Visualizing Revolution
PGDE 5162. CRN 5646. Fall 2007, T 4-5:50
Prof. Laura Auricchio
Office hours: Monday by app’t at Parsons, Tuesday by app’t at CH
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COURSE DESCRIPTION:
How did works of visual and material culture help to shape, reflect, and commemorate the revolutions that roiled France and the United States at the end of the eighteenth century? Drawing on objects housed at the Cooper-Hewitt, and timed to coincide with a New-York Historical Society exhibition focusing on America’s 1824-5 celebrations of the Marquis de Lafayette, French hero of the American Revolution, this course will examine stylistic and iconographic influences that crossed the Atlantic, and ask how and why the different contexts of the French and American revolution yielded different roles for the visual arts. Issues to be addressed will include: Neoclassicism as a “republican” style; the politics of dress and decoration; public festivals and monuments; and nineteenth-century visions of eighteenth-century events. This course will require students to integrate primary-source research with historical and theoretical readings, and is recommended only for students who have already taken Proseminar.

COURSE REQUIREMENTS:

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<th>% OF GRADE</th>
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<tr>
<td>15%</td>
<td>Attendance / participation</td>
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<td>15%</td>
<td>Weekly postings to course Blackboard site</td>
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<td>20%</td>
<td>In-class presentation (15 minutes) (10/30, 11/6, 11/18)</td>
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<td>Final project: preliminary assignments (various dates)</td>
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<td>30%</td>
<td>Final project: 15-page paper (12/18)</td>
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COURSE OBJECTIVES:
At the end of this course, students should be able to:
- Understand the different roles that decorative arts and material culture played in the French and American Revolutions.
- Appreciate the complexities of trans-Atlantic transmission of style and iconography.
- Consider the significance of consumption and patronage in aesthetic and political developments of the era.
- Think about the importance of visual culture in shaping historical memory.
- Demonstrate knowledge of recent and classic literature on visual culture in the French and American Revolutions.
- Contemplate how these two fields might productively inform each other.
- Conduct primary and secondary source research on objects from the period.
- Deliver an effective oral presentation accompanied by digital images
- Write a term paper that combines careful looking and critical thinking, conveys command of the literature, expresses original ideas, and acknowledge sources accurately.

READING ASSIGNMENTS:
- All required readings are on electronic reserves: http://eres.newschool.edu. Currently, no password is needed. If a password is added I will notify all students via e-mail.
- “Further reading” is not required. It is intended to help students who wish to delve more deeply into a topic, and to provide easily-accessible images to supplement the required readings. Items on the course shelf at the Cooper-Hewitt Library are identified by (CH).

BLACKBOARD POSTINGS:
By 5 PM before each class meeting, please post to the “discussion” section of our Blackboard site (http://my.newschool.edu) at least 1 idea or question for discussion based on the assigned reading. I will also post one question each week, which you may answer on the discussion site instead of posting your own. I encourage you to use the site to reply to each other’s comments as well.
ATTENDANCE / PUNCTUALITY:
Attendance at every class meeting 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:
This is a discussion-oriented seminar. Please arrive at each meeting having completed, and prepared to discuss, 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 / PRESENTATIONS:
Four letter-graded assignments (an annotated bibliography, an oral presentation, an abstract of your final project, and a 15-page paper) will determine the bulk of your grade. Detailed instructions and grading criteria will be distributed in advance of all due dates. Content and form will contribute to grading. Late papers will receive lower grades.

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

For extra credit, students may write one or more response papers discussing any lecture, panel discussion, or symposium related to the issues raised in this class. I will announce these from time to time, and students should also keep an eye out for relevant events.

PLAGIARISM:
**Plagiarism will result in failing the class** and may entail additional repercussions determined by the Office of Advising. No exceptions will be made. 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.” See [http://students.parsons.edu/](http://students.parsons.edu/).

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.

RESOURCES:
As you prepare your writing assignments for this class, I strongly encourage you to take advantage of the following resources:

- Please use *Chicago Manual of Style* (15th edition) for bibliography and footnote style.
- For one-on-one help, available by appointment, via e-mail and phone, and on a walk-in basis, visit the University Writing Center, 65 Fifth Avenue, Ground Floor, room 105 (212) 229-5121. [www.newschool.edu/admin/writingcenter/index.html](http://www.newschool.edu/admin/writingcenter/index.html).
- See also the “resources” section of our Blackboard site, where I will post handouts on topics including: how to avoid plagiarism, using the Chicago Manual of Style, etc.
SCHEDULE OF CLASSES, REQUIRED READINGS AND ASSIGNMENTS

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

Week 1. September 4: Introduction: The Revolutionary Role of Visual Culture
Further Reading:


Part I. The American Revolution

Week 2. September 11: A Revolution in Commerce
Required Reading:


Further Reading


Week 3. September 18: Public Opinions: Prints and Festivals
Required Reading:

Further Reading:


**Week 4. September 25:** Revolution in Everyday Life: Objects and Images

*Due in class:* Please identify the object(s) you will work on for your final project.

Required Reading:


Further Reading:


Part II. The French Revolution

Week 5. October 2: Picturing and Producing Revolution
Curatorial Visit: We will meet at 4 PM in the Cooper-Hewitt wallcoverings department. Greg Herringshaw will show us samples of American and French Revolutionary wallpapers, and MA program alum Laura Handlin will share her research on American Revolutionary papers. At 5 PM we'll head back to the classroom to discuss the readings.

Required Reading:


Further Reading:
"Imaging the French Revolution," *American Historical Review* 110 (Feb. 2005),
[http://chnm.gmu.edu/revolution/imaging/home.html](http://chnm.gmu.edu/revolution/imaging/home.html)


Week 6. October 9: Performing Patriotism

Required Reading:


Further Reading:


Week 7. October 16: **Legitimating Napoleon**

**Required Reading:**


**Further Reading:**


**Part III. Student Presentations**

**Week 8. October 23:** **Individual Meetings with Instructor**
Individual appointments replace class meeting.

**Week 9. October 30:** **Student Presentations Group 1**
*Due in class:* Group 1 annotated bibliographies to distribute to instructor and all classmates.

**Week 10. November 6:** **Student Presentations Group 2**
*Due in class:* Group 2 annotated bibliographies to distribute to instructor and all classmates.

**Week 11. November 13:** **Student Presentations Group 3**
*Due in class:* Group 3 annotated bibliographies to distribute to instructor and all classmates.

**November 20:** **NO CLASS. THURSDAY SCHEDULE.**

**Part IV. Commemorations**

**Week 12. November 27:** **Museum Visit: French Founding Father**
*Due in class:* Two-page abstract of final project, following the guidelines outlined for thesis petitions in Student Handbook.

**Museum Visit:** We will meet at 3 PM inside the lobby of the New-York Historical Society on Central Park West between 76th and 77th Streets. Margi Hofer, Curator of Decorative Arts, will take us on a tour of “French Founding Father: Lafayette’s Return to Washington’s America.”

**Required Reading:**

Further Reading:


Week 13. December 4:  
Commemorating the American Revolution: Then and Now
Required Reading:
Please review reading from week 12

Further Reading:


Week 14. December 11:  
The French Revolution: Staging History


Further Reading:


Week 15. December 18:  
Conclusions
*Due in class:* Final paper