

**NATIONAL ENDOWMENT  
FOR THE HUMANITIES**

SAMPLE APPLICATION NARRATIVE



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Summer Institutes for School Teachers  
Institution: Salem State College



NATIONAL  
ENDOWMENT  
FOR THE  
HUMANITIES

DIVISION OF EDUCATION  
PROGRAMS

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## **National Endowment for the Humanities Division of Education Programs**

### **Narrative Section of a Successful Application**

This sample of the narrative portion from a grant is provided as an example of a funded proposal. It will give you a sense of how a successful application may be crafted. It is not intended to serve as a model. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants are also strongly encouraged to consult with staff members in the NEH Division of Education Programs well before a grant deadline. This sample proposal does not include a budget, letters of commitment, résumés, or evaluations.

**Project Title:** *Picturing Early America: People, Places, and Events 1770-1870*

**Institution:** Salem State College

**Project Director:** Patricia Johnston

**Grant Program:** Summer Institutes for School Teachers

*Picturing Early America: People, Places, and Events 1770-1870*

**NEH Summer Institute Proposal for 2009  
Patricia Johnston, Project Director**

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## ***Picturing Early America: People, Places, and Events 1770-1870***

### **NEH Summer Institute Proposal for 2009 Patricia Johnston, Project Director**

Salem State College proposes to hold a four-week Summer Institute, from July 5 to July 31, 2009, for 25 school teachers on interpreting and teaching early American art. The institute explores the period from British colonial settlement to the aftermath of the Civil War, and will be divided into three units based on the primary pictorial forms of the period: portraiture, history painting, and landscapes. Each unit will include a particular focus on what we are calling “spotlight” works—art included in NEH’s *Picturing America* series. Through the institute, participants will come to a deeper understanding of the approaches and methodologies of the disciplines of history and art history, and develop ways to incorporate visual culture into their classrooms.

The NEH poster series *Picturing America* captures over forty significant visual images that reflect the artistic and cultural history of the United States. This series has already been distributed to approximately 1500 schools in the United States and will be given to a second cohort of an equal number this year; it is likely to become influential in shaping the next generation’s mental picture of American history and culture. It is important that school teachers understand these works in their historical contexts and develop creative ways to teach their disciplines using this series.

The institute will be directed by Dr. Patricia Johnston, Professor of Art History at Salem State College, who has many years of experience teaching and writing about American visual culture. Additional interdisciplinary faculty include nationally recognized scholars as well as museum curators who have worked intimately with the objects to be studied. The institute faculty also includes pedagogy specialists and a master teacher, who will help the participants define and research their individual projects to bring visual culture into their own teaching.

## **Intellectual Rationale**

The American visual arts prior to the Civil War, like their European counterparts, often followed rigorous academic genres and conventions, which can be read for insights into historical issues. Colonial and Federal portraits reveal aspects of personal and social identity. History paintings illuminate how artists and patrons in the Early Republic understood their own time in relation to the immediate Revolutionary past and within the western Classical tradition. Landscape paintings evolved from early topographical views into important expressions of American perspectives on religion, science, and national identity.

Through class meetings, field trips, and individual projects, participants will gain the tools to interpret Early American visual culture and use it in their classrooms. History teachers might use images from *Picturing America* to explore questions such as colonial religious identity, origins of the American Revolution, conflicts between the concept of Manifest Destiny and traditional Native American life, and the development of abolitionism and the Civil War. Literature teachers, who are required in the most recent NCTE/NCATE standards to demonstrate proficiency in teaching with visual media, might use these images in the study of early environmental writers such as Emerson and Thoreau.<sup>1</sup> Art teachers could use *Picturing America* to introduce strategies for representation, expressive techniques, and the relationship between form and content.

This interdisciplinary use of visual culture is very much on the cutting edge of contemporary pedagogy. In a widely quoted article, historian Louis P. Masur observed that “students today are visually aware in ways different from previous generations.” Although students are bombarded with a stream of images—from advertising to television to video games—they rarely receive the necessary training to become thoughtful interpreters of visual culture. Masur recommends teaching with both written and visual texts, because they provide different views of historical experiences. As Masur notes, images often shape people’s expectations and experiences.<sup>2</sup>

Acquiring the tools to understand and interpret the rich diversity of America’s visual culture takes us beyond the essential facts of history, and offers insights into our nation’s ideals and aspirations. Jules Prown, a senior scholar of American art and material culture, captured this idea when he advocated the study of the visual

to understand culture, to discover the beliefs—the values, ideas, attitudes, and assumptions—of a particular community or society at a given time. The underlying premise is that human-made objects reflect, consciously or unconsciously, directly or indirectly, the beliefs of the individuals who commissioned, fabricated, purchased, or used them and, by extension, the beliefs of the larger society to which these individuals belonged.<sup>3</sup>

Although images are an important resource for understanding American history and culture, they are not simply illustrations of the past. Images are primary sources—complex texts that must be read with attention to their stylistic conventions of representation and historical contexts. Americans may understand the power of images in contemporary life but often lack the “visual literacy” to decode historical images. Historians often warn that written documents must be interpreted carefully: they are *documents* of the era, and also *representations* of individual perspectives that may reflect very different assumptions. Like manuscripts, images must be contextualized and interpreted.

In thinking through these approaches to interpretation as we study images from the *Picturing America* series, teachers will become more sophisticated readers of the material world. We will analyze objects and images from the perspectives of the maker and the patron, and we will study their aesthetic qualities as well as their technology and social uses. These interpretations will shed light on how objects and images promoted the circulation of ideas in 18<sup>th</sup> and 19<sup>th</sup> century America.

### **Content and Implementation of the Project**

This institute has been designed with the needs of teachers from across the United States in mind. The format will be divided between presentations by scholars, discussions of readings, on-site study of visual resources, and work on individual projects. Many educators wish to develop

interdisciplinary approaches to their subjects; this institute will provide support to help them accomplish this. The workshop will attract teachers of history, art, literature, geography, social studies, American studies, and other fields, who wish to develop their own units beyond the information in the *Picturing America* teacher's resource guide (which has excellent individual lessons, but is not integrated into specific courses). By focusing on analytical and interpretive skills as well as content, we hope to inspire the teachers to utilize the *Picturing America* series effectively and incorporate visual resources from their own communities into their teaching.

What follows is a description of the three primary units of the institute. For detailed, day-by-day descriptions of the presentations, readings, and field trips, please see Appendices A and B.

The institute begins with two panel discussions intended to encourage interdisciplinarity. These will provide an overview of the standards and frameworks in the disciplines of History, English, and Art, and address the effective use of visual resources in the classroom. Then Patricia Johnston will lead a discussion on current approaches to analyzing visual culture, followed by a talk by Dr. Brad Austin (Associate Professor of History, SSC) on developing an academically rigorous unit plan.

In the first unit, ***Portraits***, Prof. Johnston will explore how 17<sup>th</sup> and 18<sup>th</sup>-century portraits conveyed ideas of religious, social, and gender identity through details of fabric, jewelry, hairstyle, occupational markers, and symbolic objects such as fruit and animals. She will discuss portraits of ministers and merchants; fashionable young ladies, mothers, and grandmothers; and families together. Her presentations will conclude with a spotlight on John Singleton Copley's portrait of Paul Revere (Poster 2-A: Copley, *Paul Revere*, 1768). Decorative arts were frequently used as attributes in portraits; recognizing them aids in interpreting the paintings. Jessica Lanier will provide an overview of Colonial and Federal material culture as she models newer methodologies

for studying decorative arts through social context. She will then discuss two spotlight works (Poster 2-B: Paul Revere, Jr., *Teapot*, 1796; Thomas William Brown, *Tea Service*, c. 1840-1850).

Salem is rich in early American art and architecture that will reinforce institute themes. Participants will visit Pioneer Village, a reconstruction of the village built by Salem's first English settlers led by Governor John Winthrop in 1626. Museum curators will lead study of portraiture and artifacts in the Peabody Essex Museum's new American wing. Melissa Kershaw, the PEM's Director of School Programs, will discuss ways museums and schools can collaborate, and model strategies for using galleries and historic houses to encourage students' active learning. Emily Murphy (National Park Service) will lead a tour of the Derby House (1762) and discuss Derby family portraits. The Derby house, an excellent example of Georgian architecture, was the Revolutionary era home of Elias Hasket Derby, who amassed one of the great fortunes of the early national period, Salem's most prosperous era. Participants will tour Salem's maritime historic district and sail on the schooner *Fame*, a replica of a successful privateer from the War of 1812.

Turning to the Federal period, Ellen Miles, Curator of the Smithsonian's National Portrait Gallery, will lead participants in study of Presidential portraits, including Gilbert Stuart's Lansdowne portrait of Washington (Poster 3-B: Gilbert Stuart, *George Washington*, 1796). Dr. Miles will also provide an introduction to early portraits of Native Americans. Maureen Quinquis, a professor of Art Education at Salem State College, will model teaching with portraiture as a learning activity. The first week concludes with a trip to the Worcester Art Museum, which has some of the most important 17<sup>th</sup>-century American portraits still extant as well as a choice collection of 19<sup>th</sup>-century landscape paintings. A short walk away is the American Antiquarian Society, with one of the country's strongest collections of printed materials from broadsides to sheet



music to books. Georgia Barnhill, Curator of Prints, will discuss examples of engraved portraits, which the teachers may find in libraries across the country.

An important theme of the institute is the way in which form and content intersect to create meaning. Melissa Dabakis, Professor of Art History at Kenyon College, will complete the portraiture unit by analyzing 19<sup>th</sup>-century Federal and Neoclassical sculptural portraits, with a focus on the ways race was represented in Neoclassical sculpture. The spotlight will be on Augustus Saint-Gaudens and Hiram Powers (Poster 10-A: Saint-Gaudens, *Robert Gould Shaw and the Fifty-Fourth Regiment Memorial*, Boston, 1897, bronze and Poster 4-B: Powers, *Benjamin Franklin*, 1862, marble). At the Peabody Essex Museum, participants will explore America's earliest sculptural tradition, carving in wood, with curator Sam Scott.

Professor Dabakis will lead a field trip to Cambridge, where participants will experience memorial sculpture and landscape design at Mount Auburn Cemetery, a National Landmark founded in 1831 as America's first garden cemetery. In Boston, we begin at the State House where participants will see a version of Powers' sculpture of Franklin and across the street, Saint-Gaudens' Shaw Memorial on the Boston Common. We will walk the Freedom Trail, and visit some of the city's most iconic historical sites: the Old North Church, Old Granary Burying Ground, and Faneuil Hall. Participants will be encouraged to think critically about how American history has been interpreted and represented over time. This study of Boston's historic landscape will serve as an introduction to our next topic.

In the second unit, ***Representing History***, Lucretia Giese, Rhode Island School of Design, Emerita, begins with an overview of the history painting tradition and America's earliest practitioners. Professors Giese and Johnston will discuss the spotlight work *Washington Crossing the Delaware* (Poster 4-A: Emanuel Leutze, *Washington Crossing the Delaware*, 1851).

Dr. Johnston will also focus on representations of Native American history (Spotlight Poster 6-B: George Catlin, *Catlin Painting the Portrait of Mah-to-toh-pa —Mandan*, 1861/69 and Poster 8-B: Black Hawk, “*Sans-Arc Lakota*” *Ledger Book*, 1880-81, ink and pencil). While both Catlin and Black Hawk depict encounters between Native and Euro-Americans, the nature of those encounters and the pictorial approach they employ are radically different. Catlin is grounded in the European academic tradition while Black Hawk makes use of a Native American pictographic mode.

Professor Giese will also present a survey of Civil War imagery and lead a discussion of two spotlight works (Poster 9-A: Winslow Homer, *Veteran in a New Field*, 1865, and Poster 9-B: Alexander Gardner, *Abraham Lincoln*, 1865, photograph). She will address the new medium of photography and the issues it raises as an ostensibly “documentary” mode of recording history.

Beginning the second week of the institute, Wednesdays will be devoted to pedagogy and research with workshops using primary sources, discussions of unit plans in progress, and individual conferences and research time. We will also offer technology support and orientation at the Phillips Library of the Peabody Essex Museum, which holds spectacular manuscript and illustration collections, as well as period rooms that are the earliest extant American examples.

The third unit explores *Landscape Painting*, which became a significant aspect of American artistic tradition after 1830. Patricia Johnston will introduce participants to European traditions of landscape painting and to aesthetic concepts, such as the sublime and the beautiful, which shaped the ways people conceived of and portrayed landscapes in both literature and the visual arts. Dr. Johnston will join with Jessica Lanier to explore the presence of landscapes in the early American home, in school-girl needlework, fireboards, ceramics, and other decorative arts.

Participants will visit the Salem Athenaeum, where Director Jean Marie Prociou will discuss how circulating libraries served as a critical nexus of information about the world. We will

examine the Athenaeum's collection of 18<sup>th</sup>- and 19<sup>th</sup>-century illustrated books, including travelogues, aesthetic treatises, natural histories, and American scenery as well as Romantic era literature. A trip to the Wadsworth Athenaeum in Hartford will provide an opportunity to see John Trumbull's history paintings and the museum's renowned collection of 19<sup>th</sup>-century landscapes.

H. Daniel Peck, Professor of English and director of the Environmental Studies program at Vassar College, will explore the intersection of literature and the visual arts in the work of Henry David Thoreau and Asher B. Durand, and James Fennimore Cooper and Thomas Cole. He will also discuss the continuing cultural theme of the connection between Native Americans and landscape representation, with a spotlight on the recurrence of Cooper's *Last of the Mohicans* into the 20<sup>th</sup> century (Poster 5-B: N. C. Wyeth, *Last of the Mohicans*, 1919, book illustration). Continuing our theme of literary and visual art intersections, SSC Professor J. D. Scrimgeour will present a session on "Creative Writing in the History and Art Classrooms."

Following on the previous unit, Alan Wallach, a foremost scholar of Thomas Cole, will describe how landscape painters inscribed history and social changes in their landscape imagery. Dr. Wallach will then lead a discussion of Cole's *Oxbow* (Poster 5-A: Cole, *The View from Mount Holyoke, Northampton, after a Thunderstorm—The Oxbow*, 1836). Concluding the landscape unit, Janice Simon will address the connections between landscape and 19<sup>th</sup>-century science. In her first presentation, she will look at artists as naturalists who believed that nature, climate, and continental characteristics revealed national character, with a spotlight on John James Audubon (Poster 6-A, *American Flamingo*, 1838); in her second presentation she will discuss American artists as explorers who went to distant places such as South America and the Arctic to record volcanoes, icebergs, and other dramatic natural manifestations. In the afternoon, Professor Simon will turn to visions of the American west, particularly the Rockies, and discuss work by artists who were

members of the U. S. Geological Survey in the 1870s. She will also lead a discussion of the spotlight work Albert Bierstadt's *Looking Down Yosemite Valley, California* (Poster 8-A, 1865).

At the Peabody Essex, curator Dean Lahikainen will lead a tour of American landscapes in the collection. Drawing was considered an essential aspect of genteel education in the Early Republic and sketching excursions were seen as both edifying and entertaining. Participants will frame their own landscape in a sketching trip led by Maureen Quinquis. The group will take its second trip to Boston to view the spectacular landscape collection at the Museum of Fine Arts, Boston, and view illustrated books, maps, and landscape prints at the Boston Public Library.

Following a very successful format employed in our 2006 institute, *The Visual Culture of Colonial New England*, on the last two days of the institute participants will present their individual projects (typically a unit plan they will teach the next year) as a conference in a series of panels. (See our conference program in Appendix F.)

*Picturing Early America: People, Places, and Events, 1770-1870* encourages participants to analyze visual culture resources, research them, and use them to develop more creative pedagogy. We have designed the institute to employ a variety of teaching strategies as we present historical content. The museum sessions will allow close study of visual resources; and pedagogical sessions will generate ideas on how to incorporate visual culture into teaching. Dr. Jeffrey Ryan, the master teacher, will model creative assignments and ideas for incorporating visual culture in the classroom and lead group discussions to help participants formulate their ideas and define their projects.

As we did with our 2006 institute, we will mail participants advance reading and information about Salem about a month prior to the institute. Other readings will be provided on site. We will staff a reading room until 9 p.m. on most nights, equipped with an extensive library of

books related to institute topics as well as a scanner and a computer. Graphic design students will be on hand to provide technical help as teachers craft their individual projects.

Based on feedback from previous participants, we will continue to balance readings and class work with hands-on experiences in museums and archives. Evaluations from previous participants uniformly recommended more time be allowed for individual research projects and conferences with faculty and peers. Therefore, we have devoted three Wednesdays to research in the Salem or Boston libraries. We will purchase memberships at the Peabody Essex for all institute participants so that they may have unlimited access to the Museum and its Phillips Library. Specific readings, field trips, and bibliographic resources are detailed in the appendices.

### **Project Faculty and Staff**

This institute draws on the many talents of Salem State College faculty and museum professionals, as well as nationally known invited guest scholars. Resumes and letters of commitment are found in Appendix E. This section provides an overview.

The institute's director, **Patricia Johnston** (Professor of Art History Salem State College), is a nationally recognized scholar of American art and visual culture. Her edited volume *Seeing High and Low* (University of California, 2006) examines how artistic status evolved from the 18<sup>th</sup> through the 20<sup>th</sup> centuries. Her first book, *Real Fantasies: Edward Steichen's Advertising Photography* (University of California, 1997), won three book awards for its study of the relationship between fine and commercial photography. She researched early American prints as a Fellow at the American Antiquarian Society (2001, 2006) and is presently examining how Salem's decorative arts were used for geographic education in the Early Republic. In 2004 and 2005 Dr. Johnston co-directed NEH Landmarks projects ([www.salemstate.edu/landmark](http://www.salemstate.edu/landmark)) and directed the 2006 summer institute *The Visual Culture of Colonial New England* ([www.salemstate.edu/colonial](http://www.salemstate.edu/colonial)).

**Jeffrey Ryan** is exceptionally qualified for his role as Master Teacher. Dr. Ryan (Ph.D., American and European History, Boston College) teaches Honors U. S. History and Advanced Placement European History at Reading Memorial High School in Reading, Massachusetts. He was selected Massachusetts Teacher of the Year in 2003. Dr. Ryan served as Master Teacher for the NEH Landmarks of American History in Salem in 2004 and 2005, and the Colonial institute in 2006. Dr. Ryan is enormously creative in using technology in the classroom, designing group problems, writing assignments, and other student-centered activities. Other pedagogical sessions will be led by SSC faculty. **Brad Austin, Lucinda Damon-Bach, Elizabeth Duclos-Orsello, J. D. Scrimgeour,** and **Maureen Creegan-Quinquis** have extensive experience working with school teachers through the Teaching American History project (DOE) and supervising student teachers.

The institute counts among its faculty well-known invited scholars. **Ellen G. Miles**, Curator and Chair, Department of Painting and Sculpture, National Portrait Gallery, Smithsonian Institution, is a preeminent scholar of American portraiture. Her many publications include *Gilbert Stuart* (2004); *George Washington: A National Treasure* (2002); and *Saint-Mémin and the Neoclassical Profile Portrait in America* (1994). **Melissa Dabakis** is Professor of Art History and American Studies at Kenyon College and the author of *Visualizing Labor in American Sculpture* (1999). She has recently completed *The American Corinnes: Women Sculptors and the Eternal City, 1850-1876*. **Lucretia Giese** (Ph.D., Harvard University; Professor Emerita, RISD) is one of the foremost experts on the work of Winslow Homer. **Jessica Lanier** (PhD Candidate, Bard Graduate Center for the Decorative Arts) has written about aesthetics, gender, and trade during the Early Republic.

**H. Daniel Peck** is Professor of English and founding director of the Environmental Studies program at Vassar College. He is the author of *A World by Itself: The Pastoral Moment in Cooper's Fiction* (1977), *Thoreau's Morning Work* (1994), and "Unlikely Kindred Spirits: A New

Vision of Landscape in the Works of Henry David Thoreau and Asher B. Durand” (*American Literary History* 17.4, 2005). **Alan Wallach**, Professor of Art History at The College of William and Mary, received the 2006 College Art Association’s Distinguished Teaching Award and was cited for his innovative methodological approach. His books include *Exhibiting Contradiction: Essays on the Art Museum in the United States* (1998) and *Thomas Cole: Landscape into History* (1994). **Janice Simon**, Professor of Art History, University of Georgia, has written extensively on American landscape aesthetics and the reproduction of landscapes in American periodicals.

Peabody Essex Museum staff will play a significant role in this project. **Dean Lahikainen** is the Carolyn and Peter Lynch Curator of American Decorative Arts and the author of numerous articles and exhibition catalogues, including *In the American Spirit: Folk Art from the Collections* (1994) and most recently *Samuel McIntire, Carving an American Style* (2007). **Melissa Kershaw**, who has many years of working with teachers as the Director of School Programs, will model innovative teaching techniques in galleries. **Sam Scott**, Associate Curator of the Russell W. Knight Department of the Maritime Art and History, has organized a number of maritime exhibits at the PEM, most recently, *Sketched at Sea*. **Emily A. Murphy** is Historian at Salem Maritime National Historic Site and has written and lectured extensively on Salem’s history.

### **Selection of Participants**

The application will consist of: (1) *Application Form*: The application form will be the standard one prepared by the NEH for summer seminars and institutes; (2) *Brief Essay*: The essay should focus on how this seminar will enhance the participant’s teaching and personal and professional development. A selection committee will read and evaluate all properly completed applications in order to select the most promising candidates and to identify a

small number of alternates. The most important consideration in the selection of participants is the likelihood that an applicant will benefit professionally and personally.

The criteria include: (1) Effectiveness and commitment as a teacher/educator; (2) Intellectual interests, both generally and as they relate to the work of the project; (3) Commitment to participate fully in the formal and informal collegial life of the project; (4) Likelihood that the experience will enhance the applicant's teaching; and (5) Diversity of different disciplines and locations across the country.

### **Professional Development of Participants**

All teachers who complete the institute will receive a letter confirming attendance and describing institute activities. This information can then be used to request Continuing Education Units (CEUs) or Professional Development Points (PDPs) from home school districts. Institute participants seeking graduate credit will be able to register for three credit hours as a choice of either ART 735 (*Teaching with Salem's Cultural Resources*) or HIS 704 (*History Alive: Using Cultural Resources to Teach History*). Teachers who enroll as graduate students will be required to develop additional plans for the use of local material culture resources, architecture, and primary sources in their home communities.

### **Institutional Context**

Salem State College has large graduate programs in Education, History, English, and Art Education. The College runs extensive offerings for teachers, comprised of over 200 week-long (non-residential) institutes. The College hosted an NEH Landmarks of American History workshop for 160 teachers in summer 2004, and 120 teachers in 2005. In addition, 25 teachers attended the month-long NEH 2006 summer institute *The Visual Culture of Colonial New England*. For 2009, the College will provide smart classrooms that seat at least 30 and several smaller conference rooms for breakout groups. As in 2006, participants will have access to a reading room with an extensive



reserve book collection staffed by students able to assist with scanning and Powerpoint, and, based on requests from prior years, extended hours in a state-of-the-art computer lab.

Salem State College's Office of Residence Life will set aside a block of dormitory rooms for participants who wish to stay on campus. Rates in our new dormitory are approximately \$35 per night for a private room and \$30 for a double room. The air-conditioned residence hall is conveniently located adjacent to classrooms, computer labs, the college library, and a full service cafeteria. Suites are available for participants whose families accompany them to Salem. We will assist participants who do not wish to stay in the dormitories by providing local motel, hotel, and bed-and-breakfast information. There are many excellent and convenient facilities for dining on and off campus. Parking is complementary for teachers who drive to the workshop. For those who arrive by air, Salem is a twenty-five minute train ride from Boston on the commuter rail. The campus is served by bus and taxi from the train station. During the workshops, participants will shuttle between the College and downtown Salem (one mile away) and other sites in surrounding towns by private cars or taxis, as necessary. Travel to Boston will be on commuter rail and subway; travel to Cambridge, Worcester, and Hartford by chartered bus.

### **Evaluation and Dissemination**

In January 2009 the *Picturing America: People, Places, and Events, 1770-1870* website will be published, containing detailed information about the institute and a downloadable application. The website will also contain updated schedules and print and web bibliographies. In addition to publicizing the institute through the NEH and our own website, we will send a mailing to our extensive lists of teachers and schools, and advertise through our Landmarks and Institute listservs. These are still active, and personal references from the over 300 teachers who have experienced our programs will be excellent advertising. For more national exposure, we will register with calendar listings in education and content area publications and targeted listservs (particularly history,

literature, art, and American Studies). We will also use lists of schools that have received the *Picturing America* series to send information about the institute.

We will evaluate the institute both in process and at the end. We will ask the teachers to respond to a mid-institute questionnaire about the aspects most valuable to their learning and to alert us to any areas of concern. These evaluations will signal if any changes are necessary. At the end of the institute, we will request that participants complete the NEH's standard evaluation form. Both kinds of evaluations are vitally important to the success of the institute.

The American Historical Association recommends that those who teach teachers continue to meet with the teachers after the program ends for follow up on pedagogy and content. To achieve this, we will create a listserv that provides workshop participants with ongoing access to institute instructors and to one another. (The continuing activity on our 2006 listserv demonstrates that teachers value this tool.) The listserv encourages continued interaction and allows teachers to consult with each other and with college faculty on how to teach a particular subject or to organize a particular assignment.

We will publish the unit plans the teachers develop on our website for the benefit of the participants and other teachers. The websites for our previous projects contain timelines, bibliographies, lesson and unit plans, and DBQs (document-based questions) integrating primary sources ([www.salemstate.edu/colonial](http://www.salemstate.edu/colonial) and [www.salemstate.edu/landmark](http://www.salemstate.edu/landmark)). The Peabody Essex Museum is interested in publishing unit plans based on their collections on their website. We see these websites as very much in line with the NEH initiative for the Digital Humanities and we continue to add resources as time allows. Thus we have established a long-term commitment to continuing to work with the teachers who have participated in our projects and to making public the research for the projects in a format that other teachers can adapt to their own classrooms.

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<sup>1</sup> For example, the standards prepared by the National Council of Teachers of English specify that: “3.2 Candidates demonstrate knowledge of the practices of oral, visual, and written literacy.” English language teachers are directed to “Create opportunities and develop strategies that permit students to demonstrate, through their own work, the influence of language and visual images on thinking and composing.” (3.2.1)

<sup>2</sup> Louis P. Masur, “‘Pictures Have Now Become a Necessity’: The Use of Images in American History Textbooks,” *Journal of American History* 84 (March 1998): 1409-24.

<sup>3</sup> Jules David Prown, “The Truth of Material Culture: History or Fiction?” in W. David Kingery and Steven Lubar, eds. *History from Things: Essays on Material Culture*. Washington, DC: Smithsonian Institution Press, 1993, p. 1.

## APPENDIX B

### DAILY SCHEDULE WITH READING LIST

#### WEEK ONE

#### INTRODUCTION: SALEM AND VISUAL CULTURE

[WEEK ONE ONLY INCLUDED BY NEH STAFF IN SAMPLE]

#### SUNDAY

July 5

- 5:00 p.m. Welcome Reception and Orientation to Salem and Salem State College  
Central Campus Dormitory Lounge
- 6:00-7:00 p.m. A Salem Trolley Tour of Local Historic Sites

#### MONDAY

July 6

- 8:30 a.m. Breakfast (provided)
- 9:00 a.m. Roundtable Panel: Standards and Frameworks in the  
Disciplines of History, English, and Art  
(Brad Austin, Maureen Creegan-Quinquis, Lucinda Damon-Bach)
- 10:15 a.m. Break and Welcome from the College Vice-President/Dean
- 10:45 a.m. Roundtable Panel: Teaching with Visual Resources  
in the Disciplines of History, English, and Art  
(Brad Austin, Maureen Creegan-Quinquis, Lucinda Damon-Bach)
- 12:00 p.m. Lunch Break  
Walk to Pioneer Village, tour museum grounds
- 2:00 p.m. Interpreting Visual and Material Culture  
(Patricia Johnston)
- Discuss Reading:*  
Louis P. Masur, "‘Pictures Have Now Become a Necessity’: The Use of Images  
in American History Textbooks," *Journal of American History* 84:4 (March  
1998), pp. 1409-24.
- Jules David Prown, "The Truth of Material Culture: History or Fiction?" in  
*American Artifacts: Essays in Material Culture*, Kenneth Haltman and Jules  
Prown, eds. (Lansing: Michigan State University Press, 2000).
- Patricia Johnston, "A Critical Overview of Visual Culture Studies," in Patricia  
Johnston, ed., *Seeing High & Low: Representing Social Conflict in American  
Visual Culture* (Berkeley: University of California Press, 2006), pp. 1-24.

- 3:00 Developing an Academically Rigorous Unit Plan  
(Brad Austin)
- 3:45 Clipper Cards and Wireless Internet set up
- 7:00 Film: *Witch City*

### UNIT ONE: PORTRAITS

#### **TUESDAY**

**July 7**

- 9:00 a.m. 17th Century Portraits: Ministers and Merchants  
(Patricia Johnston)
- Reading:*  
Selections from Wayne Craven, *Colonial American Portraiture: The Economic, Religious, Social, Cultural, Philosophical, Scientific, and Aesthetic Foundations*. NY: Cambridge, 1986.
- 10:15 a.m. Break
- 10:45 a.m. Thomas Smith's Self-portrait  
(Patricia Johnston)
- Discuss Reading:*  
Sally Promey, "Seeing the self 'in frame.'" *Material Religion: The Journal of Objects, Art, and Belief* 1:1 (March 2005): 10-47
- Roger B Stein, "Thomas Smith's self-portrait: image/text as artifact." *Art Journal*, XLIV/4 (Winter 1984) 316-327.
- 12:00 p.m. Lunch
- 1:00 p.m. Navigating Primary Sources  
(Liz Duclos-Orsello)
- 2:30 p.m. Reading History through Artifacts  
(Jessica Lanier)
- Coffee and Tea: Props and Performance
- Spotlight: Paul Revere, Jr., Teapot, 1796  
Thomas William Brown, Tea service, c. 1840-1850
- 3:30 p.m. SSC Library Orientation

**WEDNESDAY****July 8**

9:00 a.m. Family Life in 18th Century Portraits  
(Patricia Johnston)

*Reading:*

Selections from Margaretta Lovell, *Art in Season of Revolution: Painters, Artisans, and Patrons in Early America*. Philadelphia: University of Pennsylvania Press, 2007.

10:15 a.m. Break

10:45 a.m. Copley's New England Portraits  
(Patricia Johnston)

*Discuss Readings:*

Carrie Reborá et al., *John Singleton Copley in America*. New York: Metropolitan Museum of Art, 1995.

Spotlight: John Singleton Copley, *Paul Revere*

12:00 Lunch and Travel to downtown Salem

1:30 *Field trip:* Peabody Essex Museum  
American Decorative Arts and Painting Galleries

Teaching with Objects  
(Melissa Kershaw, PEM Education Dept.)

4:00 Tour the Richard Derby House  
(Emily Murphy, National Park Service)

5:00 Break and Dinner

7:00 Sail on the Schooner Fame

**THURSDAY****July 9**

9:00 a.m. Portraiture in the Federal Period  
(Ellen Miles)

*Reading:*

Selection from Carrie Reborá Barratt and Ellen G. Miles, *Gilbert Stuart*. New York: Metropolitan Museum of Art, 2004.

10:15 a.m. Break

10:45 a.m.	Representing Indians: Saint-Memin <i>(Ellen Miles)</i>  <i>Discuss Reading:</i> Ellen G. Miles, "Saint-Mémin's Portraits of American Indians, 1804-1807," <i>American Art Journal</i> 20:4 (1988), pp. 2-33.
12:00	Lunch
1:00 p.m.	Presidential Portraits <i>(Ellen Miles)</i>  Spotlight: George Washington (Lansdowne portrait) Discussion
2:00 p.m.	Smithsonian Networks Film: Lansdowne Documentary
3:00	Portraiture: Picturing the Self as a Learning Experience <i>(Maureen Creegan-Quinquis)</i>
<b>FRIDAY</b>	<b>July 10</b>
8:00 a.m.	Leave Salem: Travel by bus to Worcester, MA.
9:30 a.m.	<i>Field Trip:</i> Worcester Art Museum  Teacher Workshop: Using your Local Museum
11:30 p.m.	Lunch at WPI Campus and Travel to AAS
1:00 p.m.	American Antiquarian Society Portrait Prints and Illustrated Books <i>(Georgia Barnhill)</i> AAS Ceramic Collection: American Landscapes on English Pottery
4:00 p.m.	Bus leaves for Salem State College