

The course explores the cultural history of the early modern world (1300-1650) by tracing significant moments and shifts in thought, habit, and material culture from the period. We will glimpse the early modern era and its material world through an unearthing of its dreams and nightmares, affect and logic, limits and transgressions, and generation of work and play. The course will investigate how time and space are inflected by modes of communication and ritual practices, by way of oral narratives and pilgrimage, and through the invention of the printing press. We will discover and analyse major shifts in architectural design habits that produced a transformation from oral to written to pictorial modes of communication throughout the period.

Students will also be asked to challenge and question histories and narratives that have dominated Western institutions. With this in mind, we will analyze the changing role of the human body, both in concept and in the service of design, as we imagine the early modern world from the point-of-view of those who experience blindness and/or use assisted devices. Through our collective analysis of the harmful legacies of early colonialism, we will question the nature of storytelling, the role and importance of the storyteller, and the persistence of myth, not only in early modern art and architecture but also in the problematic perpetuation of Western history itself. The course will end with a three-part study of Utopia, beginning with Thomas More's book in 1516. We will discover the spatio-political dimension of utopic space and trace its afterlife in contexts both hopeful (afro-futurism) and tragic (slavery). Throughout the course, we will examine the past as a live current that continues to shape the ideas informing our contemporary material culture.

Course Requirements and Assessment

The course grade is based on assignments prepared in advance, assignments undertaken during class workshops, group work, and participation in class discussion, in-class reading and analysis, and informal writing.

Assessment	Date of Evaluation	Weighting
Descent Narrative	October 7	25%
Body/Accessibility Assignment	November 6	25%
Utopia Project	December 22	25%
Class Participation		10%
Readings/Lecture Journal		15%

Digital Platforms

All lectures will take place on WebEx. I will send a link for all of you to join. These will be recorded for those who can't join synchronously due to time zone constraints.

All readings, films, and grading are found on Learn.

Office hours will take place on WebEx (after class and by appointment) and Teams chat.

Course discussions will take place synchronously on WebEx and asynchronously on Learn.

***LEARN settings: adjust so that LEARN forwards emails and announcement notifications.

Names and Pronouns

Feel free to tell me your preferred pronoun or name, if it differs from that provided on the University-generated registration system. My (Tara's) pronouns are she/her.

Territorial Acknowledgement

We acknowledge that the School of Architecture is located on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. The University is situated on the Haldimand Tract, the land promised to the Six Nations that includes 10 kilometres on each side of the Grand River. (see: <https://uwaterloo.ca/engineering/about/territorial-acknowledgement>)

Course Objectives

By the end of this course, students will have achieved the following.

- 1) Knowledge of important discourses in early modern history.
- 2) The practice of close reading and providing analytical summaries of texts.
- 3) Critical thinking skills.
- 4) Successful management of group work for the purpose of discussion and assignments.
- 5) Experience writing several analytical and discursive responses to readings and lecture content.
- 6) An understanding of the concept of Utopia and its related ideas of heterotopia and dystopia, including its afterlife in later contexts.

Course Outline and Weekly Reading Calendar

Books Required

Dante Alighieri, *The Divine Comedy: Part I. The Inferno*, trans. Mark Musa, Penguin Classics, 2002. ISBN- 978-0142437223

Thomas More, *Utopia*, trans. Dominic Baker-Smith. Penguin Classics. ISBN: 978-0141442327 [NOTE: It's a short book, so feel free to read it all, but the most important part to read is part 2].

All other readings will be available on LEARN unless otherwise noted.

Week 1 Sept 11

Introductions

Please accept the WebEx meeting invite that I've sent by email.

Week 2 Sept 16

The Medieval Self: Time, Space, and Everyday Life

Time and the Material world: Book of Hours, Pilgrim's Path, Relics, the Crusades

Reading

Geoffrey Chaucer, "Prologue" and "The Wife of Bath" *The Canterbury Tales*, Penguin Classics, 2003. (19-42 & 276-310)

Week 2 Sept 18

Film

The Wheel of Time (Werner Herzog, 2003)

Week 3 Sept 23

The Descent: Katabasis and the Underworld

Themes: Katabasis, The Spectre of Hell, Transgression, Monastic life

Reading

Dante Alighieri, *The Divine Comedy: Part 1. The Inferno*, trans. Mark Musa, Penguin Classics, 2002.

Week 3 Sept 25

Film

After Hours (Martin Scorsese, 1985)

Discussion

Descent Narratives (in preparation for A1)

Supplementary Reading

JL Borges: The Dream Tiger: <https://thefloatinglibrary.com/2008/09/02/dreamtigers/>

JL Borges: Inferno I: 32: <https://thefloatinglibrary.com/2008/07/28/inferno-i-32/>

Part II: Communication: Oral and Visual Cultures

Week 4 Sept 30

Oral Culture: Privileging the Ear

Part I: Gothic and Divine Math, Pictures of Geometry, Persian and Arabic Poetry

Reading

Jalāl al-Dīn Rūmī, Selections from *Rumi a New Translation*. Trans. Farrukh Dhondy. 2017.

Peruse

Excerpt from Villard de Honnecourt's Sketchbook

Excerpt from Mathes Roritzer, *The Rectitude of Pinnacles*, Regensburg, 1486.

Listen in class

Polyphonic Music

Week 4 Oct 2

Narrative Modes. Narrative Structures

Listen to Podcast: Just One Story: Joseph Campbell and the Hero's Journey

<https://www.cbc.ca/player/play/1597149251965>

Class Discussion and preparation for next week's guest lecture

Week 5 Oct 7

Time, Knowledge Keeping, and First Nations

Cyclical versus linear time, Storytelling and Resistance, The Ethics of "Wonder"

Reading

Deborah Doxtator, "Inclusive and Exclusive Perceptions of Difference: Native and Euro-Based Concepts of Time, History, and Change," *Decentering the Renaissance: Canada and Europe in multidisciplinary perspective, 1500-1700*. (33-47)

Robin Wall Kimmerer, "The Gift of Strawberries," and "The Language of Animacy," *Braiding Sweetgrass*, Minneapolis, Minnesota : Milkweed Editions, 2013. First edition

Recommended:

Margaret Kovach, "Story as Indigenous Methodology", *Indigenous Methodologies. Characteristics, Conversations, and Methods*. University of Toronto Press, 2009, 105-119.

Film

Kent Monkman Films: *Casualties of Modernity*

<https://www.youtube.com/watch?v=sDFAKcptgZA&t=2820s>

Podcast

<http://www.thehenceforward.com/>

Week 5 Oct 9

Guest lecture: Dr. Patrick Stewart

**Please read the selected excerpt from Dr. Stewart's book before the lecture.

READING WEEK: OCTOBER 11-18

Week 6 Oct 21

The Word and the Letter

Invention of the Printing Press, Moveable Type, Literacy, the Reformation

Readings

Martin Luther, "95 Theses," in *Martin Luther's 95 Theses": with pertinent documents from the history of the Reformation*. Ed. Kurt Aland. St. Louis, Concordia Pub. House: 1967

Johanna Drucker & Emily McVarish, "Renaissance Design: Standardization and Modularization in Print, 1450-1660." *Graphic Design History. A Critical Guide*. Pearson Education. 2013.

Peruse:

Geofroy Tory, Selections from *Champfleury* (Originally published in 1533). New York, Dover: 1967.

Week 6 Oct 23

Film

Embrace of the Serpent (Ciro Guerra, 2016)

Part III: The Body in Design and in the World

Week 7 Oct 28

The Human Body

Limit and license, The Human Body as Impetus for Design, Ableism in Society

Readings

Alberti, Leone Battista. "Selections" *Ten Books on Architecture*. Edited by Joseph Rykwert. London: A. Tiani, 1955.

Short Selections, "Book IV intro" "and "The origins of the three orders" from Vitruvius, *On Architecture*, Penguin Classics. 2009.(89 & 90-104).

Peruse

Sebastiano Serlio, "The Extraordinary Book of Doors" in *On Architecture*. ed. Vaughan Hart and Peter Hicks. (New Haven, Conn: Yale University Press, 1996-2001

Cesare Cesariano. *Di Lucio Vitruvio Pollione de architectura libri dece...* Como, G. da Ponte, 1521. [Vitruvius]

Week 7 Oct 30

Watch in class: Examined Space by Sunaura Taylor and Judith Butler

<https://youtu.be/k0HZaPkF6qE>

In-Class discussion to develop Assignment 2

Week 8 Nov 4 Carnival

World-Upside-Down, the Carnival, "Disability"

Readings

Selections from Rabelais, *Gargantua and Pantagruel*. Trans. MA Screech, Penguin. 319-331 & 268-290 & 707-710.

Georgina Kleege, Blindness and Visual Culture: An Eyewitness Account, *Disability Studies Reader*. Ed. Lennard J. Davis. New York, NY : Routledge, 2013

OR

Edward Wheatley, Crippling the Middle Ages, Medievalizing Disability Theory. *Stumbling Blocks before the Blind: Medieval Constructions of a Disability*. The University of Michigan Press, Michigan: 2010, 2-28.

In-Class watch

Jan Svankmajer- Lunch Food (1992)

<https://www.youtube.com/watch?v=0yM3uxZjdf0>

Jan Svankmajer- Darkness, Light, Darkness (1989)

<https://vimeo.com/212875761>

Kazuo Ohno: Butoh Dance

Week 8 Nov 6

Guest Speaker and Film

TBA

Week 9 Nov11 Love, Desire, Capitalism: Depictions of Women

Woodblocks for the Masses, Carnal/Matrimonial/Courtly Love, Colonialism and Women

Readings

Selections from Baldesar Castiglione, *The Book of the Courtier*, "Changes in Fashion" "Gentlemanly Behaviour" "The Search for Honour" "The Common People" "Playing a Part" (Pages 111-122) and "Being in Love" "Longing for Beauty" "Sensual Love" (323-328)

bell hooks, "The Oppositional Gaze: Black Female Spectators," *The Feminism and Visual Culture Reader*. New York. Routledge. 2003, 94-105.

Week 9 Nov 13

Film: *A Girl Walks Home Alone at Night*, (Lily Amirpour, 2014)

Part IV: Utopia, Heterotopia, and Dystopia

Week 10 Nov 18

Utopia I: Thomas More

Humanism, Ideal Cities, Utopia and its legacies in urban design

Reading

Thomas More, *Utopia*, trans. Dominic Baker-Smith. Penguin Classics (Mandatory to read Part II)

Week 10 Nov 20

Film

John Akomfrah, *Last Angel in History*

Short Interview with John Akomfrah: *Why History Matters*

<https://www.youtube.com/watch?v=AorKI-FmCLA>

<https://www.youtube.com/watch?v=jDJYyG7jKV0&t=248s>

Week 11 Nov 25

Utopia II: Heterotopias and Afro-Futurism

Readings

bell hooks, "Black Vernacular: Architecture as Cultural Practice". In *Art on My Mind: Visual Politics*. NY. The New Press. 1995. pp. 145-151.

Michel Foucault, "Of Other Spaces. Utopias and Heterotopias," *Architecture /Mouvement/ Continuité*. October, 1984.

Short article by Ursula LeGuin on the power of Utopias (Verso's Issue on Utopia):
War Without End

Week 11 Nov 27

Guest Speaker: Nadine Valcin

Week 12 Dec 2

Utopia III: Dystopia [Slavery]

Readings

W.E.B Dubois, "The Home of the Slave," *Cabin, Quarter, Plantation. Architecture and Landscapes of North American Slavery*. Yale University Press. New Have & London: 2010.

Carl Anthony, "The Big House and the Slave Quarters: African Contributions to the New Worlds" (1976) *Cabin, Quarter, Plantation. Architecture and Landscapes of North American Slavery*. Yale University Press. New Have & London: 2010.

Week 4 Dec 4

Utopia Discussion and time to develop final project

Final Utopia Assignment: December 22

Course Time Zone

All dates and times communicated in the document are expressed in Eastern Time (Local time in Waterloo Ontario, Canada). From September 8 – October 24 2020 times are indicated in Eastern Daylight Time (EDT, UTC—4:00) and from October 25 – December 31 2020, times are indicated in Eastern Standard Time (EST, UTC—5:00)

Fall 2020 COVID-19 Special Statement

Given the continuously evolving situation around COVID-19, students are to refer to the University of Waterloo's developing information resource page (<https://uwaterloo.ca/coronavirus/>) for up-to date information on academic updates, health services, important dates, co-op, accommodation rules and other university level responses to COVID-19.

Student Notice of Recording

The course's official Notice of Recording document is found on the course's LEARN site. This document outlines shared responsibilities for instructors and students around issues of privacy and security. Each student is responsible for reviewing this document. For your convenience, a copy of this notice is included on the last page of the document.

Late Work

Please note that unless you have sought accommodation or have a justified medical or personal reason, no late work will be accepted in this class. Assignments that are handed in late will receive a grade of 0%. We will only grade late work if you have a justified medical or personal reason, but only if these have been officially submitted to the Undergraduate Student Services Co-Ordinator and accepted by the Undergraduate Office. Please make sure you reach out promptly to the

undergraduate office if you are seeking accommodation for medical or personal reasons.

Students seeking accommodations due to COVID-19, are to follow Covid-19-related accommodations as outlined by the university here:

(<https://uwaterloo.ca/coronavirus/academicinformation#accommodations>).

Mental Health Support

All of us need a support system. We encourage you to seek out mental health supports when they are needed. Please reach out to Campus Wellness

(<https://uwaterloo.ca/campus-wellness/>) and Counselling Services

(<https://uwaterloo.ca/campus-wellness/counselling-services>).

We understand that these circumstances can be troubling, and you may need to speak with someone for emotional support. Good2Talk (<https://good2talk.ca/>) is a post-secondary student helpline based in Ontario, Canada that is available to all students.

Equity, Diversity and Inclusion Commitment

At the School of Architecture, we are committed to foster and support equity, diversity and inclusion. We recognize however, that discrimination does occur, sometimes through an isolated act of discrimination, but also through practices and policies that must be rewritten. If you ever experience discrimination and need to report any instances of micro-aggressions and other forms of racism, sexism, discrimination against LGBTQ2S+, or disability, please note that there are different pathways to report these instances:

A) if you feel comfortable bringing this up directly with the Faculty or person who has said or done something offensive, we invite you, or a friend, to speak directly with this person.

B) If you do not wish to bring this up with this person directly, you are invited to reach out to either the undergraduate (Donna Woolcott or Maya Przybylski) or graduate office (Nicole Guenther, Lola Sheppard, or Jane Hutton). If you contact any of these people in confidence, they are bound to preserve your anonymity and will be able to follow up on the report. Alternatively, you may always reach out to director Anne Bordeleau directly, and she will protect your identity and follow up on the report.

C) Finally, you may also choose to report centrally to the Equity Office. The Equity Office can be reached by emailing equity@uwaterloo.ca. More information on the functions and services of the equity office can be found here:

<https://uwaterloo.ca/human-rights-equity-inclusion/about/equityoffice>.

Academic integrity, grievance, discipline, appeals and note for students with disabilities:

Academic integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check the Office of Academic Integrity for more information.] Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student Petitions and Grievances, Section 4. When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance. Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. [Check the Office of Academic Integrity for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to Policy 71, Student Discipline. For typical penalties, check Guidelines for the Assessment of Penalties.