

Dalhousie University
School of Architecture
Summer 2024

ARCH 5115.03

POST-COLONIAL CULTURE, ARCHITECTURE & URBANISM



Rebecca Belmore, *Biinjya'iing Onji (From inside)*, 2017, marble, installation view, Documenta 14, Filopappou Hill, Athens, Greece, 2017.

Instructor	Émélie Desrochers-Turgeon Office: Medjuck Building room 1137	emelie.dt@dal.ca 902-431-5360
Credit Hours	3	
Seminars	Wednesdays, 9:30 AM–12:30 AM	Room B102 Ralph Medjuck Building
Course website	dal.brightspace.com/d2l/home/330634	
Office Hours	Thursdays 11:30 AM – 1:30 PM By appointment here	Zoom or office 1137, Medjuck Building

ACADEMIC INFORMATION

Calendar Description

The course investigates post-colonial culture and politics of knowledge, raising questions of social engagement and political economy in architecture and urbanism. Topics include power and control in the colonial city; orientalism and the construction of race; relations between global forces and the locale; infrastructures as contested spaces; humanitarianism and neoliberal urbanism.

Additional Course Description

Underscoring the intrinsic connection between colonialism and land, Palestinian-American scholar Edward Said wrote “imperialism means thinking about, settling on, and controlling land that [one] does not possess.”¹ Architecture, often cloaked in the guise of progress and advancement, actively contributes to land control and the reinforcement of imperial borders. It serves as a tangible manifestation of societal structures, normalizing and enshrining land occupation through its conspicuous presence on terrains, disrupting existing ecologies and relationships. As Heather Davis and Zoe Todd write, settler colonialism “is a severing of relations between humans and the soil, between plants and animals, between minerals and our bones.”²

Exploring the interplay between land ecologies, urban politics, and architectural practices, this course delves into empire and its latent collapse. The course follows two paths — exploring the tangible manifestations and conceptual frameworks of empire and land domination, and elucidating their unsolved legacies across space and time. Concurrently, this course examines alternative imaginaries and practices, including decolonial feminism, anti-racist approaches, abolitionism, rematriation, multispecies justice, activism and strategies of protest, resurgence, and resistance. This course offers the space to collectively prompt the question: how can we mobilize architectural practices and analytical tools to convey critical narratives about land?

Learning Objectives

Upon completion of this course, students will:

- Be conversant with key critical post-colonial theories.
- Better understand various forms of knowledge and practice associated with imperial domination and forms of resistance, resurgence, and decolonization.

¹ Edward W. Said, *Culture and Imperialism*, (New York: Vintage Books, 1993), 7–8.

² Heather Davis and Zoe Todd. “On the Importance of a Date, or Decolonizing the Anthropocene,” *ACME: An International Journal for Critical Geographies* 16, no. 4 (2017): 770.

- Grapple with contemporary imperial formations and the potential and limits of scholarship for coming to terms with the colonial present.
- Be familiar with scholarly skills such as publicly presenting material, respectful debating, analyzing, comparing and critiquing texts, as well as academic writing and reading skills.
- Engage in media creation by exploring self-publishing, editing, and collaboration.
- Have the chance to cultivate their personal research interests, laying the groundwork for their M.Arch thesis and building momentum towards its preparation.

Rationale for the Course

This course builds upon the foundation of prior BEDS courses, particularly ARCH 3106, ARCH 3107, ARCH 4112, and ARCH 4113. It aims to enrich students' understanding of contemporary critical theories while honing writing, reading and communication skills in preparation for their March thesis.

Weekly Hours

For this 3-credit-hour course, an average of 9 hours per week is expected for all course-related activities, including classes, reading, and assignment time, for a total of about 90 hours. The class format consists typically 3 hours seminar or workshop, and an average of 6 hours of homework assignment. If most students are spending substantially more time, please notify the instructor.

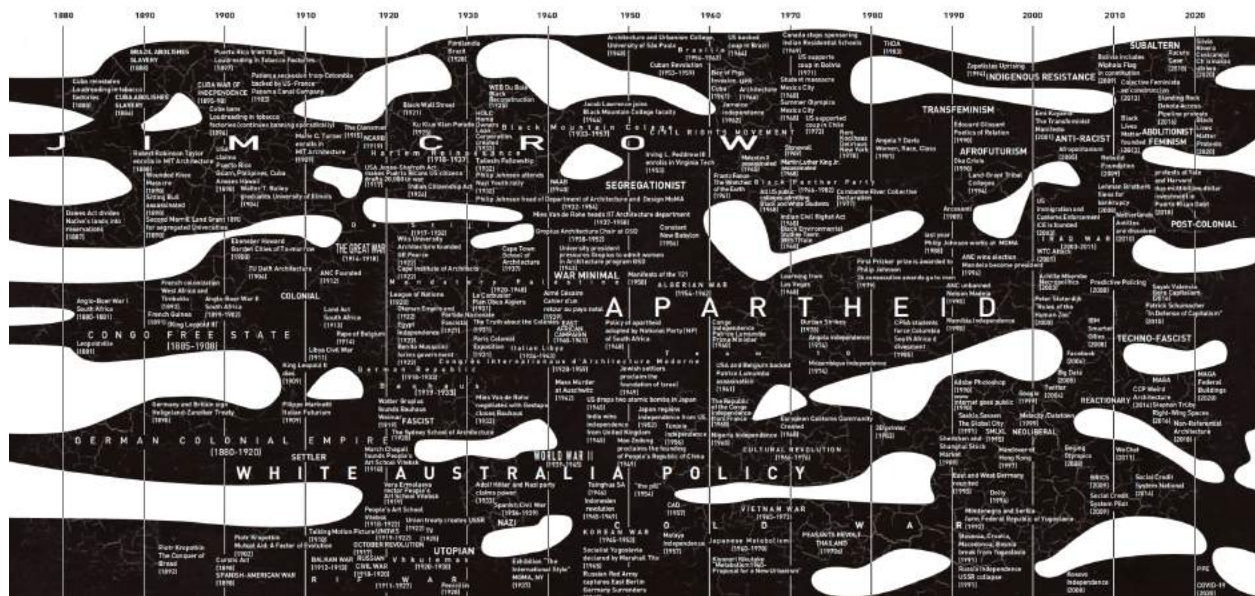


Danika Cooper and Madeline Forbes, *Haunting Legacies*, 2022. In Cooper, Danika. Spring 2023. "Spatializing Reparations: Mapping Reparative Futures." *Journal of Architectural Education* 77: 1, 69.

Schedule Overview

Week	Date	Format	Due
1	Wednesday May 8	Workshop	
2	Wednesday May 15	Seminar 1	*
	Friday, May 17		Research Outline
3	Wednesday May 22	No classes	
4	Monday, May 27		Research Draft to peers
	Wednesday May 29	Seminar 2	*
5	Monday, June 3		Research Paper peer review
	Wednesday June 5	Seminar 3	*
6	Wednesday June 12	Seminar 4	*
	Friday, June 14		Research Paper
7	Wednesday June 19	Seminar 5	*
8	Wednesday June 26	Seminar 6	*
9	Wednesday July 3	Seminar 7	*
	Friday, July 5		Zine
10	Wednesday July 10	Final Presentations	

* Seminar questions & answers due on Brightspace one day before class, Tuesdays 6:00 PM.



Chronocartographic Map based on Charles Jencks' multiple "evolutionary trees" of architecture. In *A Manual of Anti-Racist Architecture Education*, WAI Think Tank, Cruz Garcia & Nathalie Frankowski, 2020, 8–10. The authors write: "An anti-racist model of 'architectural evolution' is only possible by establishing relationships between hegemonic positions, theories, and institutions and practices of extraction, colonization, white and heteropatriarchal supremacy, anti-Black, and anti-Indigenous racism, war, and technological development."



Statue of Sir John A. Macdonald toppled to the ground by demonstrators as a protest march calling for defunding of the police, Place du Canada on August 29th, 2020. Photo by Graham Hughes, The Canadian Press.

Detailed Schedule of Topics and Assignments

PART I CRITICAL THEORIES OF POSTCOLONIAL STUDIES

WEEK 1

Wed, May 8 Introductory Lecture:
 NOTES ON COLONIALISMS

Workshops:
 READING FOR A SEMINAR
 ZINE WORKSHOP (in collaboration with Anchor Archive)

WEEK 2

Wed, May 15 Seminar:
 BODILY TERRITORIES OF CAPITAL

Readings:

- Fanon, Frantz. "The Lived Experience of the Black Man." In *Black Skin, White Masks*. (Berkeley, California: Grove Press, 2008), 89–119.
- Federici, Silvia Beatriz. "Introduction." In *Caliban and the Witch*. (New York: Autonomedia, 2014), 7–59.
- Wood, William R. 2004. "(Virtual) Myths." *Boston College, Critical Sociology* 30, 2: 513–548.

Fr, May 17 Research Outline due before 6:00 PM

WEEK 3

Wed, May 22 No class

WEEK 4

Mo, May 27 Research Paper Draft due before 6:00 PM, will be shared for peer review

Wed, May 29 Seminar:
DRAWING PROPERTY: SETTLER COLONIALISM

Readings:

- Bhandal, Brenna. *Colonial Lives of Property Law, Land, and Racial Regimes of Ownership*. (Durham: Duke University Press, 2018), 33–76.
- Chhabria, Sheetal. “Where Does Caste Fit in A Global History of Racial Capitalism?” *Historical Materialism* 31, no. 2 (2023): 136–160.
- Moreton-Robinson, Aileen. “Writing Off Treaties: Possession in the U.S. Critical Whiteness Literature.” In *The White Possessive: Property, Power, and Indigenous Sovereignty. Indigenous Americas*. (Minneapolis: University of Minnesota Press, 2015), 47–61.

PART II ENVIRONMENTAL HUMANITIES

WEEK 5

Mo, June 3 Peer reviews due, before 6:00 PM

Wed, June 5 Seminar:
EXTRACTIVE ARCHITECTURES: QUEERING PRAXIS

Readings:

- Gómez-Barris, Macarena. “Tidalectics at the Sea’s Edge: Toward Non-Extractive and Decolonial Praxis.” In *Non-Extractive Architectures, Vol. 1 On Designing Without Depletion*, edited by Space Caviar. (Moscow and Berlin: V-A-C Press and Steinberg Pres, 2021), 179–193.
- Simpson, Leanne Betasamosake. *A Short History of the Blockade. Giant Beavers, Diplomacy, and Regeneration in Nishnaabewin*. (Calgary: University of Alberta Press, 2021), 3–32.
- Tsing, Anna Lowenhaupt. “Prologue: Autumn Aroma.” In *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. (Princeton: Princeton University Press, 2015), 1–25.

WEEK 6

Wed, June 12 Seminar:

TOXICITIES, ENVIRONMENTAL RACISM & MULTISPECIES JUSTICE

Readings:

- Gabrielle Hecht. "You Can See Apartheid From Space." In *Residual Governance, How South Africa Foretells Planetary Futures*. (Durham: Duke University Press, 2023), 19–45.
- Liboiron, Max. *Pollution is Colonialism*. (Durham : Duke University Press, 2021), 39–79.
- Whyte, Kyle. "Settler Colonialism, Ecology, and Environmental Injustice." *Environment and Society* 9, no. 1 (2018): 125–144.

Fr, June 14 Research Paper due, before 6:00 PM



Sowing the Seeds of an Invisible Presence, Mackenzie Luke, canvas hand-sewn on cotton, 2023.

PART III ARCHITECTURAL ABOLITIONS

WEEK 7

Wed, June 19 Seminar:
MUSEUMS FOOTPRINTS & REPAIRS

Readings:

- Hoover, Elizabeth. "Protecting Our Living Relatives: Environmental Reproductive Justice and Seed Rematriation." *E-flux architecture. Special Issue: "Exhausted."* April 2021.
- Said, Edward W. "Introduction." In *Orientalism*. (New York: Vintage Books, 1978), 1–9.
- Tuck, Eve, and K. Wayne Yang. "Decolonization Is Not a Metaphor." *Decolonization: Indigeneity, Education & Society* 1, no. 1 (2012): 1–40.
- Weiss, Joseph. "The Era of Endless Repatriation: Respectful Relationality and the Reconfiguration of Colonial Authority." *Anthropologica*, 63, no. 2, (2021): 1–26.

WEEK 8

Wed, June 26 Seminar:
CARCERALISM & ABOLITIONISM

Readings:

- Davis, Angela Y. "Globalism and the Prison Industrial Complex: An Interview with Angela Davis." In *Keeping Good Time: Reflections on Knowledge, Power and People*, edited by Avery F. Gordon. (London and New York: Routledge, 2004), 46–56.
- Lambert, Léopold and Ruth Wilson Gilmore. "Making Abolition Geography in California's Central Valley." *Funambulist* 21, (January–February 2019): 14–19.
- McEwen, V. Mitch and Cruz Garcia, Garcia. "Trouble With the Word 'Repair' In Conversation with Dream The Combine." *Journal of Architectural Education* 77, no. 1, (Spring 2023): 155–163.
- Wilson O., Mabel. "Design of the Self and The Racial Other." In *Paths to Prison: On the Architectures of Carcerality*, edited by Isabelle Kirkham-Lewitt. (New York: Columbia University Press, 2020), 389–409.

WEEK 9

Wed, July 3 Seminar:
WESTERN FEMINISMS AND MIGRATION

Readings:

- Siddiqi, Anooradha Iyer and Rachel Lee. "Feminist Architectural Histories of Migration," co-edited with Rachel Lee. (Aggregate, 2022).

- Tayob, Huda. “Transnational Home Making in Somali Mall: Cape Town and Minneapolis” in *The Urban Refugee: Space, Displacement and the New Urban Condition*, edited by Bülent Batuman and Kıvanç Kılınç. (Chicago: Chicago University Press, 2024), 159–180.
- Vergès, Françoise. *A Decolonial Feminism*. (London: Verso Book 2019), 1–28.

Fri, July 5 Zine due, 6:00 PM

WEEK 10

Wed, July 10 Final Presentations
ZINE EXHIBIT AND DISCUSSION

ASSESSMENT

Components and Evaluation

	Assignment	Weight	Authorship	Evaluated by
	PARTICIPATION			
1	Attendance and quality of contribution to the seminars	10%	individual	instructor
	SEMINARS			
2	Seminar questions (5 submissions)	10%	individual	instructor
3	Seminar Presentation	10%	individual	instructor
	RESEARCH PROJECT			
4	Research Outline	5%	individual	instructor
5	Research Draft	10%	individual	instructor
6	Research Paper	25%	individual	instructor
7	Zine	30%	team of 2 or 3	instructor

Attendance & Quality of the Contribution to the Seminars (10%)

Attendance to class is mandatory. It is your responsibility to be informed of decisions and announcements made during scheduled class time. There is a 1% penalty for each class missed without a Student Declaration of Absence.

In seminars, all class members share responsibility for the quality of the class exchanges. The assigned readings have been chosen to introduce students to scholarship and thematic studies related to architectural culture. All students, without exception, are expected to have read and prepared notes on the assigned readings for effective participation and intelligent engagement in class discussions. Finally, respectful and positive contributions are a must in order to create a collegial environment.

Students are expected to engage critically with each reading, to ask, and to be able to answer questions such as the ones listed below:

- Who wrote that text? When was it written? What does it say about their perspective?
- What is the key point the author is making? What is their "argument"? How precisely do they make this argument?
- Does the author give sufficient evidence for their argument? Is it convincing? If so, how do they convince you? If not, why not?
- How does the article link with the themes, questions or theoretical or conceptual issues dealt with in the class?
- Does it relate to other readings we have done? How? Does it build upon them or offer an alternative approach?
- Does the reading help build our understanding of the field we are exploring? How?

Weekly Seminar Questions and Answers (10%)

Each student is responsible for individually writing one question and a response (250 words) related to the weekly readings. The questions must be submitted on Brightspace one day before class, **each Tuesday before 6:00 PM**. Students do not have to submit a question/answer on the week they are leading the seminar. Students can miss one of the submissions during the semester without penalty, which means that they must submit questions on five occurrences during the semester. The student can expect to receive feedback from the instructor assessing the quality of their contribution.

When writing your questions, consider the following points:

- Base your questions on assigned readings, lectures, or other course materials. Questions should demonstrate your understanding of the content and allow for deeper exploration of key concepts.
- Craft questions that encourage critical analysis and interpretation rather than simply recalling facts. Consider asking about the significance, implications, or controversies surrounding architectural developments.
- Frame questions that invite diverse perspectives and promote dialogue among participants. Open-ended questions are often effective in fostering lively and meaningful discussions.
- When offering context for your prompt, aim for clarity by avoiding overly lengthy or jargon-laden questions.
- See the "Tips On Constructing Good Questions For Discussion" document posted on Brightspace.

Seminar Presentation and Guided Discussion (10%)

Students are required to work alone or in pairs to give at least one facilitation/presentation in class based on the readings and the week's topic. There will be a sign-up sheet on the first day of class. Students will be asked to:

1. Read the texts assigned for the week closely.
2. Write an annotated bibliography concisely summarizing the material (in approximately 350 words each) with an emphasis on describing, in your own words, some of the key concepts.

The annotated bibliography must be submitted before **9:00 AM on the day of class** and will be printed by the instructors to distribute with the rest of the class.

3. Prepare a series of questions to lead the class discussion. The instructor will send the questions prepared by their peers so that they may curate them for the discussion.
4. Finally, the student will have to contribute to the seminar with a piece of media, be it a novel, a poem, a film, an art piece, a building, a drawing, a news event, etc. to foster a deeper engagement and conversation around the readings.

Tips for guiding the discussions:

- DO NOT focus only on summarizing the readings (although do give a concise summary of main arguments and substance).
- Assume people have read the texts. Just remind us of the key arguments and evidence. Make connections and provide context when useful.
- While innovative facilitation methods are welcomed (though not obligatory) to cultivate a dynamic atmosphere, it's important to prioritize fostering a high-quality exchange of ideas and thorough text analysis as the primary objectives of the class.

Term Assignment

Students will write individually a 2500-words paper and make a zine in teams of two or three. For this, students must participate in the four-stage research process outlined below. The term paper must analyze a specific “subject” in which power and space intersect, but where temporal slippages and spatial practices ‘carve out’ moments of liberation or resistance from the boundaries of colonialism.

Ideas may begin with course readings, but additional texts and information related to the student’s area of interest can be provided by the instructor. The essay will include a thesis question or statement, organize information and evidence from the readings as well as from outside research to develop a precise, grounded argument.

Note that the paper does not have to make a direct link to colonialism and can explore other aspects of power and place (gender, race, temporality, food justice, collective housing, monuments, stewardship, care, artisvism, etc.) Moreover, the paper is not geographically limited to what is now called Canada. Students are encouraged to meet with the instructor during office hours to discuss paper topic and draft. The initiative lies with the student to arrange this meeting in advance.

Research Outline (5%)

The first submission is a research outline due on **May 17, 2024, 6:00 PM**. The document must:

- Indicate the tentative title for your paper and a tentative topic for your team’s Zine.
- Include a 1-2 page statement of the research topic, explaining the scope of the problem you are examining, why it is significant in the context of the course, and any relevant contextual information. Provide provisional research questions and then explain HOW you will go about

exploring and answering them. What material or cases will you use to analyze and provide evidence? You should also provide a provisional thesis (or argument) statement of what you think your position is (at this stage of the research) on your research question(s).

- Provide a 1 page point-form provisional structure of how you will approach the topic and how (with what evidence and theory) you will back up your arguments.
- Prepare an annotated Bibliography (2-4 pages). This is an organized list of sources (references cited), such as books, journals, or archival documents, each of which is followed by an annotation or short description of each item and a sentence on precisely how and where you will use the material in your paper.
- You will be graded upon how effectively you summarize your topic, if and how you clearly explain your approach and argument, and the relevance and quality of your chosen sources. The instructor will provide feedback by May 20th.

Research Draft (10%)

A draft of the research paper, completed at about 75%, must be submitted no later than **May 27, 2024, 6:00 PM**. Students will receive feedback within a week from the instructor and from a colleague. This also means that by **June 3, 2024, 6:00 PM**, they must provide feedback on the draft of one of their colleagues' paper.

Research paper (25%)

The final research paper is due on June 5, no later than 6:00 PM. It must include:

- A cover page with your name and the title of your work.
- An approximately 2500-word essay, concisely and clearly written. It should include (1) an introduction with a succinct statement of your topic and your argument; (2) an organized exploration of the themes relating to that topic, leading to a (3) conclusion with a clear synthesis and position. You may use the first person ("I") in your paper, but this does not mean you may express unsubstantiated personal opinions.
- Images with captions and full credits.
- In-text citation (name-date) and a bibliography using Chicago Manual of Style.

Zine (30%)

Building upon their research paper, students will combine their texts and research into a zine, due on **Friday, July 5, 6:00 PM**. Teams of students must:

- Consider the intended audience and the aesthetic of the media. Consult examples and archives (Anchor, Archives.org, Papercut, local bookstores, etc.) for inspiration.
- Include at least 1000 words from their essay. It can be broken down into smaller pieces but must integrate the proper citational practices, image credits and bibliography.
- Follow the minimum length of 6 pages (or 3 spreads) per student. There is no page limit.
- Include images, photos (with credit), drawings, diagrams, doodles, etc.
- Include an interactive component (playlist, game, manual, DIY, recipe, questionnaire, etc.)
- Consider using collage techniques, photocopier, photoshop, printing techniques, hybrid media experimentation, etc.



Excerpt of *Dirt Tales*, vol. 2 *Soil Pollution and Remediation* by Mary Tremonte. Pittsburgh, PA: Grow Pittsburgh, August 2021. 8.5X11", 2-color risograph printed zine with 3-color centerfold 24 pages.

"Zines are self-published publications made outside of mainstream press and media, by all kinds of people about all kinds of things [... they are] an important way to take media into your own hands, find a voice for yourself, and find information and stories that aren't represented in mainstream media and culture."³

³ Anchor Zine Archive, <https://anchorarchive.org/about>.

Citations

All references and source material must be cited properly, using Chicago Manual of Style: Author-Date Style. For details, see:

- Chicago quick guide: <https://tinyurl.com/quick-author-date>
 - Chicago Manual full guide: <https://tinyurl.com/full-author-date>
- Plagiarism software will not be used to check assignments.

Required References

All readings are accessible via Brightspace, books will be placed at the Sexton Library reserve.

Additional Tutoring or Academic Support

Students are encouraged to seek out support from the Writing Centre, the GIS Centre, the Librarians, and other resources mentioned in the “C. Learning and Support Resources” section of this document.

Submission of Assignments

All the assignment must be submitted via the dedicated Brightspace folders, no email submission will be accepted. Student can submit a paper version of their zine but must keep digital records of their work.

Criteria and Standards for Assessment

Assignments will be evaluated by the instructors. Percentage grades for individual assignments will be multiplied by their percentage weight, added, then converted to a final letter grade for the course.

Class Attendance and Quality of Contribution (10%)				
	Above Average	Sufficient	Developing	Needs improvement
Attendance 50% (Presence in class)	Student was present at all classes.	Student missed one class.	Student missed two classes.	Student missed three or more classes.
Contribution 50% (Participation in group discussions)	The purpose of the student's interventions is clear, communicated collegially and enrich the discussion.	The student's participation in class is almost always engaging and focused on the studied texts.	Information and ideas are presented in way that the audience might sometimes find difficult to engage with.	The student contribute rarely to group conversations and the audience has difficulty following the thread of thought.

Seminar Questions (10%)				
	Above Average	Sufficient	Developing	Needs improvement
Completion 50% (5 submissions)	Student submitted five times in a timely manner.	Student missed or was late for one submission.	Student missed or was late for two submissions.	Student missed or was late for three or more submissions.
Quality 50% (Quality of the question and answer)	The questions are well formulated, they call the operations of analysis, synthesis, and evaluation of the studied texts and critical topics of the class. They also create space for discussions.	The questions encourage critical analysis and interpretation rather than simply recalling facts.	The questions are sometimes too long or use too much jargon, making them difficult to engage with.	The questions lack connections to the readings and might brush over critical considerations for a generative in-class conversation.

Seminar Presentation (10%)				
	Above Average	Sufficient	Developing	Needs improvement
Organization 30% (structure and sequence)	The presentation was clear, made a strong synthesis and connected the texts together.	The information was presented in a logical sequence and easy to follow.	The information was ineffectively presented.	The presentation was hard to follow; the sequence of information jumpy.
Facilitation 20% (graphics, mechanics, elocution, length and pace)	The questions were incisive and fostered productive conversations.	The seminar fostered critical discussions amongst the participants.	The facilitation was confusing by moments and the conversation lacked focus.	The facilitation was inadequate. The conversations drifted away from the topics studied.
Annotated Bibliography 50% (knowledge of the subject)	Insightful understanding of the texts and exceptionally presented.	Good understanding of the texts.	The submission covers most of the readings with an appropriate understanding of the texts.	The material submitted is incomplete and includes rudimentary summaries.

Research Outline (5%)				
	Above Average	Sufficient	Developing	Needs improvement
Communication 50% (clarity and effectiveness)	Approach clearly summarized, research questions well articulated.	Material sufficient and effectively presented.	Most of the outline is clear and the provisional thesis needs refinement.	Some sections of the outline could be elaborate, lack precision or are too ambitious.
Source 50% (relevance and quality)	The chosen material come from reliable, quality sources and include academic publications.	Most of the material outlined is well research, reliable sources.	Many of the sources chosen lack precision and or are unsuitable for an academic paper.	The report is incomplete or is overly ambitious for the scope of the assignment.

Research Draft (10%)				
	Above Average	Sufficient	Developing	Needs improvement
Content 20% (organization and structure)	Clear structure of the paper, with an explicit thesis statement and description of how evidence will support it.	Clear and consistent argument coherent with the structure of the paper.	The organization is inconsistent.	The paper structure is confusing, some elements are incomplete.
Relevance 20% (context)	Explicitly locating the paper in the context of critical theories and questions of the discipline.	Strong reflection on historical conditions.	A paper that methodically responds to what was required but not always insightfully.	A paper with a limited grasp of key ideas.
Argument 20% (use of data and sources)	Insightful descriptions of the source and explanations of how they support the argument.	Good selection of the example(s), including data, background information, academic and other sources that support the arguments.	Answers the requirements but with a lack of originality and/or exhibiting flaws in the argument.	A paper with a limited use of quality sources and arguments.
Critical thinking 20% (definitions and connections)	Thoughtful and succincr analysis the texts, buildings and examples provided. The author's position is based upon research and on well-founded arguments.	Employing and defining a vocabulary drawn from critical theory and articulating how they relate to the subject studied.	Sound reasoning.	A paper that omits to take a position and connect it to key critical theories.

Mechanics 20% (spelling, punctuation, grammar, citations)	Clear, concise, and engaging writing style. Good linking and summarizing sentences. Style that propels the paper and lead the reader.	Careful consideration to spelling, punctuation, grammar, consistent citations style, appropriate use of images.	Some minor errors or omissions.	Issues with grammar, repetition, and neglect of key requirements.
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Research Paper (25%)				
	Above Average	Sufficient	Developing	Needs improvement
Content 20% (organization and structure)	Clear structure of the paper, with an explicit thesis statement and description of how evidence will support it.	Clear and consistent argument coherent with the structure of the paper.	The organization is inconsistent.	The paper structure is confusing, some elements are incomplete.
Relevance 20% (context)	Explicitly locating the paper in the context of critical theories and questions of the discipline.	Strong reflection on historical conditions.	A paper that methodically responds to what was required but not always insightfully.	A paper with a limited grasp of key ideas.
Argument 20% (use of data and sources)	Insightful descriptions of the source and explanations of how they support the argument.	Good selection of the example(s), including data, background information, academic and other sources that support the arguments.	Answers the requirements but with a lack of originality and/or exhibiting flaws in the argument.	A paper with a limited use of quality sources and arguments.
Critical thinking 20% (definitions and connections)	Thoughtful and succinct analysis the texts, buildings and examples provided. The author's position is based upon research and on well-founded arguments.	Employing and defining a vocabulary drawn from critical theory and articulating how they relate to the subject studied.	Sound reasoning.	A paper that omits to take a position and connect it to key critical theories.
Mechanics 20% (spelling, punctuation, grammar, citations)	Clear, concise, and engaging writing style. Good linking and summarizing sentences. Style that propels the paper and lead the reader.	Careful consideration to spelling, punctuation, grammar, consistent citations style, appropriate use of images.	Some minor errors or omissions.	Issues with grammar, repetition, and neglect of key requirements.

Zine (30%)				
	Above Average	Sufficient	Developing	Needs improvement
Originality 40% (coherent and engaging)	The media transforms the research papers into a piece of media that propels the reader.	The zine's format is creative and engaging. It complements its content.	The zine connects the research papers into a digestible format.	Answers the requirements but with a lack of originality and/or exhibiting flaws in the execution.
Content 30% (organization and structure)	A well-structured object with a cover page and a coherent structure that "tells a story."	A good assortment of text, images, and visual elements that complete well the papers.	Methodically responds to the requirements but not always coherently.	The zine structure is confusing, come elements are incomplete or lack coherence.
Relevance 30% (context and understanding)	The zine explicitly engages its topic in the context of issues in architecture and the topic of colonialism.	Makes for insightful connections between the zine format and the topic(s) discussed in the media.	Makes a few interesting connections between the case study and the media of the zine.	Lack of coherence with the arguments developed in the research paper.

University Standards for Individual Assignments

Letter	Grade point	Percent	Definition
A+	4.3	90–100%	
A	4.0	85–89%	
A–	3.7	80–84%	
B+	3.3	77–79%	
B	3.0	73–76%	
B–	2.7	70–72%	
F	0.0	0–69%	
INC	0.0		Incomplete
W	neutral; no credit obtained		Withdrew after deadline
ILL	neutral; no credit obtained		Compassionate reasons, illness

Other, exceptional grades are noted in the graduate calendar.

Grading Format

Grades for individual assignments will be returned either directly to the student during class time or via Brightspace. Final grades will be issued as per Dalhousie protocol.

Calculation of Final Grades

Letter grades for individual assignments will be converted to their mid-point percentage, multiplied by their weight, added, then converted to a final letter grade.

COURSE-SPECIFIC POLICIES

Due Dates and Late Submissions

	Due date	Is a late assignment accepted?	Deduction per weekday?*	Final deadline for a late submission	What happens after that?
Seminar Presentation Annotated Bibliography	On the morning of the seminar, 9:00 AM	no	3%	One week after the seminar, on Fridays at 6:00 PM	After the deadline, receives no comments
Seminar questions (5 occurrences)	Day before the seminar, on Tuesdays at 6:00 PM	no	n/a	n/a	After the deadline, receives no comments
Research Outline	May 17, 2024, 6:00 PM	yes	3%	May 24, 2024, 6:00 PM	After the deadline, receives no comments
Research Paper (draft)	June 3, 2024, 6:00 PM	yes	3%	June 10, 2024, 6:00 PM	Receives 0% and no comments
Research Paper	June 14, 2024, 6:00 PM	yes	3%	June 21, 2024, 6:00 PM	Receives 0% and no comments
Zine	July 5, 2024, 6:00 PM	yes	3%	July 10, 9:00 AM	Receives 0% and no comments

* 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.

Note: The following University or School policies take precedence over course-specific policies:

- No late assignments are accepted after the last day of weekly classes.
- With a Student Declaration of Absence (maximum two per course), an assignment may be submitted up to three weekdays late without penalty. For the SDA form and instructions, go to tinyurl.com/dalhousie-sda.
- With a medical note submitted to the School office, a course assignment (including a final assignment) may be submitted more than three weekdays late without penalty. The number of weekdays depends on how long you were unable to work, as indicated in the medical note. If more than one course is affected, you should consult with the Undergraduate/Graduate Coordinator to set a new schedule of due dates.
- A student with an accessibility plan that allows for deadline extensions does not need to submit an SDA.

Equity, Diversity and Inclusion

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.

UNIVERSITY POLICIES AND RESOURCES

See the School's "Academic Regulations" page (tinyurl.com/dal-arch-regulations)
Dalhousie courses are governed by the academic rules and regulations set forth in the Academic Calendar and the Senate. <https://academiccalendar.dal.ca/catalog/viewcatalog.aspx>
https://www.dal.ca/dept/university_secretariat/university_senate.html

A. University Statements

Recognition of Mi'kmaq Territory

The Dalhousie University Senate acknowledges that we are in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq People and pays respect to the Indigenous knowledges held by the Mi'kmaq People, and to the wisdom of their Elders past and present. The Mi'kmaq People signed Peace and Friendship Treaties with the Crown, and section 35 of the Constitution Act, 1982 recognizes and affirms Aboriginal and Treaty rights. We are all Treaty people.

The Dalhousie University Senate also acknowledges the histories, contributions, and legacies of African Nova Scotians, who have been here for over 400 years.

Academic Integrity

http://www.dal.ca/dept/university_secretariat/academic-integrity.html

At Dalhousie University, we are guided in all of our work by the values of academic integrity: honesty, trust, fairness, responsibility and respect (The Center for Academic Integrity, Duke University, 1999). As a student, you are required to demonstrate these values in all of the work you do. The University provides policies and procedures that every member of the university community is required to follow to ensure academic integrity. Read more:

[https://www.dal.ca/content/dam/dalhousie/pdf/dept/university_secretariat/Syllabus_Statement_\(Aug%202015\).pdf](https://www.dal.ca/content/dam/dalhousie/pdf/dept/university_secretariat/Syllabus_Statement_(Aug%202015).pdf)

Accessibility

The Student Accessibility Centre is Dalhousie's centre of expertise for matters related to student accessibility and accommodation. If there are aspects of the design, instruction, and/or experiences within this course (online or in-person) that result in barriers to your inclusion please contact the Student Accessibility Centre (for all courses offered by Dalhousie with the exception of Truro). Your classrooms may contain accessible furniture and equipment. It is important that these items remain in place, undisturbed, so that students who require their use

will be able to fully participate. Read more: https://www.dal.ca/campus_life/academic-support/accessibility.html

Student Code of Conduct

Everyone at Dalhousie is expected to treat others with dignity and respect. The Code of Student Conduct allows Dalhousie to take disciplinary action if students don't follow this community expectation. When appropriate, violations of the code can be resolved in a reasonable and informal manner — perhaps through a restorative justice process. If an informal resolution can't be reached, or would be inappropriate, procedures exist for formal dispute resolution.

Substantial and constructive dialogue on challenging issues is an important part of academic inquiry and exchange. It requires willingness to listen and tolerance of opposing points of view. Consideration of individual differences and alternative viewpoints is required of all class members, towards each other, towards instructors, and towards guest speakers. While expressions of differing perspectives are welcome and encouraged, the words and language used should remain within acceptable bounds of civility and respect.

Read more: https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/student-life-policies/code-of-student-conduct.html

Diversity and Inclusion – Culture of Respect

Every person at Dalhousie has a right to be respected and safe. We believe inclusiveness is fundamental to education. We stand for equality. Dalhousie is strengthened in our diversity. We are a respectful and inclusive community. We are committed to being a place where everyone feels welcome and supported, which is why our Strategic Direction prioritizes fostering a culture of diversity and inclusiveness (Strategic Priority 5.2). Read more:

<http://www.dal.ca/cultureofrespect.html>

B. University Policies and Programs

- Important Dates in the Academic Year (including add/drop dates):
http://www.dal.ca/academics/important_dates.html
- University Grading Practices Policy:
https://www.dal.ca/dept/university_secretariat/policies/academic/grading-practices-policy.html
- Scent-Free Program: <https://www.dal.ca/dept/safety/programs-services/occupational-safety/scent-free.html>
- Student Declaration of Absence: https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/academic-policies/student-absence.html
- Classroom Recording Protocol:
https://www.dal.ca/dept/university_secretariat/policies/academic/classroom-recording-protocol.html
- Grade Appeal Process: https://www.dal.ca/campus_life/academic-support/grades-and-student-records/appealing-a-grade.html
- Sexualized Violence Policy: https://www.dal.ca/dept/university_secretariat/policies/human-rights---equity/sexualized-violence-policy.html

C. Learning and Support Resources

- **General Academic Support – Advising:** https://www.dal.ca/campus_life/academic-support/advising.html
- **Fair Dealing Guidelines:** <https://libraries.dal.ca/services/copyright-office/guidelines/fair-dealing-guidelines.html>
- **Dalhousie University Library:** <http://libraries.dal.ca>
- **Indigenous Student Centre and Indigenous Connection:**
https://www.dal.ca/campus_life/communities/indigenous.html
<https://www.dal.ca/about-dal/indigenous-connection.html>
- **Elders-in-Residence program provides students with access to First Nations elders for guidance, counsel and support. Visit the office in the Indigenous Student Centre or contact the program at elders@dal.ca or 902-494-6803.**
- **South House Sexual and Gender Resource Centre:** <https://southhousehalifax.org/about-us>
- **LGBTQ2SIA+ Collaborative:** <https://www.dal.ca/dept/vpei/edia/education/community-specific-spaces/LGBTQ2SIA-collaborative.html>
- **Black Students:** https://www.dal.ca/campus_life/communities/black-student-advising.html
- **International Students:** https://www.dal.ca/campus_life/international-centre.html
- **Student Health Services:** https://www.dal.ca/campus_life/health-and-wellness.html
- **Counselling:** https://www.dal.ca/campus_life/health-and-wellness/my-health/mental-health/same-day-counselling.html
- **Copyright Office:** <https://libraries.dal.ca/services/copyright-office.html>
- **E-Learning website:** https://www.dal.ca/academics/online_learning.html
- **Dalhousie Student Advocacy Services:** <http://dsu.ca/dsas>
- **Dalhousie Ombudsperson:** https://www.dal.ca/campus_life/safety-respect/student-rights-and-responsibilities/where-to-get-help/ombudsperson.html
- **Writing Centre:** https://www.dal.ca/campus_life/academic-support/writing-and-study-skills.html
- **Study Skills/Tutoring:** http://www.dal.ca/campus_life/academic-support/study-skills-and-tutoring.html
- **On Track (helps you transition into university, and supports you through your first year at Dalhousie and beyond):** https://www.dal.ca/campus_life/academic-support/On-track.html
- **Human Rights & Equity Services:** <https://www.dal.ca/dept/vpei.html>

D. Safety

- **Biosafety:** <http://www.dal.ca/dept/safety/programs-services/biosafety.html>
- **Research Laboratory Safety Policy Manual:** <https://www.dal.ca/dept/safety/documents-policies-procedures.html>
- **Faculty of Architecture and Planning, Work Safety:** <https://www.dal.ca/faculty/architecture-planning/current-students/inside-building/work-safety.html>

Émélie Desrochers-Turgeon
March 11, 2024.