



## ARCH 3106.03

### HISTORY OF ANCIENT SETTLEMENTS, BUILDINGS AND LANDSCAPES

Fall Term 2023

<b>Class times &amp; locations</b>	<p>Lectures: Tuesday: 11:00 – 12:30   Medjuck Auditorium B015 (formerly HA19)</p> <p>Seminars: Thursdays</p> <p>Session 1 - 2:30 – 3:30 pm</p> <p>Session 2 - 3:30 – 4:30 pm (Quizzes &amp; workshops in B015 unless noted otherwise)</p> <p>Session 3 - 4:30 – 5:30 pm</p> <p>In Medjuck Rooms B102, B015, 1210, 2135A (formerly HA18, HA19, HB1, HD2E)</p>
<b>Credit-hours</b>	3 credit-hours, 9 hours per week for all activities, including classes and assignments
<b>Instructor</b>	<p>Christine Macy (coordinator): <a href="mailto:christine.macy@dal.ca">christine.macy@dal.ca</a></p> <p>Office hours: Medjuck 1137, Tuesdays 10:00 - 11:00 am</p> <p>Please note: I may not be able to respond to emails in a timely fashion. If you have questions or difficulties, please bring these first to your TA. The teaching team meets weekly and your TA will get back to you within a week. I'm also available during scheduled office hours.</p>
<b>Teaching assistants</b>	<ul style="list-style-type: none"> <li>Joanna Berton   <a href="mailto:joanna.berton@dal.ca">joanna.berton@dal.ca</a></li> <li>Calie De Joseph   <a href="mailto:cl915359@dal.ca">cl915359@dal.ca</a></li> <li>Stavros Kondeas   <a href="mailto:st749133@dal.ca">st749133@dal.ca</a></li> <li>Aeron Regalado   <a href="mailto:ar587103@dal.ca">ar587103@dal.ca</a></li> </ul> <p>Appointments should be made by email.</p>
<b>On-line learning platforms</b>	The on-line learning platform is Brightspace: <a href="https://dal.brightspace.com/d2l/home/142861">https://dal.brightspace.com/d2l/home/142861</a> . All assignments, evaluation and feedback will also be posted on this platform. All appointments should be made via email using the addresses listed above.
<b>Recording lectures &amp; seminars</b>	Lecture slides will be uploaded on Brightspace. It is not permitted to record seminars or other student work, without the express written permission of the person(s) speaking and/or the author/creator of the work.
<b>Textbook</b>	Ingersoll, Richard, and Spiro Kostof. 2018 (or later). <i>World Architecture: a Cross-Cultural History</i> . New York: Oxford University Press. We recommend that students purchase their own electronic or hard copy. Additional readings for seminars are available on Brightspace.

ACADEMIC INFORMATION	
<b>Calendar description</b>	This course explores the origin and evolution of human settlement patterns from prehistory to the early modern era. With a comparative analysis of global cultures, it considers geographic, ecological, social, and economic factors that are common or unique. Topics include land use, habitation, defensive structures, monumental complexes, commercial districts, infrastructure, and communication networks.
<b>Additional course description</b>	<p>This class covers selected topics in history from the ancient world to the early modern period focusing on fundamental issues in building theory and human occupation of landscapes throughout the world. The course has two modes of instruction: lectures and seminars. The lectures introduce the history of architecture and settlements in the ancient world, and the seminars allow students to go deeper into the material and discuss the implications to architectural and planning practices today.</p> <p>The earliest human societies created an architecture that included all the fundamental aspects of shelter and meaning. Small clans of nomads and hunters marked their place in the world and under the skies to create meaning. The very first human settlements that practiced agriculture and animal husbandry were built on agricultural rituals. These groups gradually developed increasingly complex structures and systems to create cities.</p> <p>Ancient buildings, settlements, and landscapes teach us about the fundamental human need for shelter and meaning. They also reveal the extraordinary ingenuity and creativity of their creators, responding to many different climates, cultures, and circumstances. This course will introduce the fundamentals of form and landscape development established over millennia and the many reasons people build. Through examination of literary sources (primary source documents, book chapters, and articles by contemporary scholars), as well as visual analysis of buildings, plans, and landscapes, we will trace the progression of societal development from pre-history to the early modern period.</p>
<b>Learning outcomes</b>	<p>By the end of this course, students will be able to:</p> <ul style="list-style-type: none"> <li>• discuss ancient buildings, settlements, and landscapes from pre-history to the Early Modern period (15<sup>th</sup> c CE) through contextual analysis of selected works in both oral and written forms</li> <li>• use subject-specific terminology and understand its application to the examples covered in class</li> <li>• discuss landscapes and structures that communicate ideas and meaning, providing layers of significance</li> <li>• discuss the impact of historical events (religious, social, political) on the built environment in the periods and cultures addressed</li> <li>• analyze and discuss the built environment from the current methodological perspectives used by historians (i.e. how do scholars look at the built environment and what information can they obtain through such analysis?)</li> <li>• discuss how the study of historical settlements, buildings, and landscapes is relevant to contemporary architectural and planning endeavors.</li> </ul>
<b>Rationale for the course</b>	The history of buildings, settlements, and landscapes provide both context and meaning for viewing the world today because so much of the past is still with us. The manner in which settlements were established and how the natural environment was manipulated originally served both practical and symbolic functions. Beyond architecture's practical function of providing shelter or maximizing a region's natural resources, building design and placement often expressed individual and cultural identity. Historical study of various cultures thus serves to unlock the richness of the built environment.

<b>Integration with other courses</b>	Together with ARCH 3107, this course provides an overview of the history of human settlements worldwide, including significant landscapes, cities, and buildings. It is a foundational course in the disciplines of architecture and planning, and more focused histories of those disciplines and professions.
<b>Class format</b>	Course lectures are an essential component of the course. Most include a participatory component such as a mini-quiz, discussion topic or drawing exercise. Attendance is expected. They are on Tuesday mornings. Thursday afternoons are reserved for seminar discussions. Each seminar will have a theme based on the readings and lectures. Students are expected to prepare for and participate in seminars, by having read the assigned readings and uploaded a question and answer related to the seminar theme.
<b>Learning workload</b>	This course is expected to require 9 hours of study per week, including in-class and out-of-class time. This is not distributed evenly across the term. Weekly workload is expected to be 6 hours: 3 hrs for class time (lecture, seminars, and workshops) and 3 hrs to prepare for seminars. In addition, students should allocate 10 hours to prepare for leading (or co-leading) one seminar during the term; and 26 hours to research, write, and layout the Research Poster assignment.

COURSE SCHEDULE		
1	Tu 12 Sep	<b>11:00-12:30   Medjuck Auditorium</b> <b>Introduction to the course, seminars, and the major assignment</b> <ul style="list-style-type: none"> <li>• Seminar groups announced, choose a seminar to lead.</li> <li>• Introduction to major assignment 4: Research Poster. Choose a topic from list provided.</li> <li>• Presentation on “Collecting your research materials”.</li> </ul>
	Th 14 Sep	<b>2:30-3:30   Medjuck Auditorium</b> <b>Lecture 1: Prehistory: Shelter, Settlements, Spirits</b> <ul style="list-style-type: none"> <li>• Introduction to minor assignment 2: Illustrated Glossary</li> <li>• Textbook: 1.1 Architecture as Second Nature (10 pp), 1.3 Megaliths and Stone Circles (10 pp)</li> </ul>
		<b>3:30-5:30   Seminar rooms &amp; City Walkabout</b> <b>Workshop 1:</b> Meet in seminar groups to discuss poster topics, then City Walkabout for Illustrated Glossary.
2	Tu 19 Sep	<b>Lecture 2: First Cities in Mesopotamia and Egypt</b>
	Th 21 Sep	<b>2:30-3:30 &amp; 4:30-5:30   Seminar rooms</b> <b>Seminar 1: Collective Ritual in Early Cities</b> Readings: <ul style="list-style-type: none"> <li>• 2.1 Cities of Mesopotamia (14 pp)</li> <li>• 2.2 Old Kingdom Egypt (13 pp)</li> <li>• 3.2 New Kingdom Egypt (12 pp)</li> <li>• Van De Mierop, Marc. 2003. “Reading Babylon.” <i>American Journal of Archaeology</i> 107 (2): 257-75.</li> </ul>
		<b>3:30-4:30   Seminar rooms</b> <b>Workshop 2:</b> Meet with your TA to finalize your poster topic (sign-up in advance)
3	Tu 26 Sep	<b>Lecture 3: Early Aegean, Achaemenid Persia and Hellenic Greece</b>
	W 27 Sep	<b>5:00 pm   DUE! Assignment 2: Illustrated Glossary</b> Upload to Brightspace; pin-up your two favorite images in the Medjuck Exhibition Room, starting 6 pm.
	Th 28 Sep	<b>2:30-3:30 &amp; 4:30-5:30   Seminar rooms</b> <b>Seminar 2: Symbolism of Monuments in the Ancient World</b> Readings: <ul style="list-style-type: none"> <li>• 3.1 Aegean in the Bronze Age (19 pp)</li> <li>• 4.1 SW Asia &amp; Achaemenid Persia (12 pp)</li> <li>• 4.2 Greek City-States (25 pp)</li> </ul>

		<ul style="list-style-type: none"> <li>Kousser, Rachel. 2009. "Destruction and Memory on the Athenian Acropolis." <i>The Art Bulletin</i> 91 (3): 263-82.</li> </ul>
		<b>3:30-4:30   Illustrated Glossary Exhibit</b> (in Medjuck Exhibition Room)
<b>4</b>	Tu 3 Oct	<b>Lecture 4: Two Empires: Ancient China, Ancient Rome</b>
	Th 5 Oct	<b>2:30-3:30 &amp; 4:30-5:30   Seminar rooms</b> <b>Seminar 3: Imperial Infrastructures</b> Readings: <ul style="list-style-type: none"> <li>5.1 Ancient Rome (27 pp)</li> <li>5.2 Ancient China (8 pp)</li> <li>Vitruvius. 1960. Book I, Chapters I-VII. In <i>The Ten Books on Architecture</i>, 5-32. New York: Dover.</li> </ul>
		<b>3:30-4:30   Medjuck Auditorium</b> <b>Quiz 1 on Lectures 1-4</b> and associated readings
<b>5</b>	Tu 10 Oct	<b>Lecture 5: The Spread of Buddhism</b>
	Th 12 Oct	<b>2:30-3:30 &amp; 4:30-5:30   Seminar rooms</b> <b>Seminar 4: Religious Diffusion on Trade Routes – Asia</b> Readings: <ul style="list-style-type: none"> <li>6.3 Gupta India (10 pp)</li> <li>7.2 Tang China &amp; East Asia (11 pp)</li> <li>8.1 Southeast Asia &amp; Southern India (15 pp)</li> <li>Guo, Qinghua. 2004. "From Tower to Pagoda: Structural and Technological Transition." <i>Construction History</i> 20: 3-19.</li> </ul>
		<b>3:30-4:30   Seminar rooms</b> <b>Workshop 3:</b> Meet with your TA to develop poster outline (sign-up in advance).
<b>6</b>	Tu 17 Oct	<b>Lecture 6: Architecture of Sub-Saharan Africa</b>
	Th 19 Oct	<b>2:30-3:30 &amp; 4:30-5:30   Seminar rooms</b> <b>Seminar 5: Cultural Exchange on Trade Routes – Africa</b> Readings: <ul style="list-style-type: none"> <li>9.3 Sub-Saharan Africa (9 pp)</li> <li>Prussin, Labelle. 2008. "Constructing a Life in African Architecture." <i>Critical Interventions</i> 2 (1-2): 168-174.</li> </ul>
<b>7</b>	Tu 24 Oct	<b>Lecture 7: Chinese and Japanese Palaces &amp; Gardens</b>
	Th 26 Oct	<b>2:30-3:30 &amp; 4:30-5:30   Seminar rooms</b> <b>Seminar 6: Abstraction and Allegory in Asian gardens and temples</b> Readings: <ul style="list-style-type: none"> <li>11.1 China after 1000 (14 pp)</li> <li>Takei, Jiro, and Marc P. Keane. 2008. <i>Sakuteiki: Visions of the Japanese Garden</i>. North Clarendon, VT: Tuttle.</li> </ul> Read the following passages: Life in the Heian Period (pp 3-5); Designers and Builders of the Gardens (30-33); I. Basics (151-152), IX. Setting Stones, X. Taboos, XII. Trees (180-197).
<b>8</b>	Tu 31 Oct	<b>Lecture 8: Pre-Columbian Americas</b>
		<b>5:00 pm   DUE: Poster Outline.</b> Upload to Brightspace.
	Th 2 Nov	<b>2:30-3:30 &amp; 4:30-5:30   Seminar rooms</b> <b>Seminar 7: Sport, Sacrifice, Spectacle in the Early Americas</b> Readings: <ul style="list-style-type: none"> <li>5.3 Ancient Mexico (9 pp)</li> <li>7.3 The Maya of Central America (12 pp)</li> <li>Fox, John Gerard. 1996. "Playing with Power: Ballcourts and Political Ritual in Southern Mesoamerica." <i>Current Anthropology</i> 37 (3): 483-496.</li> </ul>
		<b>3:30-4:30   Medjuck Auditorium</b> <b>Quiz 2 on Lectures 5-8</b> and associated readings.
<b>9</b>	Tu 7 Nov	<b>Lecture 9: Byzantium and Islam</b>
	Th 9 Nov	<b>2:30-3:30 &amp; 4:30-5:30   Seminar rooms</b>



		<b>Seminar 8: Cultural rivalries in the Mediterranean sphere</b> Readings: <ul style="list-style-type: none"> <li>• 7.1 Spread of Islam (13 pp)</li> <li>• 8.2 Islamic Spain and Morocco (14 pp)</li> <li>• 9.1 Mercantile Mediterranean (24 pp)</li> <li>• Brenk, Beat. 1987. "Spolia from Constantine to Charlemagne: Aesthetics versus Ideology." <i>Dumbarton Oaks Papers</i> 41: 103-109.</li> <li>• Bloom, Jonathan. 1994. "On the Transmission of Designs in Early Islamic Architecture." <i>Muqarnas</i> 10: 21-28.</li> </ul> <b>3:30-4:30   Seminar rooms</b> <b>Workshop 4:</b> Meet with your TA for outline feedback and poster development (sign-up in advance).
<b>10</b>	13-17 Nov	Reading Week - No class
<b>11</b>	Tu 21 Nov	<b>Lecture 10: Medieval Europe</b>
	Th 23 Nov	<b>2:30-3:30 &amp; 4:30-5:30   Seminar rooms</b> <b>Seminar 9: Innovations in stone construction</b> Readings: <ul style="list-style-type: none"> <li>• 8.3 Western Europe after the Roman Empire (20 pp)</li> <li>• 9.2 Gothic Europe (20 pp)</li> <li>• Draper, Peter. 2005. "Islam and the West: The Early Use of the Pointed Arch Revisited." <i>Architectural History</i> 48: 1-20.</li> </ul>
<b>12</b>	Tu 28 Nov	<b>Lecture 11: Renaissance Florence / Inca civilization</b> <ul style="list-style-type: none"> <li>• Textbook: 10.3 Pre-Contact America (16 pp), 10.1 Humanist Italy (22 pp)</li> </ul>
	W 29 Nov	<b>5:00 pm   DUE: Research Poster.</b> Upload to Brightspace and <u>hand in hard copy to Faculty Lounge.</u>
	Th 30 Nov	<b>2:30-3:30   Exhibition of Research Posters</b> (in Medjuck Exhibition Room) <b>3:30-5:30   BEDS Design Statement Workshop</b> (in Medjuck Exhibition Room) BEDS students enrolled in ARCH 3001 are asked to provide a design statement along with their final project. This workshop is intended to help you develop a clear and persuasive design statement. Please prepare a few drawings and/or models that illustrate the main ideas behind your design project, as well as a first draft of your design statement describing your proposal. You will receive help to refine your statement so that it better describes your design. Target a text of about 150 words.
<b>13</b>	Tu 5 Dec	<b>11:30-12:30   Medjuck Auditorium</b> <b>Quiz 3 on Lectures 9-11</b> and associated readings.
	Th 7 Dec	<b>SLEQs</b>   Student Learning Experience Questionnaires are an important way for faculty to learn about what is working well in a course, and what should be changed in future years. We welcome your input! You can complete these on your laptop, smartphone, or at any school computer. Faculty will not be able to see these until the grades are submitted to the Registrar's office and the term is over.



ASSIGNMENTS	
<b>1. LECTURE PARTICIPATION (10%)</b>	Lectures are a central part of this course, presenting you with visual evidence and analysis of the architectural and urban works from antiquity to the early modern era. Yet, in our present-day fast-paced world of tweets and TikTok videos, some students find it difficult to sit through a lecture for an hour or more. For this reason, lectures will be paused every 30-40 minutes for a question or mini-quiz. You are asked to upload your response to Brightspace right then and there. Please come with phone, tablet, or laptop to do this.
<b>2. ILLUSTRATED GLOSSARY (6%)</b>	<p>The aim of this assignment is to learn the vocabulary of architecture. Starting with a list of architectural terms (see Brightspace), you are asked to select three of these and locate examples in Halifax. Search for the best, most clearly representative example. When you find an example, take a selfie in front of it, and make a drawing to illustrate the term. The drawing does not have to be elaborate; a simple contour (line) drawing is fine. You may use the same building more than once to illustrate a term.</p> <p><b>FORMAT:</b> One page per term. On each include: your name, the term and definition, your drawing, the selfie and the building name/address.</p> <p><b>DUE:</b> Upload to Brightspace by Wednesday, 27 September 2023 at 5pm. Label your file: 2_Glossary_Surname. Also, pin-up your two favorite images in the Medjuck Exhibition Room under the appropriate term.</p> <p><b>EVALUATION:</b> 6% (= 2 points per term) — 1 point for correct understanding of term, including all required elements and formatting the page attractively; 1 point for quality of the drawing.</p>
<b>3. SEMINAR ASSIGNMENTS (17%)</b>	<p><b>3. Seminars</b></p> <p>Once a week, students meet in seminars to discuss assigned readings <u>through the lens of that week's theme</u>. The aim is to expose students to primary and scholarly sources and encourage discussions of architectural history and its relevance today. Please come prepared to the seminar — by having read the readings and uploaded your question/response to Brightspace. Although each seminar is led by one or two students, a TA will sit in to observe and assist in the discussion.</p> <p><b>3a. Seminar Preparation and Participation Assignment (9%)</b></p> <p>Seminars are most effective when everyone has read the required readings and participates in the discussion. This goal is reflected in two aspects of the mark:</p> <ul style="list-style-type: none"> <li>• <b>Preparation (0.5% each seminar).</b> Each student formulates a discussion question, based on a reading and addressing that week's theme. They also write a paragraph responding to the question; these will be used by the seminar leaders to help guide the discussion.</li> <li>• <b>Seminar participation (0.5% each seminar).</b> Each student is on time and present throughout the seminar, is prepared for discussion, and participates.</li> </ul> <p><b>DUE:</b> Upload your question to Brightspace Discussion Forum no later than 2:00 pm on the day before each seminar. Late submissions will receive no credit.</p> <p><b>3b. Seminar Leadership Assignment (8%)</b></p> <p>Each seminar is led by one (or two) student. They conduct the seminar so everyone has a chance to contribute.</p> <p>a) To prepare for the seminar, the leader:</p> <ul style="list-style-type: none"> <li>• reads the assigned readings closely;</li> <li>• reviews classmates' questions from the Discussion Group and develop questions of their own;</li> <li>• writes an introduction to the topic and readings and their relevance to present day issues, events and concerns. Based on this, the leader thinks up a participatory activity that will encourage seminar discussion.</li> </ul> <p>b) During the seminar, the leader provides a <u>very brief overview</u> of their takeaways from the readings, sharing what is most interesting and important in relation to the seminar theme that week. They</p>

	<p>then engage in the participatory activity to promote discussion. The aim is to encourage everyone to participate, explore connections between readings, and their relevance (if any) to the present-day.</p> <p><b>FORMAT:</b> Submit as Word Doc or PDF. Label your file: 3b_Leadership_Surname.</p> <p><b>DUE:</b> Upload to 3b. Seminar Leadership Assignment folder in Brightspace by 2:00 pm on the day before the seminar.</p> <p><b>EVALUATION:</b> Seminar leadership marks will be based on the leader's preparation for the seminar and efforts to engage students in discussion. 5 pts – Seminar leader's synthesis, preparatory notes, and questions. 3 pts - Come prepared, having reviewed classmates' questions. Explore points of connections between readings. Manage the discussion so everyone has a chance to contribute.</p>
<p><b>4. POSTER ASSIGNMENTS (40%)</b></p>	<p><b>4. Research Poster Assignment</b></p> <p>For this assignment, each student will develop a research poster on a UNESCO heritage building or site. Pick on work from the list associated with your seminar leadership week.</p> <p>a) The poster has two tabloid-size pages, like an open book. The left-hand page is an <u>expository essay</u> that explains — in writing and images — what is significant about this project and why it is a world heritage site. You must address two questions:</p> <ul style="list-style-type: none"> <li>• What was it used for? – For example, its function, purpose, activities, rituals, and the meaning of these.</li> <li>• Why does it have this form? – For example, its shape, construction materials and methods, ornamental programme, and the meaning of these.</li> </ul> <p>b) The right-hand page is an <u>argumentative essay</u>, that explains what we can learn from this work as we face the challenges of climate change. Some possible considerations are materials or methods used in its construction, why it has endured, ...</p> <p>These questions will require that you put the work into its larger context to interpret and illuminate its significant and value. This may have to do with its religious, cultural, economic, or political context, depending on what kind of built work it is. You may not find these answers in the scholarly literature on this work — in which case, you will have to work with what you can find and then work to interpret it. For example, how might a larger frame of reference help you interpret the built work or what remains of it today? Treat this assignment like a mini-research essay, with clear thesis statements, body paragraphs, and a conclusion.</p> <p><b>4a. Poster Outline (15%)</b></p> <p>An outline is like a road map — it tells the reader what your poster will be about, what it will argue and what evidence you have collected to support your points. Each side of the poster should have its own introductory paragraph with a thesis statement, which sets out the themes or map of issues that follow. Each subsequent paragraph should start with an introductory sentence, followed by key points you want to make, with supporting examples. You may list the supporting arguments and examples in point form. Use headings. Include small versions of the images you may use. Finally, include source citations.</p> <p><b>Annotated bibliography.</b> For sources that you use outside of the assigned seminar readings or textbook, provide a summary of the source and its value to your discussion. Citations and references to be in Chicago Style (author-date) format. See <a href="#">Chicago Quick Guide</a>. This may be submitted as a separate letter-size document.</p> <p><b>FORMAT:</b> Approximately <b>500 words</b> (excluding citations), double-spaced. Submit as Word Doc or PDF. Label your file: 4a_Outline_Surname.</p> <p><b>DUE:</b> Upload to Brightspace by Tuesday, 31 October 2023 at 5pm. <b>Happy Halloween!</b></p>

	<p><b>EVALUATION:</b> 10 points – Accurate summary of facts. Clear argument for what this work can teach us today. Effective use of references and images as evidence. 5 points – Quality of and correct format for references, grammar, spelling, and annotated bibliography.</p> <p><b>RESUBMISSION:</b> If an outline receives a grade of C or less, it may be revised and resubmitted <u>within one calendar week after feedback is uploaded on Brightspace</u>. The final mark for the outline will be an average of the two submissions.</p> <hr/> <p><b>4b. Final Poster (25%)</b></p> <p>Following return of the graded outline, use the feedback to develop your final poster. Compose your points (both text and image) on the poster so that the reader can easily follow your argument. Develop each point. Keep your writing concise and clear. Support your argument with sources and captioned images.</p> <ul style="list-style-type: none"> <li>• <b>Poster format:</b> For each student, a two-page spread of 11"x17" pages, portrait orientation. See template for dimensions, margins, font sizes. Include your name and Seminar Group number.</li> <li>• <b>Word count.</b> Between 800 and 1000 words (plus captions and references). The word limit will require you to be concise and clear about your points.</li> <li>• <b>Use of images.</b> Use images (from sources and/or your own drawings) to advance your argument, placing them near relevant points; <u>include captions to explain their relevance</u>.</li> <li>• <b>Source citation.</b> Back up your argument with scholarly sources (min. 3), using Chicago Style (author-date) format. Include a reference list at the bottom of the poster or on an additional sheet.</li> <li>• <b>Academic integrity.</b> All writing must be your own original work; paraphrasing and quotes must acknowledge the source. For more information on this important aspect of university-level writing, please see the section "Academic Integrity" on page 11.</li> </ul> <p><b>DUE:</b> Wednesday, 29 November 2023 at 5pm. Upload to Brightspace as a "reduced size" PDF, labelled: 4b_Poster_Surname. Hand in hard copy to Faculty Lounge. The exhibition will be on Thursday, 30 November in the Medjuck Exhibition Room. <u>Please come at 1:30 pm that day to help the TAs pin-up your posters.</u></p> <p><b>EVALUATION:</b> 16 points - Written content (argument and evidence), 9 points - Presentation format (layout, images, citations).</p>
<p><b>5. QUIZZES (27%)</b></p>	<p>Quizzes gauge student understanding of key concepts and aid in retention of factual information. They will focus on identifying features of early settlements, works of architecture, key innovations in the built environment, and understanding their historical context. Each quiz includes material covered in the lectures and assigned readings of the previous 3-4 weeks.</p> <p>Quizzes take place in the Medjuck Auditorium in a one-hour period. They will be delivered through the Brightspace platform; and require the use of a laptop (not a tablet or phone). <u>You will need to download the Respondus Browser in advance</u>. Also, please bring your power cord and disable "energy saving" mode, so the browser doesn't close the window during moments of inactivity. Paper copies will be available as a back-up for those who need it.</p>

ASSESSMENT	
<p><b>Attendance &amp; deadlines</b></p>	<p>To do well in this course, you need to keep up with the lectures and assigned readings. Students who choose not to attend or review lectures assume whatever risks are involved. If you are ill or experience an emergency on a scheduled class day, you must present a Student Declaration of Absence. For details, see page 10 of this syllabus.</p>
<p><b>Methods of evaluation</b></p>	<p>Evaluations in this course are based on a demonstrated understanding of the material presented in the lectures and assigned readings, and in the application of this knowledge. The assignments are used to assess student comprehension and application of course material. Assignments are graded by both professor and teaching assistants.</p>



<b>Format of feedback to students</b>	<p>Students will receive written feedback on their outline within one week of submittal. This will take the form of a numerical evaluation according to the rubric, and written comments as appropriate. These will be uploaded to Brightspace.</p> <p>Seminar assignments will be tracked by the professor and TAs, but there will be no written feedback on these. If you are concerned about your progress at any time, please talk to your TA or contact the professor.</p>		
<b>Grade distribution &amp; assessment</b>	<b>1. Lecture participation</b>	<b>10%</b>	<ul style="list-style-type: none"> <li>• 1 pt per lecture — best 10 out of 11 lectures</li> </ul>
	<b>2. Illustrated Glossary</b>	<b>6%</b>	<ul style="list-style-type: none"> <li>• 2 pts per term x 3 terms – Inclusion of all required elements, accuracy of example, quality of drawing.</li> </ul>
	<b>3. Seminar assignments</b>	<b>17%</b>	
	3a. Preparation & participation	9%	<ul style="list-style-type: none"> <li>• 0.5 pt - Discussion question/answer for each seminar.</li> <li>• 0.5 pt - Seminar participation: being there on time, contributing to the discussion.</li> </ul>
	3b. Seminar leadership	8%	<ul style="list-style-type: none"> <li>• 5 pts - Seminar leader's synthesis, questions, and seminar plan.</li> <li>• 3 pts - Come prepared. Address the theme and explore points of connections between readings. Ensure that everyone has a chance to contribute.</li> </ul>
	<b>4. Poster assignments</b>	<b>40%</b>	
	4a. Poster outline	15%	<ul style="list-style-type: none"> <li>• 10 pts – Factual accuracy in your expository writing. Clear argument for what this work can teach us today. Effective use of references and images to support your essay and argument.</li> <li>• 5 pts - Relevant and varied scholarly references. Annotated bibliography. Grammar, spelling, correct format for citations, etc.</li> </ul>
	4b. Research poster	25%	<ul style="list-style-type: none"> <li>• 16 pts - <b>Content.</b> Clear thesis, well-structured argument supported by the evidence (references and images), with introduction and summary. Writing is concise and clear. Images advance each point, are near relevant text, and captioned explaining their relevance.</li> <li>• 9 pts - <b>Format.</b> Layout is easy to read, elegant, and follows format and submission requirements. Grammar and spelling are error-free. Minimum 3 scholarly sources, formatted in author-date (Chicago Style). Reference list is included, alphabetized and in author-date format.</li> </ul>
	<b>5. Quizzes</b>	<b>27%</b>	
	5a. Quiz 1 (9%) – Lectures 1 - 4 5b. Quiz 2 (9%) – Lectures 5 - 8 5c. Quiz 3 (9%) – Lectures 9 - 11		

University grading standards	All grades will be given as percentages, except for the final grade which is a letter grade. As per Dalhousie's grading system, grade distribution is:				
	Descriptor	Percentage Range	Letter Grade		
	Excellent	90-100	A+	Considerable evidence of original thinking; demonstrated outstanding capacity to analyze and synthesize; outstanding grasp of subject matter; evidence of extensive knowledge base.	
		85-89	A		
		80-84	A-		
	Good	77-79	B+	Evidence of grasp of subject matter, some evidence of critical capacity and analytical ability; reasonable understanding of relevant issues; evidence of familiarity with the literature.	
		73-76	B		
		70-72	B-		
	Satisfactory	65-69	C+	Evidence of some understanding of the subject matter; ability to develop solutions to simple problems; benefitting from his/her university experience.	
		60-64	C		
55-59		C-			
Marginal Pass	50-54	D	Evidence of minimally acceptable familiarity with subject matter, critical and analytical skills.		
Inadequate	0-49%	F (Fail)	Insufficient evidence of understanding of the subject matter; weakness in critical and analytical skills; limited or irrelevant use of the literature.		
Due dates & late submissions	Late submissions are accepted for some assignments and not others. The chart below explains when they are applicable. <u>Reading Week will be considered as a regular school week, with regard to the application of late penalties.</u> Weekends and official holidays will not count for late penalties. <u>No work will be accepted after Friday, 8 December 2023 at 5:00 pm.</u>				
	Assignment	Due date	Is an SDA accepted ?	Is a late assignment accepted?	Notes
	1. Lecture attendance	See schedule	yes	n/a	SDAs submitted for lecture absences will be first applied to the one permitted missed lecture.
	2. Illustrated Glossary	27 September 2023	yes	yes	3% deduction per weekday.*
	3a. Seminar preparation & participation	2pm on day before seminar	yes	no	An SDA applied to a seminar will result in an exemption for the seminar preparation & participation mark.
	3b. Seminar Leadership	24 hours before seminar led	no	no	—
	4a. Poster Outline	31 October 2023	no	yes	3% deduction per weekday.
	4b. Research Poster	29 November 2023	no	yes	3% deduction per weekday.
	5. Quizzes	5 October 2023 2 November 2023 5 December 2023	yes	no	An SDA applied to a quiz will result in a scheduled in-person quiz at the earliest possible time. If you miss the make-up quiz, you will receive no credit.
	* For example, if an assignment is evaluated at 75% before applying a 3% per weekday deduction, it would receive 72% for being 1–24 hours late; 69% for 25–48 hours late; etc.				
Student declaration of absence	<p>The Student Declaration of Absence (SDA) is intended for use when you cannot complete a class or coursework <u>due to illness or an emergency that causes you to be absent from the university</u>, without having to obtain a doctor's note. You may use up to two SDAs in a course. Students with an accessibility plan that allows for deadline extensions do not need to submit an SDA.</p> <p><b>What it enables.</b> SDAs are accepted for some assignments but not for others. Please see the “Due dates &amp; late submissions” chart above.</p> <p><b>How to use it.</b> If you must miss a class, notify your TA or the Course Coordinator before the deadline or scheduled class time, and upload an SDA within three days.</p>				

<b>Accessibility &amp; accommodation plans</b>	Students requiring learning accommodations are asked to contact Dalhousie's Student Accessibility Centre ( <a href="mailto:access@dal.ca">access@dal.ca</a> ) at the beginning of the term. This office will work with the student to develop an accommodation plan; they will also inform the instructor regarding the relevant details (extended test time, extended deadlines, etc.).
<b>Medical conditions &amp; emergencies</b>	In the event of a health emergency, please submit a medical note as soon as possible to the Architecture office. This will allow you to complete the work without being subject to late penalties — the extension depends on how long you were unable to work, as indicated in the medical note. If more than one course is affected, please consult with the Undergraduate Coordinator to set a new schedule of due dates.

<b>UNIVERSITY POLICIES AND RESOURCES</b>	
<b>Student rights, responsibilities &amp; resources</b>	<p>This course is governed by the academic rules and regulations set forth in the University Calendar and the Senate. See the School's "<a href="#">Academic Regulations</a>" page for links to university policies and resources:</p> <ul style="list-style-type: none"> <li>• Academic integrity</li> <li>• Accessibility</li> <li>• Code of student conduct</li> <li>• Culture of respect</li> <li>• Dalhousie University Library</li> <li>• Dalhousie Writing Centre <a href="http://writingcentre.dal.ca">http://writingcentre.dal.ca</a></li> <li>• Equity, diversity, and inclusion</li> <li>• Fair dealing guidelines (copyright)</li> <li>• Recognition of Mi'kmaq territory</li> <li>• Student declaration of absence</li> <li>• Work safety</li> </ul>
<b>Academic integrity</b>	<p>All work is expected to meet the Dalhousie University standards of Academic Integrity especially regarding citation and plagiarism. Refer to the university standards at: <a href="http://www.dal.ca/dept/university_secretariat/academic-integrity.html">http://www.dal.ca/dept/university_secretariat/academic-integrity.html</a></p> <p>Plagiarism (using the words, ideas, or images of another author without full and proper acknowledgement) constitutes grounds for failure on the assignment and may result in disciplinary actions by the university. The work must be your own and cannot be sub-contracted. If there is a third party involved other than colleagues, faculty, or a university workshop, similar penalties will be enforced. Similarly, the use of AI software such as Chat GPT is not permitted, and any submission so developed will receive no credit.</p> <p>The research poster may be submitted to <i>Ouriginal</i>, Dalhousie's plagiarism detection software, as part of the grading process. As per University policy, students may choose to use an alternative method (for example, to submit drafts of the paper during the paper's formation) to demonstrate the originality of their paper. If you choose to use an alternative method, you must inform the instructor no later than the course add/drop deadline so that the instructor can discuss the proposed alternative with you and approve it.</p>
<b>Equity, diversity and inclusion in the Faculty of Architecture &amp; Planning</b>	<p>The Faculty of Architecture and Planning is committed to recognizing and addressing racism, sexism, xenophobia and other forms of oppression within academia and the professions of architecture and planning. We, the faculty, are working to address issues of historic normalization of oppressive politics, segregation, and community disempowerment, which continues within our disciplines today. For more information about how the Faculty is working to enhance equity, diversity and inclusion, see the website: <a href="https://www.dal.ca/faculty/architecture-planning/about/edicommittee.html">https://www.dal.ca/faculty/architecture-planning/about/edicommittee.html</a></p>