This seminar explores ways of bringing histories of place before the public. It grapples with the manner in which individuals, communities, and nations remember and forget. It acknowledges that while buildings and landscapes are in one sense simply large forms of material culture, they work differently than smaller objects and collections, forming frameworks for public and private life. The seminar’s foregrounds interpretation and dissemination through multiple media – everything from signage and monuments to websites and exhibits. It is not, however, an introduction to the technical aspects of those media but a chance to reflect critically on their strengths and weaknesses in different contexts. In addition to discussing readings in history, historic preservation, sociology, anthropology, geography, public art, and material culture, students will design and conduct original research projects that may involve:
• exploration of a particular landscape feature, building, or object.
• archival research involving architecture, planning, infrastructure, civic culture, and historical commemoration.
• interviews with Philadelphians from diverse backgrounds about their experiences of various urban landscapes.
• conceptual design of monuments, installations, public events, and other forms of commemoration.

Required Texts (available at Penn Bookstore)


Participation & Classroom Conduct

Attendance is mandatory at all class meetings, and you must come to class ready to discuss assigned readings. Over the course of the semester, each student is permitted one unexcused absence without a doctor’s note and/or written permission from one of the course instructors. Students are responsible for any work missed while absent.

Classroom use of laptops, tablets, or smartphones is prohibited unless in-class exercises explicitly require laptops, or you’ve obtained a written exception from your professor.

Expectations for Written Assignments

Grades will reflect the content and persuasiveness of your argument, your ability to advance new ideas, your analysis and synthesis of supporting evidence, your grasp of the course’s themes, your use of scholarly apparatus (footnotes, bibliography, etc.), and your familiarity with the mechanics of writing (e.g., spelling, grammar, punctuation, sentence and paragraph structure). All written submissions must abide by the conventions of academic citation unless the professors explicitly state otherwise. We will discuss common glitches to avoid, e.g. excessive use of the passive voice and first person in academic prose.

Written assignments must employ the following formatting:
• 12-point type, with 1” margins all around
• page numbers at bottom
• footnotes (not endnotes) following the *Chicago Manual of Style*
The Initial Findings and Final Project write-ups (see below) should be submitted in hard copy, in Aaron’s mailbox (Preservation Office, Meyerson 115) AND electronically, in our course folder. The Weekly Observations should be brought to class for use therein.

Assignments

**Weekly Observations & Questions.** Beginning in Week 2, bring one single-spaced, typed page of reflections on the readings to class. Though we will collect these at the end of our meetings and look through them, their primary function is to foster discussion during class. Accordingly, please make sure to include two to three brief questions at the bottom of your page. These submissions and class participation count for 30% of your final grade.

**Assignment 1: Close Study.** For this assignment, you will pick an object, building, or site as a focal point for in-depth research. Although you should make this choice with an eye to Assignment 2 (see below), we recognize that your subsequent research may shift or broaden your focus, e.g., from a building to a building type, a single monument to “Remembering the Lenni Lenape in Tacony,” or an object to an industry. In any case, expect to relate your chosen subject to the project you undertake in the final assignment (a substantial amount of your research should carry over). For this first assignment, you will write a 8-10-page paper (length does not include images, footnotes, and bibliography) that explains what you have learned through archival research and close physical analysis of your chosen “thing.” **Due March 18th by 5pm; counts for 30% of your final grade.**

**Assignment 2: Going Public.** Since a major goal of this course is to encourage creative forms of interpretation, your final project may take the form of an On-the-Ground Tour, an On-Site Interpretive Program, a Site-Based Curriculum, an Exhibit, a Monument (broadly defined), or a Website. An extensive, well-researched article or blog post for a venue such as Hidden City or History@Work (https://ncph.org/history-at-work/about-history-at-work/) may also be acceptable. In any case, you should expect to provide 15 pages of double-spaced text accompanied by scholarly apparatus (footnotes or endnotes), and supporting materials (e.g., floor plan and case layouts for an exhibit, specifications and drawings for a monument). While neither the supporting materials nor the scholarly apparatus count toward the official length of the submission, they are integral to its success. **Due May 6th, at 5PM; counts for 40% of your final grade.**

**Academic Integrity**

*Everyone, at all times, is expected to abide by the academic honesty principles set out in the University’s Code of Academic Integrity—see https://provost.upenn.edu/policies/pennbook/2013/02/13/code-of-academic-integrity.*

**Course Calendar**

**Week 1 (January 21st) Introduction**

- Overview of course syllabus, objectives, sites, tools, & repositories.


Week 3 (February 4th) Possible Field Trip with virtual corollary.

Week 4 (February 11th) Place and People

• Cresswell, Place, 1-51.

Week 5 (February 18th) Story and Memory

• Thomas E. Clemens, Quaint Old Landmarks in East Germantown (East Germantown: printed for the author, 1939), 6-48.

Week 6 (February 25th) Material Culture and History


**Week 7 (March 4th) Groups and Identities, Buildings and Stories [LCK away]**


**SPRING BREAK – NO CLASS March 11th**

**Week 8 (March 18th) Industry**

• Spencer, *Historic Germantown*, chapter 8, 62-68.

**Week 9 (March 25th) Suburban Landscapes, Suburban Lots – ASSIGNMENT 1 DUE**

• Sources on Pulaskitown; Wiese on Af-Am Suburbs
Week 10 (April 1st) Houses


Week 11 (April 8th) Nature Remade – IN CLASS: Choose a Reading from Next Week’s Student Picks.


Week 12 (April 15th) Tourism, Recreation, and Promotion


**Then each student picks one of the following to present:**


• Cornelius Weygandt, “Thank God for Germantown,” speech excerpt from University of Pennsylvania Archives, pages 1-3 and 118-120.


**Week 13 (April 22nd) Monuments and Public Art**  
**Invited Speakers: Paul Farber and Ken Lum**


**Week 14 (April 29th) Final Presentations**

**COURSE BIBLIOGRAPHY (a work in progress)**

**Public History Practice**


Chad, Randl and Gregory Donofrio (eds.) *Preservation Education and Research* 10 (2018).


Buildings, Landscapes, Memory


**Houses**


**Memory**


Tourism


**Material Culture**


Place


Ethnicity and Group Identity


Lapsansky-Werner, Emma [extensive body of scholarship]


_____. *Forging Freedom*.


Winch, Julie. [extensive scholarship].

**Monuments and Public Art**


**Philadelphia – General**


**Philadelphia Industry**


Philadelphia - Parks and Public Nature


Coffin, Sydney. “‘My City Need' Something:’ Making Safe Inner-City Green Spaces in Philadelphia's Hunting Park,” (2015). Internet resource: https://teachers.yale.edu/curriculum/viewer/initiative_15.03.03_u


Philadelphia - Diaries and Biographies (just a start)


Logan, Deborah Norris (1761-1839). 18 unpublished volumes at HSP, with one at LCP. See also transcription in Marleen S. Barr dissertation (SUNY Buffalo, 1980).


Weygandt, Cornelius. U Penn Archives.


**Germantown**


Clemens, Thomas E. *East Germantown: A New Name for Ancient Villages*. East Germantown, 1936.


Hocker, Edward W. *Germantown, 1683-1933*. Germantown: Published by the author, 1933.


