

Fall Semester 2013

Wednesday from 1:00 – 4:00 PM

12 Bull Street Conference Room

WEB PAGE showing syllabi, notes, etc:

<http://www.cofc.edu/~wardj/Index.html>

James Liphus Ward, Senior Instructor

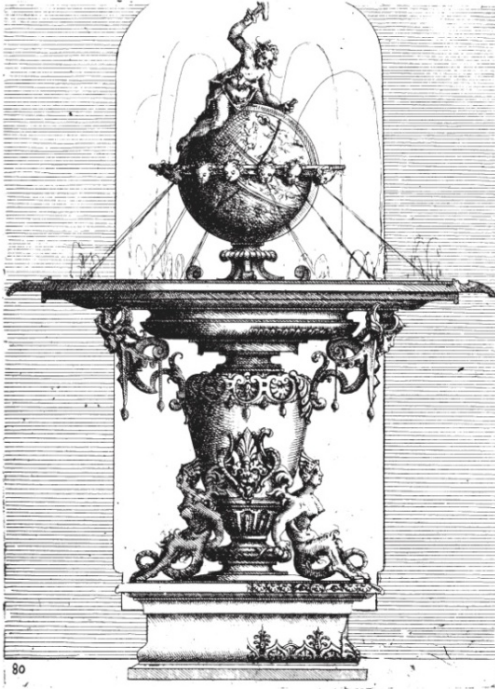
email: wardj@cofc.edu

Office Hours: Tuesday and Thursday: 1:00 – 2:00 PM

3 days a month on Friday (email ahead)

12 Bull Street

Background for discussion



Preservation is an act of setting memories – both creative and destructive. It can heal as it transforms, destroy culture as it changes history. The focus of this course is to explore the role of preservation and its corollary, tourism, especially after dramatic changes. This approach allows us to look anew at this reconstructed history and question what we have done to refresh our thinking for future preservation activities. It should also help to situate our activities more fully in the larger planning efforts and academic research.

The **approach** is to think comprehensively about what we are doing - dealing with wide-ranging issues such as authenticity, tourism, reconstruction, renewing, and destruction of historic cities. The **focus** is the city as a socio-political and environmental milieu for practice in difficult and contested times. The **time frame** is modern, from the mid-nineteenth century to the present day. Your **final product** will be a twenty-five to thirty page research paper which can also contain an appropriate level of graphic content.

Texts:

Background

- 1) Summer Readings for background
 - a. Anthony Tung, **Preserving the World's Great Cities**
 - b. Stephanie Yuhl, **The Golden Haze of Memory: The Making of Historic Charleston**
- 2) Reserve Readings for seminar discussions
 - a. Theory and Criticism
 - i. Lucy Lippard, **On the Beaten Track: Tourism, Art and Place**
 - ii. David Lowenthal, **The Past is a Foreign Country**
 - iii. INTERNATIONAL CHARTERS FOR CONSERVATION AND RESTORATION (<http://openarchive.icomos.org/431/>)
 - b. Places/Case Studies
 - i. Dacia Viejo-Rose, **Reconstructing Spain: Cultural Heritage and Memory after Civil War** (Brighton, Portland, Toronto: Sussex Academic Press, 2011)
 - ii. Rudy Koshar, **From Monuments to Traces: The Artifacts of German Memory, 1870-1990** (Berkeley: University of California Press, 2000)
 - iii. D. Medina Lasansky, **The Renaissance Perfected: Architecture, Spectacle and Tourism in Fascist Italy**

- iv. Tapati Guha-Thakurta, **Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India**
- v. David McCullough, **The Greater Journey: Americans in Paris**
- vi. Others as we discover them
- c. Articles/Chapters from”
 - i. Dean MacCannell, **Staged Authenticity: Arrangements of Social Space in Tourist Settings**
JSTOR Article
 - ii. Claudia Lazzaro (Editor) and Roger J. Crum (Editor), **Donatello Among the Blackshirts: History and Modernity in the Visual Culture of Fascist Italy**
 - iii. **APT Bulletin, Volume 39, Issue 2/3, An Introduction to Authenticity in Preservation, and others**

PRELIMINARY SCHEDULE

(Subject to change)

1	8/21	<i>Introduction; scheduling; team formation; strategic planning</i>
2	8/28	In-class presentation <u>by students</u> of basic concepts from Anthony Tung and Stephanie Yewl
3	9/4	Theory and Criticism Part 1 student led discussion
4	9/11	Theory and Criticism Part 2 student led discussion <i>Outline Due for Student Papers</i>
5	9/18	In-class review of outline
6	9/25	Student formal presentation of Theory and Criticism <i>First ten pages due</i>
7	10/2	In class review of writing section
8	<u>10/9</u>	<i>Second ten pages due</i>
9	10/16	Case Studies 1 student led discussion
10	<u>10/23</u>	Case Studies 2 student led discussion
11	10/30	Case Studies 3 student led discussion
12	11/6	<i>Final Draft Due</i>
13	11/13	In class review of writing section
14	11/20	<i>Poster Presentations</i>
14	12/3	<i>Final corrections and forwarded copies of results from</i> http://turnitin.com .

Final Grading Criteria

Class participation and presentations: 30%

Poster and Final paper: 70%

Grading is based on the College of Charleston system as follows:

A: 92-100; A-:90-92; B+:82-89; B-: 80-82; C+:78-80; C: 72-78; C-:70-72; D: 60-70; and

F: below 60

FINAL RESEARCH PAPER AND POSTER

Each student is required to develop a minimum 25 to 30-page research paper related to some aspect of the ideas presented in the course. Students shall use the Chicago Manual of Style. Please refer to the web page for direction (<http://www.chicagomanualofstyle.org/home.html>). In addition, student shall submit their paper to <http://turnitin.comnto> verify that they have checked it for plagiarism. There is a small charge or this service paid for by each student.

Miscellany, but Important

- Attendance is required. It will be important to discuss topics in class and will supplement the readings. More than three unexcused absences will result in a grade of 'WF' at the Instructor's discretion.
- Students shall submit copies only of their work. Student shall be responsible for keeping the original.
- The honor code of the College of Charleston applies to this course including provisions for cheating and plagiarism. Student Handbook at <http://studentaffairs.cofc.edu/honorsystem/studenthandbook/index.php>.
- In every instance, communication with the Instructor is essential to coordinate your work. If you send an email, please make sure I acknowledge it. I also have a mailbox at 12 Bull which I check daily.