



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF EDUCATION PROGRAMS

Narrative Section of a Successful Proposal

The attached document contains the 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 proposal may be crafted. Every successful proposal is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the program guidelines at <http://www.neh.gov/grants/education/landmarks-american-history-and-culture-workshops-school-teachers> 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 Hudson River in the 19th Century and the Modernization of America

Institution: Ramapo College of New Jersey

Project Directors: Meredith Davis and Stephen P. Rice

Grant Program: Landmarks of American History and Culture Workshops

The Hudson River in the Nineteenth Century and the Modernization of America

Meredith Davis and Stephen P. Rice
Ramapo College of New Jersey
Project Directors

Intellectual Rationale

The Hudson River in the nineteenth century can be viewed as a condensed and focused microcosm of American culture in a century that, more than any other, transformed the country. Ramapo College of New Jersey is seeking a grant of \$179,876 in order to conduct two, week-long workshops designed for school teachers and focusing on the cultural history of the Hudson River and the complexities of modernization in the nineteenth century. We ran this workshop as a Landmarks program in the summer of 2011 with great success, and we are eager to do it again, benefitting from what we learned before (see the appendices for 2011 participant evaluations and a description of how we have planned to modify the workshop for 2013).

The Hudson River is an American landmark of almost immeasurable historical, cultural and artistic significance, and has aptly been called “America’s River.” It was central in the lives of indigenous Lenape and Algonkian peoples, and has played a major role at almost every juncture of our history since Henry Hudson first explored the river in 1609. It was the artery that facilitated the trade in furs so central to the Dutch colony, and was equally important to the many commercial enterprises that supplemented and later replaced the fur trade in the colonial economy. The Hudson played a central role in the

Revolutionary War, and in the nineteenth century, the river was the site of some of the most important historical developments associated with modernization, from Robert Fulton's development of the steamboat to the construction of the Erie Canal, two of the most transformational events in the history of the United States. Versatile figures such as Cornelius Vanderbilt made huge fortunes in and from the river—in Vanderbilt's case, first in the business of ferries, then steam transport, and then finally with the railroad. Other upriver industries had national significance, from the West Point foundry, vital to the Civil War munitions supply, to the quarries that brought forth the natural cement used for the Brooklyn Bridge, to the many brick manufactories along the middle Hudson that produced the bricks that built the eastern cities as they underwent explosive growth from mid-century on.

Witness to these industrial and technological developments, and often creating works that are explicitly in reaction to them, is a series of major literary and artistic figures who lived and worked near or on the Hudson River. These include writers Washington Irving and John Burroughs, and artists Thomas Cole, Asher B. Durand, and others who comprise what came to be called the "Hudson River School."

Alongside these artists and writers, industrialists and financiers such as Vanderbilt, Rockefeller, and Jay Gould built homes that represented both their urban-based wealth and their ability to retreat from the world of capitalist hustle. The same river that helped build fortunes when used as a conduit for commerce and tourism could, at the same time, be seen as an oasis, as a site *apart* from modern life. It is these layered and

contradictory meanings of the Hudson River in the nineteenth century that we focus on in this workshop. At sites such as Sunnyside or Lyndhurst, we will see how architecture came to express the distinctly modern sentiment of nostalgia, and think about what, and how, these buildings came to be “Romantic.”

Drawing on the rich art, architecture, landscape design, literature and history of this region, this program focuses on the Hudson as a site through which a central humanistic question can be examined: how does our material and imaginative relationship to the natural world change as we transform that world through development and use? Participants will explore works of art, literature, architecture, and non-fiction writing, and consider particular historical, commercial and technological developments in light of this question, and with an attention to the diversity of ways in which nineteenth-century Americans navigated the river, literally and figuratively.

The Hudson, we hope to show, is not an exclusively natural entity. Instead, it is a site of human interaction with nature, a site where a society has continually renegotiated its relationship to a particular (and spectacular) environment decade after decade, over centuries, and where this re-negotiation is still in process. We will learn how humans have transformed the river, not only by using it in new ways, but by altering its course, depth, and shorelines. Using the interdisciplinary approach of American Studies, and with a desire to approach Environmental Studies through the humanities, this workshop brings together experts who are as devoted to teaching and experiential learning as they are to scholarship. The program is devised to be collegial, informal, intellectual, and

collaborative. Participants will be invited to share their expertise, collaborate on lesson plans and curriculum, and exchange ideas.

This workshop places a heavy emphasis on interdisciplinary inquiry, encouraging participants to explore how nineteenth-century Americans understood economic change by examining the paintings they made and admired, or learn about major social changes such as urbanization by reading of the benefits of escaping the city in Hudson River guidebooks. We also place a heavy emphasis on experiential learning and hands-on activities, and participants will see the objects of study, from guidebooks to paintings to works of literature, first-hand in the original. Through museum visits, looking and writing exercises, lectures, and workshops, we will utilize a variety of primary documents and sites as multi-layered historical documents that often reveal ambivalent attitudes about such diverse subjects as nature, industry, and tourism. Rather than merely illustrate ideas and cultural conflicts, this workshop emphasizes how works of art, literature, popular culture, and architecture are themselves sites where these conflicts were given form.

For example, our program includes a close reading of several short stories by Washington Irving, considered by many to be America's first great national writer. Irving lived on the Hudson both in New York City, and later, at a home right on the Hudson that he called Sunnyside. Irving's "The Legend of Sleepy Hollow" and "Rip Van Winkle" not only imagined a Hudson River Valley that is enchanted, perfumed with centuries of lore and legend, but they also helped to create that very quality in the region. And yet, Irving himself sold an easement along his property to the railroad in mid-

century, and lived with the daily rumbling of the train interrupting the magic of his sleepy and majestic Hudson manor. Workshop faculty member Professor Judith Richardson, in her book on the meanings of ghost stories told by Irving and others in the Hudson River Valley, has argued that the hauntedness of the region is directly related to its history of dramatic transformations and upheavals, of the type Irving experienced himself as the train came to run right through his “Sleepy Hollow.”

We also look closely at the art and writing of famed Hudson River School painter Thomas Cole, reading his *Essay on American Scenery* in which he extols “wildness” as a particular and unique quality of the American landscape, while also celebrating the taming of nature by farmers and settlers. Cole also worries, in his *Essay*, that the Hudson will be ruined by commercial interests. In her lecture, Professor Elizabeth Hutchinson will introduce participants to the aesthetic concepts of the picturesque and the sublime, two key terms that informed the way that nineteenth-century Americans viewed and experienced The Hudson River and its landscapes. We will discuss how these terms imply a viewer who experiences nature through the senses, and not just the intellect; how the natural world comes to be appreciated for its variety, contrasts, and dramas of scale, rather than as something in need of ordering; and how this represents a distinctly modern approach. In addition, the lectures by Hutchinson and Professor Roger Panetta will discuss the crucial role of tourism as it develops along the Hudson in the early nineteenth century.

Both Irving and Cole looked to the Hudson River Valley's wooded mountains, deep ravines, and to the river itself as a source of history and a canvas upon which to paint history as they imagined it. Other authors we will study, such as Nathaniel Parker Willis, William Cullen Bryant, and John Burroughs enriched the mythic status of the Hudson. Connections between urban and rural life along the Hudson will be further developed by Professor Thomas Wermuth, who will help participants understand how the changing views of the river affected the rural communities that were transformed first by such events as the completion of the Erie Canal, and later by tourism and an influx of "summer people." Despite the fact that Irving depicts the Hudson Valley as a place immune to the changes of history, participants will see that rural life along the Hudson was as transformed by modernization as urban life downriver.

This workshop makes multiple connections to the NEH *Picturing America* program. First, the *Picturing America* initiative includes the Brooklyn Bridge as a subject. Our project will discuss how the resources of the Hudson River helped to build New York City—and even the Brooklyn Bridge itself—into the urban center it became by the early twentieth century. On our New York Harbor site visit, we will discuss the significance of river transport to the nineteenth-century city and read Walt Whitman's poem "Crossing Brooklyn Ferry." Participants will learn about the flood of commerce, much of it goods that had traveled to New York through the Erie Canal and down the Hudson, and how this would have animated the South Street seaport and area under the bridge. Secondly, with its focus on Hudson River School founder Thomas Cole, the

workshop will illuminate the context in which Cole's *Oxbow* was made, including his deep interest in the relationship between wilderness and the pastoral, "civilized" landscape. A lecture by art historian Elizabeth Hutchinson approaches the development of Hudson River landscape painting both in relation to the aesthetic ideals associated with Romanticism, such as the Picturesque, the Sublime, and the Beautiful, but also in relation to the explosion of tourism along the River, from day trips on steamboats that promised scenic views to visits to sites such as the famed Catskill Mountain House resort.

Our workshop directors, Meredith Davis and Stephen P. Rice, are, respectively, an art historian whose research has focused on nineteenth-century art and an American Studies scholar whose research has delved into topics such as the impact of technology on nineteenth-century culture, and the development of romanticism in the literature of the Hudson Valley.

Content and Design

We propose to offer two, week-long workshops, from July 7-12, and July 14-19, 2013. Each day will take an interdisciplinary approach to a particular site or region of the river (see below). Time and guidance will also be provided for developing lesson plans based on the work done during the week. Participants will arrive on a Sunday and leave the following Saturday.

On Sunday, participants will arrive on the Ramapo College campus by mid-afternoon. Student tour guides will offer optional 30-minute tours of the campus in the

afternoon. At 6:30 there will be a welcome dinner hosted by the Ramapo College Foundation, followed by a brief introduction of the workshop staff and overview of the major themes to be covered during the week. We will finish by 9:00 p.m.

On Monday our topic is “Harbor, Estuary, and Gateway: Hudson Environment and History.” The focus is on New York Harbor and aspects of historic lower Manhattan that can be understood as directly related to the city’s role as a port city. One of the day’s goals will be to treat Environmental Studies as a humanistic discipline, suggesting that natural and human history are not as distinct as academic disciplines may lead us to believe. We will travel to the Liberty Science Center, a world-class science museum located in Liberty State Park, which is in Jersey City, New Jersey. At the Science Center we will begin to explore the human and natural histories of the harbor as intertwined narratives. At the same time our location, directly across from Ellis Island and the Statue of Liberty, will offer a dramatic introduction to New York Harbor’s nature and history. Participants will have prepared for this morning by reading several chapters of *The Hudson: An Illustrated Guide to the Living River* that offer a baseline level of scientific literacy on Hudson ecology and biology, as well as the history of environmentalism on the river. At the Liberty Science Center participants will meet the co-author of their text, Stephen Stanne, an environmental educator who has been teaching and publishing on the Hudson for over twenty years. Mr. Stanne will lecture and also lead participants through a number of hands-on activities, intended to acquaint them with the basics of the physical conditions of the Hudson and its life cycles. We will then meet the Liberty Science

Center educators and learn about some of their programs, and explore their multi-media exhibit, *Our Home on the Hudson*, that allows visitors to explore both the ecology and industry of New York Harbor. After lunch, we will take a commuter water taxi and cross the river at its widest point. Mr. Stanne and the two co-directors will point out key sites, answer questions, and discuss the “natural and unnatural history” of the harbor, with a focus on nineteenth-century development. We will dock at Wall Street, and hand out copies of Walt Whitman’s poem “Crossing Brooklyn Ferry” in view of the site where that ferry shuttled earlier commuters between Brooklyn and Manhattan, before the construction of the Brooklyn Bridge. Faculty will explain how, before the Civil War, most freight that went up or down the Hudson passed through these docks, and talk about the history of shipping and its relationship to the development of Wall Street as an epicenter of finance. We return to New Jersey by ferry and to campus by bus, in time for a 6:30 dinner. That evening we will reconvene on campus for the workshop’s keynote lecture by Roger Panetta (co-author of *The Hudson* with Stephen Stanne) which argues for why we choose to study rivers in the first place, and why the Hudson provides such a unique historical and cultural example of such a study. Professor Panetta’s rich, vividly illustrated talk will set up the themes that we will be exploring further all through the week.

On Tuesday the topic is “Art, Tourism and Commerce on the Changing River,” and our focus turns northward as we explore the impact of such developments as the Erie Canal and the steamboat on the art that followed in the wake of these developments. We

will ask: How can we understand the relationships between art, commerce and tourism on the Hudson in the antebellum period? Our morning will start with a lecture by Elizabeth Hutchinson on the interrelated histories of art and tourism on the Hudson. She will introduce aesthetic ideas such as “the Sublime” and talk about how Hudson River painters tried to imbue their paintings with this quality, while also addressing how tourism and art supported one another, describing such important sites as the Catskill Mountain House (a principal tourist destination) as well as the experience of being on a steamboat, one which may well have had an art gallery on board. Following Hutchinson’s lecture, Stephen Rice will introduce participants to some of the digital resources on the Hudson that they can use in their teaching, lesson plan development, or other research with a hands-on presentation. After lunch, we will travel to the Hudson River Museum in Yonkers, New York, and work in smaller groups to visit three distinct exhibits: a room of printed material including stereo cards, steamship menus, guidebooks, and other nineteenth-century objects; a period house, where we will be given a guided tour; and the newly installed gallery of nineteenth-century paintings, photographs, and prints. Stephen Rice, Elizabeth Hutchinson, and Meredith Davis will each present one of these exhibits to the group. Participants will also have time to roam freely before reconvening with museum staff and workshop faculty to share what they found most interesting. We will return to campus for dinner at 6:30. That evening we will have a presentation from three of our Summer 2011 participants. They will present the lesson plan or unit plan that they developed as a result of the 2011 workshop, and will talk about their experiences with

place-based teaching since the workshop. This will be an informal evening, with participants leading the discussion.

Wednesday, the topic is "The Romantic River and the Historical Imagination." We head out after breakfast to Sunnyside, Washington Irving's riverside home further north along the river. Sunnyside educators will lead a tour Irving's house and the grounds. Faculty member Judith Richardson will discuss how Irving turned the Hudson River into a historic site layered with past legend, mystery, and romance. To what extent, we will ask, are these tendencies connected to, or in reaction to, the commercialization and conquest of the river? Participants will have lunch at Sunnyside and have time to explore the grounds, considered an early masterpiece of American landscape architecture. After lunch participants will be able to engage in a number of hands-on experiences with faculty and Sunnyside staff. Later in the afternoon we will travel to an altogether different house that happens to be next door, the neo-Gothic "Lyndhurst" designed by architect Alexander Jackson Davis, and owned at one point by Jay Gould. Lyndhurst, a National Trust for Historic Places site, offers a sharp contrast to Irving's comparatively modest Sunnyside, and will allow us to chart the changing conception of the Hudson River home from the antebellum era to the Gilded Age. At Lyndhurst, participants can explore the house on their own with a self-guided tour, visit the grounds, or sit and take in the sweeping vistas of the river and the Tappan Zee Bridge. These two homes have much in common in terms of the architectural sensibilities that informed them, but also give us an opportunity to discuss issues of class. Irving's home is distinctly a *middle-*

class home, modest and unassuming in many ways. In its scale, design, and setting, it aspires to an ideal of middle-class respectability that was itself just forming in the mid-nineteenth century. Lyndhurst, however, is a grand statement with which Jay Gould meant to assert both his commitment to family and personal retreat, but equally, his accomplishments as a financial giant.

Wednesday evening is free, but there is an optional screening of Tim Burton's film *Sleepy Hollow*, based on Irving's short story. A new screening room on campus will host our group, and popcorn and other snacks will be on hand for a relaxing evening of Hudson River ghosts.

On Thursday, with a focus on "The Hudson: Industrial, Sublime," we start the day with a lecture by Thomas Wermuth on the history of rural Hudson Valley society, touching on the changing histories of farmers and townspeople, and on African American and female residents of the region. After this lecture and a short coffee break, participants will meet in "working groups" that are organized by the grade level of the students that they teach and the teachers' subject areas. Participants will have time to start sharing lesson ideas, look at a few examples of lesson plans in their area, and talk about their ideas, concerns and thoughts. After lunch, we will explore the Hudson on a grand scale, experiencing first-hand the forces of industrialization that have done the most to transform the river, as well as its most dramatic landscapes. After traveling by bus to Newburgh, New York (an industrial center in the nineteenth century well north of Sunnyside), we will take a three-hour boat trip through one of the most widely painted

sections of the Hudson, the Highlands, passing iconic scenes of unsurpassed beauty and of environmental degradation. At this point in the week, participants will be able to recognize the landscapes of Storm King Mountain and Constitution Island from paintings, prints and photographs that they studied earlier in the week, understand how this part of the river was formed by glacial forces, and imagine the river congested with steamships, sloops, and shad fishermen. They will experience the “Historic Hudson” as nineteenth-century tourists did, when they themselves pass by West Point and are prompted to remember “the chaining of the Hudson” and George Washington’s efforts to retain control of the river during the Revolutionary War, and witness first-hand the successive transformations of river travel as steam replaced sloop, and train replaced steam. Co-Directors Rice and Davis will be on hand to talk informally about sights and historical events, and answer any questions participants might have. We will also have facsimiles of nineteenth-century tour guidebooks to the river to consult as we travel, as well as copies of Wade and Croome’s 1846 fold-out pictorial *Panorama of the Hudson*. Upon return to Newburgh, we will enjoy a festive dinner at a waterfront restaurant.

On Friday our topic is "Synthesis, and Teaching Your Place: American Studies on the Local Level." We start the day with a writing workshop with Professor Susan Fox Rogers, author of numerous books of creative non-fiction environmental writing. Participants will engage in a series of exercises that will help them to put the week’s adventure into focus, generate ideas for the future, and think creatively about history and the river. Professor Rogers will lead discussion of how many of the writers we have read

during the week tried to share their experiences of place in their writing, prompting reflection on the challenges of this kind of writing. Afterwards, working groups will meet to share their ideas and outline their lesson plans, and participants will have a few hours to work independently or in groups on developing their lesson plans. At mid-afternoon we will reconvene as a group to share some of our ideas with Professor Alexander Urbiel, education historian and former Director of Ramapo College's Teacher Education Program. Professor Urbiel will moderate this workshop and offer suggestions and support. A closing dinner will be held at 5:30 and the workshop will end at 7:00 p.m.

Faculty & Staff

The two Project Directors, Meredith Davis and Stephen P. Rice, are faculty members at Ramapo College, Davis in Art History, and Rice in American Studies. Professor Davis has a Ph.D. in Art History and Archaeology from Columbia University and is an expert on nineteenth-century American art and visual culture. She has taught widely in the field of American art and visual culture. From fall 2011 through fall 2012, she is Associate Visiting Professor of Art History at Barnard College, where she is teaching courses in American Art and a First-Year seminar on the Hudson River. Professor Rice, who earned his Ph.D. in American Studies from Yale University, teaches and writes on nineteenth-century American social and cultural history, and literature. He is a speaker in the New York Council for the Humanities' Speakers in the Humanities program with a lecture on the Hudson Highlands. He is author of *Minding the Machine*:

Languages of Class in Early Industrial America (2004) and co-editor of *A Cultural History of the Human Body in the Age of Empire* (2010). We will also have as a core faculty member Alexander Urbiel, former Director of Ramapo College's Teacher Education Program and Professor of History at Ramapo. Professor Urbiel holds a Ph.D. in History from Indiana University with a focus on the history of education in America. He will be coordinating and overseeing our pedagogical activities throughout the week. Finally, the workshop will have six guest lecturers during the week: Stephen Stanne, an environmental educator with the Hudson River Estuary Program; Roger Panetta, curator at the Hudson River Museum and a professor of history at Fordham University; Elizabeth Hutchinson, a professor of art history at Columbia University; Judith Richardson, a senior lecturer in English at Stanford University; Thomas Wermuth, founder of the Hudson Valley Institute and Dean of Academic Affairs at Marist College; and Susan Fox Rogers, a professor of writing at Bard College. (See Appendix C for biographies and CVs)

Selection of Participants

Information about the workshop will be sent to numerous local, state, and national organizations and posting Web sites for professional development opportunities. In 2011 we identified and contacted a number of these organizations and sites, and we found them to be very effective at spreading the word about our program. In addition, we will contact 2011 participants and ask them to distribute flyers and suggest websites to post to, and we will make sure to take full advantage of the extensive publicity efforts of the NEH. We

will also use our various professional contacts to spread word of the workshops. The selection committee will follow the guidelines for general eligibility and selection criteria established by the NEH, along with guidelines for applications to participate in a Landmarks Workshop. We will make a special effort to ensure a diverse pool of applicants, seeking especially to attract teachers from throughout the United States, and from both rural and urban school districts. Participants will be selected by a four-person panel consisting of the two co-directors, Professor Alexander Urbiel, and an experienced teacher, ideally one of our 2011 participants. Our rich Web site created for the 2011 workshop will be updated to provide information and photos that will answer many initial questions from prospective applicants.

Professional Development

All participants will receive a certificate of completion at the end of the week-long session. Certificates will include the participant's name, their institutional affiliation, and a description of the work completed, and may be used as documentation for Professional Development. The co-directors will also gladly be available to any participants or school administrators needing additional information in order to determine an appropriate level of Professional Development credit.

Based on feedback from 2011 participants, we plan to offer graduate credit for our 2013 workshops. We will be working with Ramapo College's Academic Review

Committee and the office of Continuing Education (CIPL) to develop this option and are confident that it will be attractive to some of our participants.

Institutional Context

Ramapo College is formally designated as “New Jersey’s Public Liberal Arts College” and has, since its founding in 1969, committed itself to interdisciplinary and experiential learning. The college boasts a verdant campus surrounded by beautiful views of the Ramapo Mountains and excellent facilities that received rave reviews in our 2011 evaluations. Each workshop participant will be given a double room (to be used as a single) with his or her own bathroom in “Overlook,” the College’s newest residence hall overlooking a pond, at a cost of \$250 for the week. Overlook is an improvement over the residence hall we used in 2011, and has common spaces conducive to work and discussion. It is convenient to all classrooms and meal sites. A meal plan combining catered and cafeteria meals as well as the Thursday night dinner on the Newburgh waterfront will cost approximately \$175 per participant. Our on-campus dining facility is the Pavilion Cafeteria, which has beautiful views and a variety of food options. We are able to accommodate allergies or other dietary needs, and have found the Ramapo Dining Services team very easy to work with. In addition, the College and the Ramapo Foundation will host a welcoming dinner for participants free of charge. Participants can obtain a pass to the Bradley Fitness and Recreational Center for \$10, which has a pool and excellent exercise equipment. Participants will have full privileges at the College

library for the week, including access to databases in American history and culture. The library contains a new “Hudson River Collection” that we have been building in cooperation with the Ramapo Library. The Collection includes books on the art, literature, folklore, environmentalism, economics, and history of the Hudson River. Participants will have wireless access to the Internet from the residence halls and throughout campus, as well as access to a computer center with ample terminals and printers, and a librarian who will be designated as workshop support staff. A graduate assistant will be on site at all times, to address participant needs in the residence hall and on campus during the week, and the workshop support staff will also include an administrative assistant who will help as needed. Nearby towns of Ramsey, Suffern and Mahwah host an excellent array of restaurants and shops, and for 2013 we will again develop an extensive “area guide” which will be included in the participants’ welcome materials.

Dissemination and Evaluation

This workshop has a well-designed website, developed for 2011, which will be updated to welcome and inform 2013 applicants and participants. The website will be the backbone of the efforts at dissemination, both with participants and to a larger public. Sections of the site will be password-protected, and we will use these areas to post lesson plans from previous workshops as well as assign readings and other materials that may not be for public use. We have a dedicated email address that we use for dissemination of

announcements and basic communication in the months leading up to the workshop. The website includes a section with links to major digital resources on the Hudson River, including a careful selection of museums, historical societies, libraries, and archives that provide access to primary resources and other content on the life and history of the Hudson.

Every morning, we will hand out an anonymous survey by which participants can respond to the previous day's activities and make requests or offer any feedback about the rest of the week. We will ask all participants to fill out the standard NEH evaluation at the end of the week, and also ask participants in the first week's session about any immediate changes that they believe would improve the program for the second week. In 2011 we found that these procedures, along with constant interaction with our participants, allowed for formative assessment and modification. For example, in week one of 2011 we learned that some participants wanted more free time, so we made the film optional. In week two, we eliminated one writing workshop at the end of our first long day, and condensed our writing workshop into a single session on Friday. The attached appendix includes a detailed description of changes we intend for a 2013 workshop.

At the end of the workshop, each participant will submit basic descriptions and outcomes for a lesson plan or unit plan that they will be developing for the 2013-2014 school year, based on their experiences at the workshop. We will be asking participants to submit their lesson plan, to be posted on the project's website, by September 15, 2013.

The Hudson River in the Nineteenth Century and the Modernization of America

Appendices

a. Detailed Schedule

Sunday: Welcome

- 2:00 - 6:00 Participants' check-in
- 4:00 - 6:00 Optional campus tours
- 6:30 Opening dinner hosted by Ramapo College Foundation
- 7:30 - 9:00 Orientation and introductory lecture, "Imagining the Hudson River," by Stephen P. Rice, Co-Director

Monday: Harbor, Estuary, and Gateway: Hudson Environment and History

- 8:00 Breakfast, introduction of lesson plan project by Alexander Urbiel
- 9:00 Board bus to Liberty Science Center, Jersey City, NJ
- 10:00 Tour of Liberty Science Center, visit to "Our Hudson Home" exhibit
- 10:45 Workshop with Stephen Stanne on the environmental history of the river
- 12:15 Lunch at Liberty Science Center
- 1:00 Depart for water taxi pier
- 1:30 Water taxi departs for Manhattan; 15 minute tour through New York Harbor, with views of Manhattan, Ellis Island, the Statue of Liberty, and the Brooklyn Bridge
- 1:45 Disembark at Wall Street pier; begin walking tour of lower Manhattan, with visits to a number of historical sites reflecting the development of New York as a commercial and financial center, including Castle Clinton, the Alexander Hamilton U.S. Custom House, and Wall Street
- 4:00 Water taxi departs Wall Street for return to New Jersey
- 4:30 Board bus for return to campus
- 6:30 Dinner on campus
- 7:30 - 9:00 Lecture and discussion with Roger Panetta on industrialization and the transformation of the Hudson River

Tuesday: Art, Tourism, and Commerce on the Changing River

- 8:00 Breakfast, discussion of previous day
- 9:00 Lecture and discussion with Elizabeth Hutchinson on tourism, trade, and the Hudson River in art and visual culture
- 10:30 Coffee break
- 10:45 Introduction to Hudson River Web resources with Stephen P. Rice
- 12:00 Lunch on campus
- 1:00 Board bus to the Hudson River Museum, Yonkers, NY
- 2:00 Visit to Hudson River Museum; participants will be led through the museum's gallery of Hudson River paintings and will spend time working with primary sources materials from the museum's rich collection. They will also tour the historic house--built by a nineteenth-century New York city financier as his country estate--that is the centerpiece of the museum.

- 5:15 Board bus for return to campus
- 6:30 Dinner on campus
- 8:00 - 9:00 Pedagogy workshop with Alexander Urbiel and three summer 2011 participants

Wednesday: The Romantic River and the Historical Imagination

- 8:00 Breakfast, discussion of previous day
- 9:15 Board bus for Washington Irving's home Sunnyside, Tarrytown, NY
- 10:00 Guided tour of Sunnyside with site staff
- 11:45 Lunch at Sunnyside
- 12:30 Lecture and discussion with Judith Richardson on the literary representation of the Hudson River
- 2:00 Selected activities at Sunnyside, led by interpretive staff
- 3:15 Board bus for Lyndhurst, Tarrytown, NY
- 3:30 Tour of Lyndhurst
- 5:00 Board bus for return trip to campus
- 6:30 Dinner on campus
- 8:00 - 10:00 Screening of *Sleepy Hollow* (optional)

Thursday: The Hudson: Industrial, Sublime

- 8:00 Breakfast, discussion of previous day
- 9:00 Lecture and discussion with Thomas Wermuth on the social and economic history of the Hudson River Valley in the nineteenth century
- 10:15 Coffee break
- 10:30 Working groups meet for lesson plan project
- 11:45 Lunch on campus
- 12:30 Board bus for river boat pier, Newburgh, NY
- 1:30 Board "Pride of the Hudson" for boat trip through the Hudson Highlands
- 5:00 Return to the Newburgh waterfront
- 5:30 Dinner at Torches in Newburgh
- 7:15 Board bus for return trip to campus, evening free

Friday: Synthesis, and Teaching Your Place: American Studies on the Local Level

- 8:30 Breakfast, discussion of previous day
- 9:30 Writing workshop and discussion with Susan Fox Rogers
- 11:15 Coffee break
- 11:30 Working groups meet for lesson plan project
- 12:30 Lunch on campus, with time for working groups to continue meeting
- 2:30 Afternoon lesson plan workshop with Alexander Urbiel, Meredith Davis, and Stephen P. Rice
- 3:45 Coffee break
- 4:00 Synthesis discussion
- 4:30 Evaluation and assessment
- 5:30 Closing dinner on campus
- 7:00 End of workshop

Appendix B: Reading List

Overview: This reading list includes readings that will be assigned to participants to complete before arrival and during the workshop. Participants will also receive a list of recommended further readings and an extensive bibliography. All readings, including the full list of recommended readings, will be available during the workshop at the Ramapo College Library, in the Hudson River Collection.

Workshop books:

Tom Lewis, *The Hudson, a History*. Yale University Press, 2005.

Participants must purchase this book on their own.

Stephen Stanne, Roger Panetta, and Brian E. Forist, *The Hudson: An Illustrated Guide to the Living River*. Rutgers University Press, revised and expanded edition, 2007.

Participants will be sent a copy of this book before May 1.

Additional Readings:

Additional readings listed below will be posted on the workshop website. Participants will be given a password and will be able to download all additional assigned readings or read them on the site.

Pre-Workshop Reading Schedule:

Before the workshop, participants should complete the following readings. Following our curriculum plan, we have divided the pre-workshop readings into 4 units. Each unit is intended to require 2 -3 hours of reading time.

Unit One: The Earliest Histories, Human and Natural

1. Stanne, Panetta, and Forist, Chapters 1 and 2, pp. 1-27
2. Lewis, Chapters 1 and 2, pp. 1-50

Unit Two: The History of the Harbor

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4. William Cullen Bryant, "Catterskill Falls" (1836) and "A Scene on the Banks of the Hudson" (1840)

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