COURSE DESCRIPTION:
Visual culture plays crucial roles in both shaping and commemorating moments of political and social change. This course asks how both “high art” and “popular” images and objects contributed to upheavals that shook both sides of the Atlantic at the end of the 18th century. Focusing on revolutions in the U.S. (1775-1783), France (1789-1799) and Haiti (1791-1804), the course examines thematic, stylistic, and iconographic influences that crossed the ocean, with particular emphasis on the varying roles of race, class, and gender in each context. The course also traces the visual legacies of these revolutions in the 19th, 20th and 21st centuries, examining, for instance, how, why, and to what effect Jacob Lawrence created his series dedicated to the Haitian slave-turned-leader Toussaint L’Ouverture (1938), or Emanuel Leutze painted George Washington Crossing the Delaware (1851). Visits to works on view in NYC are central to the course experience.

COURSE REQUIREMENTS:
<table>
<thead>
<tr>
<th>% OF GRADE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Attendance/ participation/ preparation</strong></td>
</tr>
<tr>
<td><strong>Weekly reading responses</strong></td>
</tr>
<tr>
<td><strong>Preliminary assignments on topic of final paper:</strong></td>
</tr>
<tr>
<td>- formal analysis (2-3 pages)</td>
</tr>
<tr>
<td>- annotated bibliography (8-10 sources)</td>
</tr>
<tr>
<td>- proposed argument (1 page)</td>
</tr>
<tr>
<td><strong>Final paper (8-10 pages)</strong></td>
</tr>
</tbody>
</table>

COURSE OBJECTIVES:
At the end of this course, students should be able to:
- Understand how visual culture helped to shape and publicize the American, French and Haitian Revolutions.
- Identify thematic, stylistic, and iconographic continuities and differences through a comparative approach to these three cases.
- Demonstrate familiarity with key artists and political figures involved with the shaping of revolutionary visual culture in this period.
- Think critically about the role of visual culture in shaping memories of revolutions.
- Conduct original research on the artists, objects and cultural developments under discussion.
- Write papers that combine careful looking with critical thinking, convey command of the literature, express clear opinions, and acknowledge sources accurately.
- Apply methods learned in class to current issues in political and social representation.

WEEKLY READING ASSIGNMENTS:
- Readings will be posted on-line at [http://eres.newschool.edu](http://eres.newschool.edu)
- Reading questions will be distributed each week with brief responses due in class.
- Lists of “further readings” will be distributed throughout the semester, but will not be posted on-line. These lists are intended to help guide your individual research, whether for this course or for future studies.

ATTENDANCE / PUNCTUALITY:
Attendance at every class meeting and off-site visit is mandatory. **Two absences** will result in a lowered grade. **Three absences require automatic failure.** Arriving **on-time** is essential. **Each late arrival (15 minutes or more) will count as ½ absence.**
PREPARATION / PARTICIPATION:
The course will combine lecture and discussion. You should arrive at each class meeting having completed, and prepared to talk about, the day’s assignments. High participation grades (B+ or above) will be awarded for participation that: (1) reflects careful attention to readings, assignments, and discussions; (2) is expressed clearly; and (3) demonstrates respect for the instructor and classmates, even if (or especially when) you disagree with them.

PAPERS:
Each student will select either (a) one object from the New-York Historical Society OR (b) one image at [www.thelouvertureproject.org] as the focus of study throughout the semester. Preliminary assignments will keep research and writing on track. The final paper will combine elements from each of the preliminary assignments, fleshing out the ideas to form an 8-10 page research paper. Detailed instructions and grading criteria will be distributed well in advance of due dates. Late submissions will receive lowered grades.

RE-WRITES AND EXTRA CREDIT:
All papers may be revised and re-submitted at any time during the semester. If you wish to re-write a paper, you must consult with me first so that we can discuss the nature and extent of the revisions needed to merit a higher grade. Re-writes will not be considered without this consultation.

For extra credit, students may write one or more additional 1-page response papers discussing any work on view in New York City in relation to any one of the essays we read.

PLAGIARISM:  
Plagiarism will result in failing the class and may entail additional repercussions determined by the University. As defined by the University, “Plagiarism is the use of another person's words or ideas in any academic work using books, journals, internet postings, or other student papers without proper acknowledgment.”  

A rule of thumb: When in doubt, cite your source. If any part of an assignment – a fact, an interpretation, an approach – was inspired by a source, use a footnote to direct your reader to the original source. If words, phrases, or sentences were borrowed, place them in quotation marks and footnote the source.

WRITING RESOURCES:

University Writing Center, 71 Fifth Avenue, 9th floor, (212) 229-5121. The writing center is a valuable resource for everyone, with special resources for ESL. They offer both scheduled and walk-in appointments. Everyone can benefit from the advice of an interested reader. The writing center is the perfect place to find one. For more information visit: [http://www.newschool.edu/admin/writingcenter/](http://www.newschool.edu/admin/writingcenter/)

STUDENT WITH DISABILITIES:  
In keeping with the University’s policy of providing equal access for students with disabilities, any student requesting accommodations must meet with Student Disability Services located at 79 Fifth Avenue - 5th Floor; phone (212) 229-5626. If appropriate, Student Disability Services will provide an Academic Adjustment Notice for the student to present to instructors. Once the student presents the letter to the instructor, the instructor is required to review the letter with the student and discuss accommodations. This letter is necessary in order for classroom accommodations to be provided. Student Disability Services is available to answer any questions or concerns. See:[http://www.newschool.edu/studentaffairs/disability](http://www.newschool.edu/studentaffairs/disability)
SCHEDULE OF CLASSES, READINGS AND ASSIGNMENTS:

Note: The contents and schedule of this syllabus are subject to change due to student needs and unforeseen events.

1. January 26  Overview: Art and Revolution

Part I: The American Revolution (1775-1783)

2. February 2 Towards an American Visual Culture
   Due in class: Short assignment on Prown / Breen


3. February 9 Consuming Revolution: Images and Objects
   Due in class: Short assignment on Boston Massacre / Withington

For a larger image, please click on “Enlargement of Paul Revere's Engraving...” at the bottom of the page. Please also click / read the links to newspaper accounts and victims’ obituaries.


4. February 16 FIELD TRIP 1: INTRODUCTION TO NEW-YORK HISTORICAL SOCIETY
To prepare for this field trip please set up a login at [http://emuseum.nyhistory.org/] then search for the collection entitled “Trans-Atlantic Revolution.” This image set includes all of the objects that we will look at during our visit. Students who opt to write their final papers on objects in the New-York Historical Society may select their objects from this set. Please clear other object choices with me.

5. February 23 Gender, Class and Memory
   Due in class: (1) Object choice for final paper; (2) Short assignment on Purcell / Ulrich


6. March 2 Nationality, Race and Memory
   Due in class: Short assignment on “Washington Crossing the Delaware”


7. March 9 FIELD TRIP 2: STUDY VISIT TO NEW-YORK HISTORICAL SOCIETY

Due in class: Five (5) comparative images that relate to your chosen object

MARCH 16. NO CLASS. SPRING BREAK.

Part II: The French Revolution (1789-1799)

8. March 23 Reinventing Everyday Life

Due in class: (1) Formal Analysis (2-3 pages, 15% of final grade); (2) Short assignment on Auslander / Hunt


9. March 30 Images as Sources: Shaping Research Questions

Due in class: Preliminary research questions


A. Power of images in establishing “historical memory.”
[http://chnm.gmu.edu/revolution/imaging/discussion/gh1.html]

C. Relationship between text and images.
[http://chnm.gmu.edu/revolution/imaging/discussion/gh3.html]

F. Challenges of comprehending sources.

G. Importance of knowing the author.
[http://chnm.gmu.edu/revolution/imaging/discussion/gh7.html]

H. Interpreting images with more information.
[http://chnm.gmu.edu/revolution/imaging/discussion/gh8.html]

10. April 6 Revolutionary Bodies

Due in class: Short assignment on Colwill / Reichardt and Kohle


11. April 13  Remembering the French Revolution  
Due in class:  
(1) Annotated bibliography (8-10 sources). Must include at least one of each: primary source, secondary source, book, journal article. 15% of final grade;  
(2) Short assignment on Samuels


Part III. The Haitian Revolution (1791-1804)

12. April 20  Envisioning Race / Picturing Saint Domingue  
Due in class:  
(1) Proposed argument of final paper (1 page, 10% of final grade); (2) short assignment on Weston / primary source texts


13. April 27  Creolization and Visual Culture  
Due in class:  
Short assignment on Grigsby / Polk


14. May 4  Haiti’s Heroes: From Neoclassicism to Modernism  
Due in class:  
Short assignment on Célius / Jacob Lawrence


Carol Greene, Oral History Interview with Jacob Lawrence (October 26, 1968), Archives of American Art, Smithsonian Institution.  
http://www.aaa.si.edu/collections/oralhistories/transcripts/lawren68.htm

For the images and texts of Jacob Lawrence’s “The Life of Toussaint L’Ouverture” series (1938) click on the link below and select this title from the “Series” drop-down menu:  
http://www.jacobandgwenlawrence.org/artandlife04.html

15. May 11  Representing Haiti after the 2010 Earthquake  
Due in class:  
Final paper (8-10 pages, 30% of final grade)