

### APPLICATION FOR NEW COURSE

1. Submitted by College of Design Date 01 June 2006

Department/Division offering course Historic Preservation

2. Proposed designation and Bulletin description of this course

a. Prefix and Number HP 772 b. Title\* Seminar in Historic Preservation

\*NOTE: If the title is longer than 24 characters (including spaces), write  
A sensible title (not exceeding 24 characters) for use on transcripts Preservation Seminar

c. Lecture/Discussion hours per week \_\_\_\_\_ d. Laboratory hours per week \_\_\_\_\_

e. Studio hours per week \_\_\_\_\_ f. Credits 3

g. Course description

Seminar for the investigation of selected topics in historic preservation. The course requires a subtitle each time it is offered. May be repeated for a maximum of six credits. Prereq: Consent of instructor.

h. Prerequisites (if any)

Consent of instructor.

i. May be repeated to a maximum of 2 (if applicable)

4. To be cross-listed as

N/A

Prefix and Number

Signature, Chairman, cross-listing department

5. Effective Date Fall 2007 (semester and year)

6. Course to be offered  Fall  Spring  Summer

7. Will the course be offered each year?  Yes  No  
(Explain if not annually)

8. Why is this course needed?

This course provides the course number for offering graduate-level seminar courses on timely and needed topics.

9. a. By whom will the course be taught? Department and college faculty

b. Are facilities for teaching the course now available?  Yes  No  
If not, what plans have been made for providing them?

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10. What enrollment may be reasonably anticipated? up to 10 students
11. Will this course serve students in the Department primarily?  Yes  No  
Will it be of service to a significant number of students outside the Department?  Yes  No  
If so, explain.  
Seminars in Historic Preservation would be available to graduate students in architecture, landscape architecture, interior design, and other related fields. For graduate students in architecture and interior design, this course could provide credit for completion of a concentration area.
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- Will the course serve as a University Studies Program course?  Yes  No  
If yes, under what Area? \_\_\_\_\_
12. Check the category most applicable to this course  
 traditional; offered in corresponding departments elsewhere;  
 relatively new, now being widely established  
 not yet to be found in many (or any) other universities
13. Is this course applicable to the requirements for at least one degree or certificate at the University of Kentucky?  Yes  No
14. Is this course part of a proposed new program:  Yes  No  
If yes, which? \_\_\_\_\_
- 
15. Will adding this course change the degree requirements in one or more programs?  Yes  No  
If yes, explain the change(s) below  
\_\_\_\_\_
- 
16. Attach a list of the major teaching objectives of the proposed course and outline and/or reference list to be used.
17. If the course is a 100-200 level course, please submit evidence (e.g., correspondence) that the Community College System has been consulted.  Check here if 100-200.
18. If the course is 400G or 500 level, include syllabi or course statement showing differentiation for undergraduate and graduate students in assignments, grading criteria, and grading scales.  Check here if 400G-500.
19. Within the Department, who should be contacted for further information about the proposed course?  
Name Clyde Carpenter, Department Chair Phone Extension 7-3651

\*NOTE: Approval of this course will constitute approval of the program change unless other program modifications are proposed.

APPLICATION FOR NEW COURSE

Signatures of Approval:

*[Signature]*  
Department Chair

8.21.06  
Date

*[Signature]*  
Dean of the College

08/30/06  
Date

4/21/06  
Date of Notice to the Faculty

\*Undergraduate Council

Date

\*University Studies

Date

*[Signature]*  
\*Graduate Council

11/17/06  
Date

\*Academic Council for the Medical Center

Date

\*Senate Council (Chair)

Date of Notice to University Senate

\*If applicable, as provided by the Rules of the University Senate

ACTION OTHER THAN APPROVAL

**EXAMPLE SYLLABUS FOR HP 772 – Topics will vary**

**HP 772: Selected Topics in Historic Preservation  
Museums and Exhibition Culture**

Technological, social, political, and cultural changes were certainly a part of modernization, but so were changes to the "culture of display". The proliferation of museums, for example, emerged from an empowered public audience, dazzling inventions and discoveries, the casting of education as a moral project, and the importance of solidifying national, regional, and local identities characteristic of the time. In addition, the growth of commerce and trade provided new venues and models for the display of everything from new technologies to art and architecture, anthropology and history. During the course of the semester, we will look at objects, buildings, and landscapes to think about how their contexts of display have told three-dimensional stories over the course of two centuries, drawing mainly on examples in the United States. We will examine issues such as the relationship of collections and landscapes to identity; the intersection of commerce and culture; and the influence of museums on intellectual culture. We will consider the role of museums and exhibitions in preserving a view of the past and developing an image of progress; and we will discuss how they change in response to the various contexts in which and for which they exist.

Stephen Conn's *Museums and American Intellectual Life, 1876-1926* (Chicago, 1998) is the only book you need to purchase. As you can see from the schedule, we have used his chapters to provide a basic structure for the course. Articles or book chapters from other sources serve as counter-point in two categories: "required" and "supplemental." Virtually all of these collateral materials will be available to you on electronic reserve.

Reading means reading *thoughtfully*, of course, but your active participation in class is equally important. As a way of encouraging that participation, we would like two or three different members of the group to take responsibility each week for presenting the material and leading our discussion. The only other requirement is a final paper or project. The length of the paper should be 25-30 pages. As you might expect, given the interdisciplinary nature of the seminar, you have some latitude in defining these projects.

## **HP 772: Selected Topics in Historic Preservation Museums and Exhibition Culture**

(A few suggestions are included at the end of the syllabus.) All we ask is that you discuss your plans with one or both of us sooner rather than later during the term, and that whatever interpretive direction you take, it should be responsive to a relevant portion of reading we have done together this semester. Your grade will be based on our evaluation of your final project and the caliber of your participation in class.

### **Learning Objectives:**

Analyze and critically interpret texts and buildings  
Read literature in cultural history, history, architecture and art history, and preservation more effectively and critically  
Identify and apply some of the critical methods currently in use in scholarship  
Identify a research problem/topic dealing with Museum Culture  
Write clearly and cogently for the intelligent reader on your research topic  
Lead and contribute in an informed manner to seminar discussions  
Give effective oral presentations

### **Session 1                      Introduction**

### **Session 2:                      A Rationale of Collecting**

#### Required

·Steven Conn, Museums and American Intellectual Life, 1876-1926 (Chicago: The University of Chicago Press, 1998), "Museums and the Late Victorian World" (Chapter 1), p.3-31.  
·G. Thomas Tanselle, "A Rationale of Collecting," Raritan: A Quarterly Review, vol.19, no.1 (Summer 1999):23-50.

#### Recommended

·Mielke Bal, "Telling Objects: A narrative Perspective on Collecting," in John Elsner and Roger Cardinal, eds., The Cultures of Collecting (Cambridge, Mass.: Harvard University Press, 1994), p.97-115.  
·Mark Jones, "Why Fakes?" in Susan M. Pearce, ed., Interpreting Objects and Collections (London and New York: Routledge, 1994), p.92-97. [complete text in: M. Jones, Fake? The Art of Deception (London: British Museum Publications Ltd.), p.11-16.

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Museums and Exhibition Culture**

·Susan Stewart, "Objects of Desire," in Interpreting Objects and Collections, p.254-257. [complete text in Susan Stewart, On Longing (Baltimore: Johns Hopkins University Press, p.151-162.)]

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**Session 3: Cabinets of Wonder**

Required

·John Brewer, The Pleasures of the Imagination: English Culture in the Eighteenth Century (Chicago: The University of Chicago Press, 1997), "Borrowing, Copying and Collecting" (Chapter 11), p.427-489.

·Eilean Hooper-Greenhill, Museums and the Shaping of Knowledge (London and New York: Routledge, 1992), "The Irrational Cabinet" (Chapter 4), p.78-132.

Recommended

·Thomas DaCosta Kaufmann, "From Treasure to Museum: The Collections of the Austrian Habsburgs," in The Cultures of Collecting, p.137-154.

·Krzysztof Pomian, "The collection: between the visible and the invisible," in Interpreting Objects and Collections, p.160-174. [complete text in: K. Pomian, Collectors and Curiosities (Oxford: Polity Press, 1990), p.6-25.]

·Rosamond Wolff Purcell and Stephen Jay Gould, Finders-Keepers (New York, London: Norton, 1992).

·Anthony Alan Shelton, "Cabinets of Transgression: Renaissance Collections and the Incorporation of the New World," in The Cultures of Collecting, p.177-203.

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**Session 4: Natural History in the past**

Required

- Conn, "'Naked Eye Science': Museums and Natural History" (Chapter 2), p.32-74.
- Neil Harris, Humbug: The Art of P.T. Barnum (Chicago: The University of Chicago Press, 1973, 1981): "The American Museum" (Chapter 2), p.31-57. (includes comparison with Peale)
- Christoph Irmscher, The Poetics of Natural History: From John Bartram to William James (New Brunswick: Rutgers University Press, 1999): "Collecting Human Nature: P.T. Barnum" (Chapter 3), 101-146.

Recommended

- Christoph Irmscher, The Poetics of Natural History: From John Bartram to William James (New Brunswick: Rutgers University Press, 1999): "Collection and Recollection: Charles Wilson Peale" (Chapter 2), 56-100.
- Susan Stewart, "Death and Life in that Order, in the Works of Charles Willson Peale," in The Cultures of Collecting, p.204-223.
- Carla Yanni, "Museum Vision: 'Sights Unseen Before'" (Chapter 1) in Nature's Museums: Victorian Science and the Architecture of Display Baltimore: The Johns Hopkins University Press, 1999), p.14-32.

**Session 5: Natural History at present**

Required

- Stephen Jay Gould, "Dinomania," The New York Review of Books, vol.40, no.14 (August 12, 1993). [Review of Michael Creighton's Jurassic Park, as well as the Spielberg film.]
- Carla Yanni, Nature's Museums (Baltimore: Johns Hopkins, 1999), "Still Life: Natural History Museums Today" (Chapter 6), p.147-157 and "Epilogue: Two More Arks. The Museum of Creation and the Museum of Jurassic Technology," p.162-166.
- Jurassic Park (film)

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**Session 6: Art: Applied and Fine**

Required

- Conn, "From South Kensington to the Louvre: Art Museums and the Creation of Fine Art" (Chapter 6), p.192-232.
- Cincinnati Art Museum, "Art Palace of the West: Its Beginnings," Art Palace of the West: A Centennial Tribute. 1881-1981 (Cincinnati: Cincinnati Art Museum, 1981), p.13-37.
- James Fenton, "Object Lessons," The New York Review of Books, vol.45, no.1 (January 15, 1998).

Recommended

- John Brewer, The Pleasures of the Imagination: English Culture in the Eighteenth Century (Chicago: The University of Chicago Press, 1997), "Connoisseurs and Artists" (Chapter 6), p.252-287.
- Michael Conforti, "The Idealist Enterprise and the Applied Arts," in Malcolm Baker and Brenda Richardson, A Grand Design (London: V&A Publications, 1997), p.23-48.  
(cont. next page)
- Bruce Robertson, "The South Kensington Museum in context: an alternative history," museum and society vol.2, no.1 (March 2004):1-14. Web address:  
<http://www.le.ac.uk/ms/m&s/m&sframeset.html>

**Session 7: Art and Commerce**

Required

- Conn, "The Philadelphia Commercial Museum: A Museum to Conquer the World" (Chapter 4), p.115-150.
- Julia Noordegraaf, Strategies of Display (Rotterdam: NAI Publishers, 2004), "The Museum as Experience: The Hybridization of the Script" (Chapter 4), p.192-243.
- Terence Riley and Edward Eigen, "Between the Museum and the Marketplace: Selling Good Design," in John Elderfield, ed., The Museum of Modern Art at Mid Century: At Home and Abroad (New York: The Museum of Modern Art, 1994), p.150-179.

Recommended

- Noordegraaf, "The Transparent Museum: Towards an 'Invisible' Script" (Chapter 3), p.146-193.
- Mary Anne Staniszewski, The Power of Display: A History of Exhibition Installations at the Museum of Modern Art (Cambridge, Mass: The M.I.T. Press, 1998), "Installations for Good Design and Good Taste" (Chapter 3), p.141-206.

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**Session 8: Art and Identity**

Required

- Carol Duncan, "The Art Museum as Ritual," Chapter 1 in Civilizing Rituals: inside public art museums (London and New York: Routledge, 1995), p.7-21.
- Françoise Forster-Hahn, "Shrine of Art or Signature of a New Nation? The National Gallery(ies) in Berlin, 1848-1968," in Gwendolyn Wright, ed., The Formation of National Collections of Art and Archaeology (Washington, D.C.: National Gallery of Art, 1996), p.79-101.
- Anne Higonnet, "A New Center: The National Museum of Women in the Arts," Museum Culture, p.250-264.
- Peter C. Marzio, "Minorities and Fine-Arts Museums in the United States," in Exhibiting Cultures, p.121-127.

Recommended Reading

- Carol Duncan, "Art Museums and the Ritual of Citizenship," Interpreting Objects and Collections, p.279-286.
- Carol Duncan, "The Modern Art Museum: It's a Man's World" and conclusion, Civilizing Rituals, p.102-134.
- Alan Wallach, "On the Problem of Forming a National Art Collection in the United States: William Wilson Corcoran's Failed National Gallery," in The Formation of National Collections of Art and Archaeology, p.113-126.

3/15 Spring Break

**Session 9: Ethnography and its audiences**

Required

- Conn, "Between Science and Art: Museums and the Development of Anthropology" (Chapter 3), p.75-114.
- H. Glenn Penny, Objects of Culture (Chapel Hill and London: The University of North Carolina Press, 2002), "Museum Chaos: Spectacle and Order in German Ethnographic Museums" (Chapter 5), p.163-214.

Recommended

- Clifford Geertz, "Morality Tale," New York Review of Books (October 7, 2004). [Two new books on Ishi]
- Barbara Kirschenblatt-Gimblett, "Objects of Ethnography," in Ivan Karp and Steven D. Lavine, Exhibiting Cultures (Washington, D.C. and London: Smithsonian Institution Press, 1991), p.386-443.

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H. Glenn Penny, Objects of Culture (Chapel Hill and London: The University of North Carolina Press, 2002), "The Audience as Author: Museums in Public" (Chapter 4), p.131-162.

**Session 10:                    Ethnography, its subjects and objects**

Required

Monica Udvardy, Linda L. Giles, John B. Mitsanze, "The Transatlantic Trade in African Ancestors: Mjikenda memorial Statues (Vigango) and the Ethics of Collecting and Curating Non-Western Cultural Property," American Anthropologist 105 (3): 566-580.

Recommended

James Clifford, "On Collecting Art and Culture," The Predicament of Culture (Cambridge, Mass: Harvard University Press, 1988), p.215-251.

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**Session 11: History**

Required

·Conn, "Objects and American History: The Museums of Henry Mercer and Henry Ford" (Chapter 5), p.151-191.

·Barbara Kirshenblatt-Gimblett, Destination Culture: Tourism, Museums, and Heritage (Los Angeles: University of California Press, 1998), "A Second Life as Heritage" (Part 2, with chapters on "Destination Museum", "Ellis Island" and "Plimoth Plantation"), p.129-200.

·James Traub, "The Stuff of City Life," New York Times Magazine (October 3, 2004):23-28.

Recommended

·Irit Rogoff, "From Ruins to Debris: The Feminization of Fascism in German-History Museums," in Museum Culture, p.223-250.

**Session 12: House Museums**

Required

·John Elsner, "A Collector's Model of Desire: The House and Museum of Sir John Soane," in The Cultures of Collecting, p.155-176.

·Elizabeth Vallance, "Enshrining Past Lives: History Museums and the Lesson of Objects," History of Education Quarterly 42:1 (Spring 2001): 112-121.

**Session 13: Student Presentations**

**Session 14: Student Presentations**

**Friday, Exam Week: FINAL PAPER DUE, 5p.m.**

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**Coda: a few suggested topics\***

- Presidential Libraries
- Newton Exhibit, NY Public Library
- Child's view of the museum; From the Mixed-Up Files of Mrs. Basil E. Frankweiler – about the Metropolitan Museum of Art, New York
- Lawrence Wescheler, Mr. Wilson's Cabinet of Wonder and Museum of Jurassic Technology, L.A.
- Diane Arbus, "Freaks" (Nat History)
- World's Fairs: Conn, "1926: Of Fairs, Museums, and History," p.233-262.
- Copies, Authenticity (Krauss; Fyfe: Museum and Society)
- A biographical approach (e.g., MoMA's Alfred Barr, Chick Austin, curator of Hartford's Wadsworth Atheneum, W.R. Valentiner, Detroit Museum; or John Cotton Dana, Newark Museum.)
- The new MoMA
- Museum of the American Indian (vs. Dioramas in American Museum of Natural History)
- N.Y. Historical Society, Hamilton Exhibition
- Marcel Duchamp: Boîte en Valise and descendents (Diller and Scofidio)
- Enola Gay exhibition
- Headley-Whitney museum
- Shakertown
- UK Anthropology Museum
- Any museum in the area. (Louisville and Cincinnati offer several possible sites, but don't overlook smaller cities and towns.)

**\*Note: Internet research is only acceptable for journal articles otherwise published on paper and for museum websites.**

**All other internet sources must be approved by the professors.**