This seminar will explore ways of bringing histories of place before the public. How do designed places and structures inform or reflect the ways in which individuals, communities, and nations remember and forget? While landscapes and buildings are in one sense simply large forms of material culture, they work differently than smaller objects and collections in forming frameworks for public and private life. The seminar will foreground interpretation and dissemination through multiple media – everything from signage and public monuments to websites and exhibits. It is not an introduction to the technical aspects of those media but a chance to reflect critically on the strengths and weaknesses of historiographies in different contexts. In addition to discussing readings in history, art history, historic preservation, sociology, anthropology, geography and material culture, students will design and conduct original research projects that may involve:

- The 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.
- The conceptual design of monuments, installations, public events, and other forms of commemoration.
Core Texts (available via Franklin)


Participation & Classroom Conduct

Attendance at all scheduled meetings is mandatory and students must come to class ready to discuss assigned readings (this is what keeps a seminar afloat). Each student is permitted one unexcused absence without a doctor’s note over the course of the semester. Students are responsible for any work missed while absent.

Class-time use of electronic devices other than those required for participation in class activities is prohibited without written consent from the instructor.

Expectations for Written Assignments

Grades will reflect the substance 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 except Weekly Observations must employ the conventions of academic citation, and even the Observations will benefit from citation of page numbers.

Written assignments should use:

- 12-point type, with 1” margins all around
- page numbers at bottom
- footnotes (not endnotes) following the *Chicago Manual of Style*

Assignments

**Weekly Observations & Questions.** Beginning in Week 2, use our Canvas website to upload a Word document with two paragraphs of reflections on that week’s readings. These should be submitted by 5 p.m. on the evening before class, tie into previous weeks’ readings when possible, and aim to promote 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 focus 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 17th 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 10th, 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

Land Acknowledgment

This course is being taught in and from Philadelphia, Pennsylvania, and we respectfully acknowledge our location upon the Lenapehoking, the ancestral and spiritual homeland of the Lenni-Lenape, their kin and neighbors. We acknowledge the importance of recognizing the colonial warfare and removal practices that displaced this land’s original inhabitants or drove them into hiding. We also recognize and support the ongoing struggle for sovereignty and self-determination faced by indigenous groups both here and across the world. As researchers, practitioners, and students committed to the land and its vast collectives, we commit to strive toward policies and practices that work more closely with indigenous communities, listen to and value their knowledge and perspectives, and recognize their continued presence on and relationships with their ancestral homelands.

Land Acknowledgment Resources


CBC Radio – “I regret it: Hayden King on writing Ryerson University’s territorial acknowledgment” https://www.cbc.ca/radio/unreserved/redrawing-the-lines-1.4973363/i-regret-it-hayden-king-on-writing-ryerson-university-s-territorial-acknowledgement-1.4973371
Course Calendar
Barring unforeseen circumstances, any changes to the syllabus made during the term will be communicated by the instructor to students at least one week in advance via email and on Canvas.

Week 1 (January 13) Introduction
Overview of course syllabus, objectives, sites, tools, & repositories.


Week 3 (January 27) Place and People: Methodology, Philadelphia
Cresswell, Place, 1-51.

Week 4 (February 3) Place and People pt. 2: Germantown Then and Now
Guest Lecture and Virtual Tour (first half of class): Laura Keim, Curator, Stenton

Week 5 (February 10) Material Culture and History – The American Galleries at the Philadelphia Museum of Art
**Week 6 (February 17) Story and Memory**


**Week 7 (February 24) Groups and Identities, Buildings and Stories**


**Week 8 (March 3) Industry**


Copy on reserve in *Fisher Fine Arts*.

Peruse Adam Levine’s website, especially on creeks: [http://www.phillyh2o.org/creek.htm](http://www.phillyh2o.org/creek.htm)

**SPRING BREAK – NO CLASS March 10th**

**Week 9 (March 17) Suburban Landscapes, Suburban Lots – ASSIGNMENT 1 DUE**


Sources on Pulaskitown; Wiese on Af-Am Suburbs
Week 10 (March 24) Houses


Neil Harris, *Building Lives: Constructing Rites and Passages*, 1-5, 130-152 plus endnotes.


Week 11 (March 31) Nature Remade – IN CLASS: Choose a Reading from Next Week’s Student Picks.


Week 12 (April 7) Tourism, Recreation, and Promotion


Then each student picks one of the following to present:


Week 13 (April 14) Monuments and Public Art

Invited Speakers: Paul Farber


**Week 14 (April 21) Final Presentations**

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**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]


Winch, Julie. [extensive scholarship].

**Monuments and Public Art**


Lewis, Michael J. “‘Trashing the President’s House,’” *Commentary* (April 2011): 59-63.


**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 Papers. 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.


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