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

 Resize

11. Will this course serve students in the Department primarily?

 Resize

Will it be of service to a significant number of students outside the Department?
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.

 Resize

12. Check the category most applicable to this course

 Resize

traditional; offered in corresponding departments elsewhere;
relatively new, now being widely established
not yet to be found in many (or any) other universities

 Resize

13. Is this course applicable to the requirements for at least one degree or certificate at the University of Kentucky?

 Resize

14. Is this course part of a proposed new program?
If yes, which?

 Resize

15. Will adding this course change the degree requirements in one or more programs?*
If yes, explain the change(s) below

 Resize

16. Attach a list of the major teaching objectives of the proposed course and outline and/or reference list to be used.

 Resize

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.

 Resize

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.

 Resize

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.
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Signatures of Approval:

[Signatures]

Department Chair

Dean of the College

8/21/06 Date

08/30/06 Date

4/21/06 Date of Notice to the Faculty

*Undergraduate Council

*University Studies

*Graduate Council

*Academic Council for the Medical Center

*Senate Council (Chair)

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

Date of Notice to University Senate

ACTION OTHER THAN APPROVAL

Rev 3/04
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

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

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Session 3: Cabinets of Wonder

Required

Recommended
- Anthony Alan Shelton, "Cabinets of Transgression: Renaissance Collections and the Incorporation of the New World," in The Cultures of Collecting, p.177-203.
Session 4: Natural History in the past

Required
- Conn, "'Naked Eye Science': Museums and Natural History" (Chapter 2), p.32-74.

Recommended

Session 5: Natural History at present

Required
- Jurassic Park (film)
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.

Recommended

Session 7: Art and Commerce

Required

Recommended
Session 8: Art and Identity

Required

Recommended Reading
- Carol Duncan, "The Modern Art Museum: It's a Man's World" and conclusion, Civilizing Rituals, p.102-134.

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.

Recommended
Session 10: Ethnography, its subjects and objects

Required

Recommended
Session 11: History

Required

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

Session 12: House Museums

Required

Session 13: Student Presentations

Session 14: Student Presentations

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