst Old York Library collection at the Graduate Center with Richard Samuel West.

Group B: Workshop surveying online Civil War political cartoon archives in the Graduate Center media lab with David Jaffee.

•*Web archive examples:* Bernard F. Reilly, Jr. *American Political Prints, 1776-1876: Catalog of the Collection of the Library of Congress* (Prints and Photographs Division):

<http://loc.harpweek.com/>; *Northern Visions of Race, Region, and Reform* (American Antiquarian Society): mac110.assumption.edu/aas/default.html; *Abraham Lincoln Cartoons: Comic Portraits of His Presidency* (HarpWeek):

<http://www.abrahamlincolncartoons.com/>.

Session 2: Group A: Workshop surveying online Civil War political cartoon archives in the Graduate Center media lab with David Jaffee.

Group B: Workshop examining political cartoons in wartime publications in the Seymour B. Durst Old York Library collection at the Graduate Center with Richard Samuel West.

Participant project research/preparation (in Old York Library, Media Lab, or New York Public Library).

Tuesday, July 17

Day's sessions at New-York Historical Society Henry Luce III Center for the Study of American Culture

Morning: Seminar with Jeanie Attie on women and the Civil War home front.

•*Reading:* Jeanie Attie, "Warwork and the Crisis of Domesticity in the North," in *Divided Houses: Gender and the Civil War*, ed. Catherine Clinton and Nina Silber (New York: Oxford University Press, 1992).

•*Suggested additional reading:* Drew Gilpin Faust, "Altars of Sacrifice: Confederate Women and the Narratives of War," in *Divided Houses: Gender and the Civil War*, ed. Catherine Clinton and Nina Silber (New York: Oxford University Press, 1992).

Lunch and option of two activities:

- Conference sessions with institute faculty about project (scheduled earlier).
- Participant project research in N-YHS Library.

Afternoon: Seminar with Georgia Barnhill on women, pictorial ephemera, and the home front during the Civil War

- Reading:* Alice Fahs, *The Imagined Civil War: Popular Literature of the North and South, 1861-1865* (Chapel Hill, University of North Carolina Press, 2001), pp. 93-149.
- Suggested additional reading:* Nina Silber, "Intemperate Men, Spiteful Women, and Jefferson Davis," in *Divided Houses: Gender and the Civil War*, ed. Catherine Clinton and Nina Silber (New York: Oxford University Press, 1992); Mark E. Neely and Harold Holzer, *The Union Image: Popular Prints of the Civil War North* (Chapel Hill: University of North Carolina Press, 2000); Steven R. Boyd, *Patriotic Envelopes of the Civil War: The Iconography of Union and Confederate Covers* (Baton Rouge: Louisiana State University Press, 2010); James M. Schmidt, *Lincoln's Labels: America's Best Known Brands and the Civil War* (Roseville, MN: Edinborough Press, 2009).

Conference sessions with institute faculty about project (scheduled earlier), or Participant project research in N-YHS Library.

Wednesday, July 18

Morning: Hands-on session with David Jaffee and Donna Thompson Ray evaluating online collections of Civil War prints and other ephemera and their value in research and in teaching in the new media classroom (GC media lab).

- Web archive examples:* *Pictorial Americana* (Prints and Photographs Division, Library of Congress): <http://www.loc.gov/rr/print/list/picamer/toc.html>; *Civil War Era Collection* (Gettysburg College): www.gettysburg.edu/library/gettdigital/civil_war/civilwar.htm; *The Crisis of the Union* (University of Pennsylvania Department of History): sceti.library.upenn.edu/sceti/abolitionism/.

Lunch: Group discussion led by Donna Thompson Ray on researching and teaching the Civil War and ways the institute can assist participants' projects (GC Skylight Room).

Afternoon: Seminar with Michael Sappol on the visualization of medicine and the body during and after the Civil War (GC Skylight Room).

- Reading:* L. M. Herschbach, "Prosthetic Reconstructions: Making the Industry, Remaking the Body, Modeling the Nation," *History Workshop Journal* 44 (1997).
- Suggested additional reading:* Keith F. Davis, "'A Terrible Distinctness': Photography of the Civil War Era," in *Photography in Nineteenth Century America, 1839-1900*, ed. Martha Sandweiss (New York: Harry N. Abrams, 1991); J. T. H. Connor and Michael Rhode, "Shooting Soldiers, Civil War Medical Images, Memory, and Identity in America," *Invisible Culture: An Electronic Journal for Visual Culture* 5 (Winter 2003): http://www.rochester.edu/in_visible_culture/Issue_5/ConnorRhode/ConnorRhode.html.

Conference sessions with institute faculty about project (scheduled earlier), or Participant project research/preparation (in Old York Library, Media Lab, or New York Public Library).

Thursday, July 19

Morning: Seminar with Kirk Savage on commemorative sculpture and monuments and the memory of the Civil War (GC Skylight Room)

•*Reading:* Kirk Savage, “History, Memory, and Monuments: An Overview of the Scholarly Literature on Commemoration,” National Park Service History E-Library (2006):

<http://www.cr.nps.gov/history/resedu/savage.htm>

•*Suggested further reading:* Kirk Savage, *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America* (Princeton: Princeton University Press, 1997); Gary W.

Gallagher, *Causes Won, Lost, and Forgotten: How Hollywood and Popular Art Shape What We Know about the Civil War* (Chapel Hill: University of North Carolina Press, 2008), pp. 135-207;

“Cynthia Mills and Pamela H. Simpson, eds., *Monuments to the Lost Cause: Women, Art, and the Landscapes of Southern Memory*, ed. (Knoxville: University of Tennessee Press, 2003); Harold Holzer, Gabor S. Borritt, and Mark E. Neely, Jr., *The Confederate Image: Prints of the Lost Cause* (Chapel Hill: University of North Carolina Press, 1987).

Afternoon: Group discussion with Joshua Brown, Sarah Burns, Gregory Downs, and David Jaffee on post-Civil War visual culture and its shaping of memory (GC Skylight Room)

Participant project research/preparation (in Old York Library, Media Lab, or New York Public Library).

Friday, July 20

Presentations by all participants of their research or teaching projects, and discussion about future posting of completed projects online, conference papers, and other follow-up activities (GC Skylight Room).