



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, or résumés.

Project Title: Interpreting the American Landscape

Institution: Newberry Library

Project Director: Rachel Rooney

Grant Program: Picturing America School Collaboration Projects

Picturing America Regional Grant Application

Intellectual Rationale

Ours is an increasingly visual age and culture. As we move from text-dependent modes of communication to a society dominated by visual imagery, educators must find innovative ways to engage their students. Incorporating visual imagery in the core curriculum can strengthen students' connection with America's historical and literary heritage. While teachers already recognize the value of using visual imagery to improve their students' educational experiences, they can be frustrated by both the lack of materials available and their limited practical experiences with integrating imagery into their humanities courses. The NEH's *Picturing America* program, with both its high quality reproductions and the Teachers Resource Book, offers teachers the means to create and facilitate visual connections for their students. The School Collaboration Projects provide teachers with valuable professional development support in expanding their content knowledge, acquiring new techniques, and creating a resource network to effectively incorporate visual imagery into their curriculum.

The Newberry Library, in collaboration with the Art Institute of Chicago, proposes hosting a Picturing America School Collaboration Project conference August 19 and 20, 2010, which will provide fifty-four secondary school teachers from the Midwest the opportunity to engage with distinguished scholars in art history, history, literature, and geography and to access Chicago's rich cultural resources in American art. The conference also will offer a forum for teachers to share ideas with their peers, and to develop a resource base and professional network to foster the integration of visual imagery into their humanities lessons. This regional conference will build upon the solid foundation of the Newberry's two national Picturing America School Collaboration Conferences organized in 2009-10. The extraordinary applicant pool for these conferences points to the strength of

the topical focus, structure, and participating scholars. The regional conference will take its cue from this experience, and from what Newberry staff have learned from regular communication with the other two National Conferences in 2009 –10 (Boston and Newark), one of which we will attend. Following the same theme, “Interpreting the American Landscape,” the regional conference will continue to explore the role of landscape imagery in shaping national identity, tracing the shift from nineteenth-century visions of pristine wilderness and rural landscapes to twentieth-century urban and industrial scenery. The connections between landscape imagery and American identity are well established in literary and historical scholarship, but are less familiar outside academia. Our conference, building upon strategies honed at the national conference and utilizing previously developed conference support materials, will introduce teachers to these ideas in ways that will translate into the classroom.

Content of the project

“Interpreting the American Landscape” will help participants learn how to integrate *Picturing America* images and other great works of American art into their humanities classes. The two-day conference will accommodate up to fifty-four participants.¹ (For agenda and work plan, see Appendices 1 and 2.) Prior to the conference each participant will read two chapters from Joshua C. Taylor’s survey *America as Art* (Smithsonian, 1976): “The Virtue of American Nature” and “The Image of Urban Optimism.” These essays will provide participants with a foundation and a vocabulary for understanding representations of landscape in American art from the past two centuries. We also will offer participants a list

¹ Fifty-four is not a randomly chosen number. Because we want to provide teachers with first-hand access to the Newberry’s rich collections of primary sources related to American landscape, we have chosen to invite the maximum number of teachers that can be accommodated in a program using collections.

of suggested readings on American landscape that will be posted to the project Web site (see Appendix 3: Suggested Readings).

Day One: Art Institute of Chicago

The first day of the conference will be held at the Art Institute of Chicago. Neil Harris (Univ. of Chicago) will deliver a keynote lecture opening the conference by introducing teachers to the meaning of landscape and its importance in U.S. history and visual culture. Professor Harris is ideally suited to address integrating art into humanities courses, because he consistently has done so in his own courses, including those on American landscape. He is the author of the pioneering *The Artist in America*, as well as numerous publications on American art and culture. Harris's expertise includes the history of museums and libraries; art, architecture, and design; and the relationship between people and the built environment.

Following the keynote, teachers will divide into groups for a gallery tour. Each group will follow a different route to prevent congestion and will be accompanied by a member of the project and Art Institute education staff member. The Art Institute visit will enhance teachers' understanding of key *Picturing America* images by highlighting related works by the same artists (see Appendix 4) or works in the same genre. A structured tour using a map and resource manual to highlight specific works will enable Art Institute guides to speak directly to our landscape theme. The resource manual, created for conference participants, will include reproductions of each work, along with background information, lists of questions to consider, and pages for note taking. The teachers will take their self-annotated resource manuals home to use as a template for manuals they might create for museum field trips they organize for their students.

During a working lunch at the Art Institute, participants will review the information in their resource manuals with peers, program staff, and scholars, and begin to generate lesson

activities for the break out sessions at the Newberry on day two of the conference. After lunch, the participants will divide into smaller groups for two breakout sessions. Each group, in turn, will attend both sessions. In one session, Carl Smith, Franklyn Bliss Snyder Professor of English and American Studies and History at Northwestern University, will lead a conversation that explores the use of imagery in a humanities classroom. In the concurrent session, Art Institute education staff will debrief teachers about the morning in the museum galleries and will talk more specifically about how to construct good questions and facilitate discussions about works of art in the classroom. Specific attention will be paid to developing questions that align with lesson goals and objectives.

Following these two breakout sessions, teachers will divide into small groups for a guided walking tour of Chicago's downtown to develop their skills in analyzing urban landscapes and industrial forms. This walking tour of Chicago's Loop will be led by Diane Dillon of the Newberry Library; Tamsen Anderson, Visiting Professor of Art and Art History at DePaul University; and William Hinchliff, a professional guide who often leads tours for the Art Institute and the Chicago Architectural Foundation. Participants will see how Chicago's cityscape developed into a visual icon of American identity to rival the natural landscape. Teachers will visit Holabird and Roche's Marquette Building, including its historical sculptures and mosaic tiles illustrating the exploration of the region by Marquette and Joliet, as well as Ludwig Mies van der Rohe's Federal Center across the street. The walking tour also will give the teachers opportunities to see other works related to *Picturing America* images. For example, a Tiffany mosaic in the Marquette Building invites comparison with Tiffany's Autumn Landscape- The River of Life (P.A. image 13-B); Alexander Calder's Flamingo (in the Federal Center plaza) offers a modern interpretation of Audubon's American Flamingo (P.A. image 6-A); and another skyscraper, the Rookery, features a lobby

designed by Frank Lloyd Wright, where the interplay between organic and man-made forms foreshadows Wright's design of Fallingwater (P.A. image 16-B). The tour will impart skills in architectural and urban visual analysis that will be readily adaptable to tours in teachers' home communities, or even their own field trips to downtown Chicago. At the conclusion of the tour, which will begin and end at the Art Institute, teachers may return to the galleries for their own enrichment.

Day Two: The Newberry Library

Sarah Burns, Ruth N. Halls Professor of Art History at Indiana University and the Newberry's 2008–2009 Terra Foundation for American Art Fellow, will lay a foundation for the second day of the conference by incorporating diverse media in a keynote address that will cover the use of landscape throughout American history. Using resources available on the website *Picturing US History: An Interactive Resource for Teaching with Visual Evidence* (<http://picturinghistory.gc.cuny.edu>), Professor Burns will demonstrate methods of integrating landscape art into American history and literature classes.

Conference participants will then divide into three groups of eighteen, each of which will rotate through three breakout sessions, with a working lunch and an opportunity to informally talk with scholars and program staff between the second and third session. Two of these sessions will draw on the Newberry's rich collections: one relating to the landscape of the American West; and the other on transportation and visual representations of the urban landscape. These discussions will model effective use of local resources and introduce Newberry materials available for reproduction. In the third breakout session, "*Picturing America in My Classroom*," participants will present and critique each other's *Picturing America* lesson plans or project ideas that they brought to the conference. These "*Picturing America in My Classroom*" sessions will split into two cohorts of nine each, ensuring that the maximum

number of conference participants have time to present their project ideas and to receive feedback.

Art historian Diane Dillon, the Newberry's Assistant Director of Research and Education, will lead a breakout session on "Picturing, Promoting, and Preserving Yosemite", taking Bierstadt's "Looking Down Yosemite Valley, California" (P.A. image 8-A) as her point of departure. The Newberry's holdings are particularly rich in visual materials of the American West after the Civil War. Dillon will juxtapose Bierstadt's painting with photographs, travel narratives, maps, advertisements, souvenir books and magazines to illuminate issues relating to the exploration, settlement, development, and preservation of America's western landscape. Teachers will learn how representations of the American West shaped popular understanding, and in turn influenced national identity, while at the same time seeing how visual and textual materials can be combined in their presentations to students.

The second breakout session, led by James Akerman, Director of the Newberry's Hermon Dunlap Smith Center for the History of Cartography, will focus on "Transportation and the American Landscape." Akerman will begin with *Picturing America* images that examine the impact of transportation developments on the national landscape, including Sheeler's "American Landscape" (P.A. image 15-A), Hopper's "House by the Railroad" (P.A. image 16-A), Van Alen's "Chrysler Building" (P.A. image 15-B), and Diebenkorn's "Cityscape 1" (P.A. image 20-A) He will amplify the depicted themes by comparing them to items from the Newberry's collections. A lithograph of a farmhouse adjacent to railroad tracks featured in an 1874 atlas of Menard County, Illinois, for example, pictures a subject that would become iconic by the time of Hopper's 1925 "House by the Railroad." Similarly, the automotive themes that structure Sheeler's portrait of the Ford Motor

Company's River Rouge plant and Diebenkorn's road-centered "Cityscape 1" find provocative parallels in the Newberry's collection of road map cover art, travel guides, and transportation-focused magazine art. These diverse representations all explore connectivity: how railroads and highways link places, people, and national identity. Akerman's and Dillon's sessions will build on each other by paying special attention to the relationship between the natural and the man-made, the commercialization of the landscape, and the dynamic between fine art and popular culture.

The third breakout session, "*Picturing America* in My Classroom," led in two concurrent sessions by Daniel Greene, Director of the Newberry's Scholl Center for American History and Culture, and Rachel Rooney, Director of Professional Development Programs for Teachers, will focus on participants' project plans, lesson ideas generated during the working lunches at the Art Institute and the Newberry, and experiences using *Picturing America* resources. Participants will explore possible uses of the images in their classrooms and school projects as well as effective teaching strategies.

The conference will close with Daniel Greene, Sarah Alvarez, Associate Director of Teacher Programs at the Art Institute, and Rachel Rooney leading a discussion about continuing engagement with conference themes, including networking opportunities and online resources that the Newberry and Art Institute will provide. In this way, participation at the conference will become a foundation for sustained conversation, rather than an end in itself.

We will supply technical guidance with online resources available to the participants and will suggest various uses of the Newberry's *Picturing America* School Collaboration wiki, established for the Newberry's *Picturing America* National Conference, from sharing lesson plans to exploring project ideas. The wiki will also give participants access to the

Appendix 1

Picturing America Regional Conference

Conference Agenda

Thursday

August 19, 2010

At the Art Institute of Chicago

<u>Time</u>	<u>Activity</u>	<u>Speaker/Leader</u>	<u>Location</u>
8:30 am - 9:00 am	Registration and Coffee		Ryan Ed Center
9:00 am - 9:15 am	Welcome to AIC and Intro	AIC Dignitary, Rooney, and Alvarez	Ryan Ed Center
9:15 am - 10:15 am	Keynote Day 1	Neil Harris	Ryan Ed Center
10:15 am - 10:30 am	Break		
10:30 am - 12:15 pm	Gallery Tour/Interaction	AIC Education Staff	Galleries
12:15 pm - 1:00 pm	Working Lunch	Project Staff and Presenters	AIC
1:00 pm - 1:45 pm	Rotation #1	Carl Smith/AIC Ed Staff	Studio A/B
1:45 pm - 2:00 pm	Break		
2:00 pm - 2:45 pm	Rotation #2	Carl Smith/AIC Ed Staff	Studio A/B
2:45 pm - 4:00 pm	Walking Tour of Chicago Loop	Dillon, Anderson, and Hinchliff	Loop

Friday

August 20, 2010

At the Newberry Library

<u>Time</u>	<u>Activity</u>	<u>Speaker/Leader</u>	<u>Location</u>
8:30 am - 9:00 am	Sign in and coffee		Ruggles
9:00 am - 9:10 am	Welcome to NL/Plan for Day	Pres. D. Spadafora and Rooney	Ruggles
9:10 am - 10:15 am	Keynote Day 2	Sarah Burns	Ruggles
10:15 am - 10:30 am	Break		Ruggles
10:30 am - 11:30 am	Rotation #1	Akerman/Dillon/Rooney/Greene	B-Room
11:30 am - 12:30 pm	Rotation #2	Akerman/Dillon/Rooney/Greene	B-Room
12:30 pm - 1:30pm	Working Lunch	Project Staff and Presenters	Ruggles
1:30 pm - 2:30 pm	Rotation #3	Akerman/Dillon/Rooney/Greene	B-Room
2:30pm - 3:30 pm	Resources/ Wrap Up/Evaluation	Rooney/Greene/Alvarez	Ruggles

APPENDIX 2

Work Plan

Prior to Grant Period

October 2009	Submit grant proposal
March 2010	Update online site for participant applications and guidelines (using same form as national conference)

Grant Period

(12 months: April 2010-April 2011)

April	Notification from NEH
April	Call for applications for conference
April-May	Compile readings and CDs of images for participants
April-May	Update guidebook for visit to Art Institute
April	Update wiki for conference participants
May 10	Application deadline for conference
June 1	Newberry will notify accepted participants
June 15	Conference materials made available to participants
August 19 -20	Conference
October	Prepare and submit interim report to NEH
November (ongoing)	Initiate and moderate participants' online conversations
November (ongoing)	Begin to post lesson plans created by participants
April 2011	Prepare and submit final report to NEH

APPENDIX 3 Suggested Readings

We will provide the following annotated list of readings to participants. We also will post this reading list on the project wiki and allow scholars and conference participants to add to it over time.

Nancy Anderson, "The Kiss of Enterprise: The Western Landscape as Symbol and Resource," in Marianne Doezema and Elizabeth Milroy, eds., *Reading American Art* (Yale, 1998): 208-231.

Anderson focuses on artists' processes in representing western landscapes. Her essay contains valuable information about Bierstadt and his contemporaries.

Michael Conzen, "Introduction," to Conzen, ed., *The Making of the American Landscape* (Unwin Hyman, 1990): 1-8.

Conzen asks what we mean when we use the term "landscape" and considers how our conception of what constitutes landscape has changed over time.

"Painting: Landscape, 1825-1870," in Wayne Craven, *American Art: History and Culture* (Abrams, 1994): 198-220.

Craven's chapter includes biographical treatments of Cole, Bierstadt, and others. He also considers modern skyscraper architecture in Chapters 21 and 27.

"Landscape," in Barbara Groseclose, *Nineteenth-Century American Art* (Oxford, 2000): 117-44.

Groseclose organizes her treatment of American landscape around artist biographies and contains useful background information on Cole and others.

Angela Miller, "Nature's Nation," in Angela Miller et al., eds., *American Encounters: Art, History, and Cultural Identity* (Prentice Hall, 2008): 241-278.

This textbook chapter covers 1820 to 1865, and moves from landscape painting to daguerreotypes and early photography, including images of Civil War dead.

"The Virtue of American Nature," in Joshua C. Taylor, *America as Art* (Smithsonian, 1976): 96-131.

Taylor's chapter chronicles American landscape painting through the end of the nineteenth century, focusing on the way Americans have extolled nature. Taylor makes strong connections between painting and literature

"The Image of Urban Optimism," in Joshua C. Taylor, *America as Art* (Smithsonian, 1976): 186-215.

Taylor's chapter considers Americans' romance with cities, and with idea of technological progress, in the twentieth century. His discussion of skyscrapers, manufacturing, and the automobile industry dovetails nicely with many of the twentieth-century Picturing America images.

Jonathan Prude, "Engaging Urban Panoramas". *Common -Place* 7 (April 2007).
Prude's article (available <http://www.common-place.org/vol-07/no-03/prude>) examines the proliferation of urban images--including photography, drawings, prints, and other graphics--in the antebellum North. These city views both imparted information for viewers and sought to render cities "interesting and amusing," according to Prude.

APPENDIX 4

Picturing America Landscape Images

Grant Wood, *The Midnight Ride of Paul Revere* (3-A)

Thomas Cole, *View from Mount Holyoke, Northampton, Massachusetts, After a Thunderstorm* (5-A)

John James Audubon, *American Flamingo* (6-A)

Albert Bierstadt, *Looking Down Yosemite Valley, California* (8-A)

Thomas Eakins, *John Biglin in a Single Scull* (11-A)

Louis Comfort Tiffany, *Autumn Landscape* (13-B)

Charles Sheeler, *American Landscape* (15-A)

William Van Alen, *The Chrysler Building* (15-B)

Edward Hopper, *House by the Railroad* (16-A)

Frank Lloyd Wright, *Fallingwater* (16-B)

Romare Bearden, *The Dove* (17-B)

Richard Diebenkorn, *Cityscape I* (20-A)

Companion Works located at the Art Institute of Chicago

Albert Bierstadt, *Mountain Brook* (1863)

Thomas Cole, *Landscape with Figures* (1826), *Distant View of Niagara Falls* (1830)

Charles Demuth, *...And the Home of the Brave* (1931), *Welcome to Our City* (1921)

Winslow Homer, *On Guard* (1864), *Mount Washington* (1869), *The Herring Net* (1885)

Georgia O'Keefe, *Black Cross, New Mexico* (1929)

Frederick Remington, *The Bronco Buster* (1899), *The Advance Guard* (1890)

Charles Sheeler, *Bucks County Barn* (1940), *Artist Looks at Nature* (1943)