FACULTY COMMITTEE ON GRADUATE EDUCATION, CONTINUING EDUCATION AND SPECIAL PROGRAMS

GRADUATE COURSE PROPOSAL FORM

Contact Name: Allisyn Miller, Admin Coordinator    Email: akmiller1@cofc.edu    Phone: 843-937-9596

Department Name: HSPV    Graduate Program name: Graduate Program in Historic Preservation (HSPV)

Course Prefix, Number, and Title: HSPV 821, Historic Preservation and Public Memory

I. CATEGORY OF REVIEW (Check all that apply)

NEW COURSE    CHANGE COURSE    DELETE COURSE

- - - - - - - - - - - - - - - - - - (Complete all sections below that apply including those indicated) - - - - - -

☒ New Course
(attach syllabus*)
☐ Change Number (IV, VII, VIII, IX)
☐ Delete Course (IV, VII, IX)
☐ Change Title (IV, VII, VIII, IX)
☐ Change Credits/Contact hours (II, IV, VII, IX)
☐ Prerequisite Change (IV, VII, VIII, IX)
☐ Edit Description (III, IV, VII, VIII, IX)
☐ Approve for Cross-listing (attach Graduate Permission to Cross-list Form)

Date (Semester/Year) the course will first be offered, course changes or deletion will go into effect: Fall 2014

NEW COURSE:

*ATTACH THE SYLLABUS FOR A NEW GRADUATE COURSE to include:

- Course description and objectives
- Method of teaching (e.g., lecture, seminar, on-line, hybrid)
- Required and optional texts and materials
- Graduate School Grading Scale
- Assignments, student learning outcomes and assessment components
- Policies to include attendance, Honor Code, American Disabilities Act statement
- Tentative course schedule with specific topics

List prerequisites and / or other restrictions below

Preq: Enrollment in MSHP/HSPV program, HP 808/HSPV 8080
Will this course be added to the Degree Requirements?

a) ☐ Yes   ☒ No

b) If yes, explain

II. NUMBER OF CREDITS and CONTACT HOURS per week

<table>
<thead>
<tr>
<th>Lecture</th>
<th>Lab</th>
<th>Seminar</th>
<th>Ind. Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Contact Hours</td>
<td>3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

B. Credit Hours 3

Is this course repeatable? ☐ yes   ☒ no If so, how many credit hours may the student earn in this course?

III. CATALOG DESCRIPTION Limit to 50 words EXACTLY as you want it to appear in the catalog: include prerequisites, co-requisites, and other restrictions. If changing course description, please include both old and new course descriptions.

A seminar that explores the creation of American public memory through commemorations, festivals, museum exhibits, historic sites, monuments, and other historic preservation activities.

Preq: Enrollment in MSHP/HSPV program, HP 808/HSPV 8080

IV. RATIONALE / JUSTIFICATION: If course change – please indicate the course change details. If course change or deletion—please provide reasons for change(s) to or deletion of a course. If a new course—briefly address the goals/objectives for the course and the relationship to the strategic plan.

This new course is being proposed for inclusion in MSHP curriculum to (1) provide venue for current faculty teaching and research interests, (2) create vehicle through which advanced graduate students can pursue research opportunities that address local and regional research requests, and (3) ensure that the MSHP curriculum is consonant with broad current trends in historic preservation scholarship.

Understanding how historical memory is shaped and transmitted is fundamental to understanding the broader intellectual contexts within which historic preservation professional work.
## V. STUDENT LEARNING OUTCOMES and ASSESSMENT

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td><strong>1. Demonstrate conversancy with theories of collective and historical memory.</strong></td>
<td>1. Participation in class discussion and peer evaluation of content and frequency of participation.</td>
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<tr>
<td></td>
<td>2. Successful completion of proposal for research assignment.</td>
</tr>
<tr>
<td><strong>2. Demonstrate ability to analyze the historical context and shifting content of historical memory of events and movements celebrated and marked by public events, memorials, or preservation initiatives.</strong></td>
<td>1. Peer evaluation of oral research report.</td>
</tr>
<tr>
<td></td>
<td>2. Successful completion of semester-long research project.</td>
</tr>
<tr>
<td><strong>3. Demonstrate ability to design and complete independent research exploration of a symbolically expressed historical memory.</strong></td>
<td>1. Successful completion of semester-long research project</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

The Student Learning Outcomes outlined above for articulate directly with the MSHP program’s primary pedagogical goals and with the learning objectives adopted by it and approved by the College:

**Overarching Goal**: To prepare future preservationists to employ a broad range of approaches and strategies useful for managing the built environment.

**Broad Learning Outcomes**:

1. Students will demonstrate familiarity with and understanding of the history and theory that informs the practice of Historic Preservation in the United States.

2. Students will recognize and describe historic styles, materials and construction systems that have characterized American architecture.

3. Students will develop research and documentation skills in relation to
historic structures and landscapes.

4. Students will accumulate, assemble and evaluate physical and historical
data related to the built environment.

5. Students will write well.

**VII. IMPACT ON EXISTING PROGRAMS and COURSES:** Please briefly document the impact and
expected changes of this new/changed/deleted course on other departments, programs and courses; if deleting
a course—list all departments and programs that include the course; if adding/changing a course—explain any
overlap with existing courses in the same or different departments; if adding or deleting a course that will be
part of a joint program identify the partner institution.

NO IMPACT on other College of Charleston courses. Revisions are internal only to the HSPV program and are
necessary to be in line with Clemson standards for this joint program.

**VIII. COSTS ASSOCIATED WITH THE ACTION REQUESTED:** List all of the new costs or cost
savings, (including new faculty/staff requests, library or equipment, etc.) associated with the action requested.
New courses requiring additional resources will need special justification.

NO COSTS ASSOCIATED WITH ACTION REQUESTED.
IX. APPROVAL AND SIGNATURES

Signature of Program Director: 

[Signature] Date: 2.10.14

Signature of Department Chair: 

[Signature] Date: 2.18.14

Signature of Additional Chair*: 

_________________________ Date: ____________

Signature of Schools’ Dean: 

[Signature] Date: 2/19/14

Signature of Additional Schools’ Dean*: 

[Signature] Date: 2/24/14

Signature of the Provost: 

[Signature] Date: 2/24/14

Signature of Budget Director/Business Affairs Office: 

_________________________ Date: 2.26.14

*For interdisciplinary courses

Return form to the Graduate School Office for Further Processing

Signature of Chair of the Faculty Committee on Graduate Education, Continuing Education & Special Programs: 

[Signature] Date: 3/14/2014

Signature of Chair of the Graduate Council: 

[Signature] Date: 3/14/14

Signature of Faculty Senate Secretary: 

_________________________ Date: ____________

Date Approved by Faculty Senate: __________________________
APPENDIX THREE
SYLLABUS FOR HP 821

CLEMSON/COLLEGE OF CHARLESTON
GRADUATE PROGRAM IN OF HISTORIC PRESERVATION

HP 8210/HSPV 821: Historic Preservation and Public Memory
Mr. Hudgins
292 Meeting
Fall 2015
W 2:00-5:00

In his second inaugural address President Abraham Lincoln suggested, when it was still uncertain that the nation could reunite itself, that “the mystic chords of memory,” the web of history that connects region to region and generation to generation, would play a role in healing the nation’s wounds. Lincoln knew, as you do, that there were in American history themes that could draw the nation closer together. Lincoln knew, and so do you, that the nation would thrive if it focused on themes of unity and cohesion rather than themes of disharmony and dissent. While memory of America’s shared history was, in the winter of 1864, possible political tonic for the nation, it was also among the sources of what has been called “our national amnesia” about some historical subjects. The search for a shared past, for a unifying past, encouraged the nation when the war concluded and the era of Reconstruction began, to look past its shortcomings, its failures and its historical unpleasanties. That search was successful and became, ironically, one of the sources of our general failure as a nation to include most Americans in our own history. You already know from previous course work in historic preservation that, beginning in the 1960s, the “New Social History” began to recover some of the nation’s “lost history.” You know too that historic preservation has been active in gathering what some scholars and activists have called “recovered memory,” one of the unanticipated, but beneficial, consequences of the preservation movement’s effort to connect the nation’s future to its past by saving its historic places and buildings.

This seminar will explore the role of memory of things historical in American life and culture. Historic preservationists know, as well as any Americans, that historical memory connects our national past to our present and future and that historical memory is shaped by, and depends upon, purposeful tending. This course will, through discussion of assigned readings and a research project, examine how what is sometimes called public memory is created, edited, shaped and shared through processes that include commemorations, festivals, museum exhibits, historic sites, and monuments. It will be grounded in subjects that are pertinent to the disciplines and professional areas, among them historic house museums and museum exhibits, that contribute to the larger endeavor we call historic preservation. Our broad goal will be building an understanding of, first, how civic memory creates shared understandings of our past and, second, history’s relevance to how we perceive ourselves, our culture, and our national purpose. Our exploration of how public memory is created will also give us an opportunity to consider how historical memory reflects regional and national attitudes.

LEARNING OUTCOMES:

Students who complete this course will

1. Demonstrate advanced understanding of theories of historic memory
2. Demonstrate advanced understanding of the role historical memory has played in shaping historic preservation efforts
3. Demonstrate advanced ability to analyze historical monuments, organizations, movements and publications identifying and explaining the historical and public purposes for which they were created

COURSE REQUIREMENTS:

I. Readings. The following books are available in the College Bookstore and, since they will shape our discussion of history, historic preservation and public memory, are required:

Seth Bruggmann, Here, George Washington Was Born: Memory, Material Culture and the Public History of a National Monument
Thomas A. Dejean, These Honored Dead: How the Story of Gettysburg Shaped American Memory
Dolores Hayden, The Power of Place: Urban Landscapes as Public History
Tony Horwitz, *Confederates in the Attic*
Edward Linenthal and Tom Engelhardt, eds., *History Wars: The Enola Gay and Other Battles for the American Past*
Kirk Savage, *Monument Wars*
Patricia West, *Domesticating History: The Political Origins of America's House Museums*
Alfred Young, *The Shoemaker and the Tea Party*

You should also have access to the following:

David Lowenthal, *The Past is a Foreign Country*
Stephanie Yuhl, *A Golden Haze of Memory: The Making of Historic Charleston*

Yuhl was the assigned summer reading in 2010; Lowenthal was assigned for HP 610 in Fall 2011.

II. Assignments. To energize our discussion of how public memory is shaped, we will address three out-of-class assignments.

**Assignment #1: Paul Revere Rides Again** consists of two parts: First, send me [chudgin@clemson.edu] by noon on January 25 an electronic image that depicts Paul Revere. I will then gather these images into a Power Point slides that will guide our discussion later that afternoon of the iconography of Paul Revere and his famous ride “on the nineteenth of April of Seventy Five.” Second, bring to class on January 25 1 to 2-page analysis of the traits of person and “facts” of history that the image you submitted conveys.

**Assignment #2: Two Parks** is an opportunity for us to assess the messages conveyed by the monuments, markers, memorials, and plaques that populate White Point Gardens and Marion Square. We will divide into two teams, each one to be responsible for bringing to class on February 29 reports that enumerate the memorials we record in both parks, summarize the intentions of the memorials and conclude with summary analysis of what they convey about historical memory in Charleston.

**Assignment #3: Revolution or Rebellion** will give us a chance to explore the presence of two large events, the American Revolution and America’s Civil War, in Charleston’s civic fabric and what we find reflects our city’s memory of these events and the image the city has projected, for its citizens and for tourists. We will, again working in teams, survey the city below Calhoun Street for monuments, markers, plaques, and memorials so that we can conduct a contextual analysis of these objects. We will conclude the semester with this project due on April 30.

III. **ATTENDANCE AND ETIQUETTE:** I’ll be there; you should too. We will begin promptly at 2:00; allow sufficient time to reach off-campus meetings. Attendance is compulsory unless you have an approved absence arranged by prior permission, a verified illness or family emergency. When we meet distinguished members of the historic preservation community during the course of the semester, we will comport ourselves as professionals.

IV. **CLASS PARTICIPATION:** Your active involvement in discussions will be critical to the success of this class. How historic preservation succeeds, now and in the future, will become clear only if we talk to each other. I expect all of you to come prepared to discuss all of the assigned readings. Finally, because much of the course does turn on your understanding of the readings, you should make and retain notes on each assigned text.

V. **PERSONAL COMPUTERS, PDAs, and CELL PHONES:** Leave them at home. If you have a compelling need to bring your computer to class, please make an appointment with me so that we can craft an accommodation.

VI. **EVALUATION AND GRADING:** Your grade will be a composite of all course assignments:

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class participation</td>
<td>30%</td>
</tr>
<tr>
<td>Paul Revere</td>
<td>15%</td>
</tr>
<tr>
<td>Two Parks</td>
<td>25%</td>
</tr>
<tr>
<td>Revolution or Rebellion</td>
<td>30%</td>
</tr>
</tbody>
</table>

VIII. **GRADES:** The following standards will be applied:

- **A** = Excellent (90 - 100) Indicates work of a very high quality, the highest grade given.
- **B** = Good (80-89) Indicates work that is above average though not of the highest Quality.
- **C** = Fair (70-79) Indicates work of average to weak quality, the lowest passing grade.
- **F** = Failed
Clemson University Academic Integrity: As members of the Clemson University Community, we have inherited Thomas Green Clemson’s vision of this institution as a high seminary of learning. Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating or stealing in any form.

Clemson University Disability Access: It is University policy to provide on a flexible and individual basis reasonable accommodations for students with disabilities. Students are encouraged to contact Student Disability Services to discuss their individual needs for accommodation.

Office Hours: I will maintain office hours from 10:00 until 11:00 on Mondays and Tuesdays and 1:00 until 2:00 on Monday and Wednesdays. I am also available by appointment and can be reached by e-mail, should you need to communicate with me electronically, at chudgin@clemson.edu. My office phone number is 843.937.9567.

Class Schedule

I reserve the right to alter the topic of any class meeting, but the days on which papers, readings, and tests are due will not be changed.

Class Topic

Unit One: The Nature of Historical Memory

January 11
Introduction to the Course
The Nature of Memory. The Nature of the Past and How We Know It.
Why Historical Memory Matters.

January 18
Who Owns the Past?

Reading:

Adam Wesley Dean, “‘Who Controls the Past Controls the Future:’ The Virginia Textbook Controversy,” Virginia Magazine of History and Biography, 117(4), 319-355.


David Lowenthal, The Past is a Foreign Country, “How We Know the Past,” 185-262.

January 25
You Call What a Tea Party? George Hewes, Revolution, Memory, and Myth

Reading:
Alfred Young, The Shoemaker and the Tea Party

First Assignment Due.

Unit Two: The History Museum

February 1
Memory, Mount Vernon and Why House Museums Mattered

Reading:
Patricia West, Domesticating History: The Political Origins of America’s House Museums, I
February 8  Memory, Little Women and Museums for Other Americans

Reading:
Patricia West, *Domesticating History: The Political Origins of America's House Museums*, II

February 15  More George

Reading:
Seth Bruggmann, *Here, George Washington Was Born: Memory, Material Culture and the Public History of a National Monument*

UNIT THREE: SHAPING THE CIVIL WAR

February 22  What Happened at Gettysburg

Reading:
Thomas A. Dejaardin, *These Honored Dead: How the Story of Gettysburg Shaped American Memory*, I (1-126)

February 29  Death and Reconciliation

Reading:
Thomas A. Dejaardin, *These Honored Dead: How the Story of Gettysburg Shaped American Memory*, II (127-206)

Second Assignment Due.

March 7  SPRING BREAK

March 14  Playing the Past

Reading:
Tony Horwitz, *Confederates in the Attic*

UNIT FOUR: HISTORY AND CONTESTED SPACES

March 21  Monuments and Memorials

Reading:
Kirk Savage, *Monument Wars*, I

March 28  Remembering the Old with Things New

Reading:
Kirk Savage, *Monument Wars*, II

April 4  History Written in Landscapes

Reading:
Dolores Hayden, *The Power of Place: Urban Landscapes as Public History*

UNIT FIVE: A RECENT BATTLE FOR THE PAST

April 11  By the Bomb’s Early Light

Reading:
Edward Linenthal and Tom Engelhardt, eds., *History Wars: The Enola Gay and Other Battles for the American Past*, I (1-114)

April 18  Battling for Ownership of the Past

Reading:
Edward Linenthal and Tom Engelhardt, eds., *History Wars: The Enola Gay and Other Battles for the American Past*, II (115-250)

LAST CLASS

April 30 RESEARCH PROJECT DUE.