

# Winter 2021- ARCH 246

## Cultural Encounters 600-1650

University of Waterloo  
Department of Architecture

Wednesday 9:30 am-12:30 pm Main Lecture Hall  
Friday 2:00 pm-5:00 pm Main Lecture Hall

Instructor: Dr. Tara Bissett  
Office Hours: Wednesday/Friday after Class and by Appointment

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## **Territorial Acknowledgment**

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 references here:

<https://uwaterloo.ca/engineering/about/territorial-acknowledgement>)

## **Cultural Encounters: 600-1650**

The course explores the cultural history of the early modern world (1000-1650) and traces 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, cultural encounters, and ritual practices, by way of oral narratives and pilgrimage, and through the invention of the printing press. Students will 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. Through our collective analysis 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 perpetuation of Western history itself. 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. The course will end with a 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 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) Engagement with reflective thinking processes by writing analytical and discursive responses to readings and lecture content.
- 6) An introduction to selected buildings, readings, objects, thought, and art of the period around the globe.

### Learning Experiences and Grading:

This class emphasizes the relationship between learning, hard work, and self-guided experiences. Therefore it separates how and what students are studying and learning from grades. For the most part you are assessed on the labour and thoughtful effort that you put into the class. While the substance of all writing, artwork, discussions, and feedback will always be about the quality of your work—that is, how we make meaning of texts and artworks, how we see quality, what quality means to each of us—all the feedback for your written, oral, and creative labour contributions are separated from the calculation of your course grades. I genuinely hope that this emphasis on effort and labour allows you to feel like you can **try out new ideas, be creative, make mistakes**, and sometimes even fail. But ultimately, this course will allow you to **learn** from this process, rather than worry about your grades and how you measure up to your peers.

### Due dates:

Assignment	Due Date(s)
Reflections: You will submit the Reflection Journals twice in the term (at least four (4) need to be submitted/done by the first due date)	- Due date #1: anytime leading up to and including <b>October 26 (must submit at least 4 on or by this date through Labour Log on Learn)</b> - Due date #2: anytime leading up to and including <b>December 16</b>
<b>A1:</b> Descent Narrative	- Due anytime leading up to and including <b>October 7, 10pm</b>
<b>A2:</b> Map/Body/Museum/Design/OR Social Justice	- Due no later than <b>November 11</b> by 10pm, either hardcopy (in class) or on Learn.
<b>A3:</b> Utopia Project	- Due no later than <b>Thursday Dec. 16</b> on Learn
Class Attendance/Participation	-Ongoing
Peer Review Workshops (Sept 30 & Nov 4)	-In Class
Reading Response (MUST include Dante, Chaucer, Rumi, Glissant & T. More)	-Due before corresponding Wednesday Class on Learn

**GRADING CONTRACT:**

***Labour → Grade Assessment:***

Any combination + NONE of A1, A2, A3 → **F**

- 5 Reflections + A1 *OR* A2 & contribution to A3 → **D+**
- 5 Reflections + 4 Reading Response + A1 and A2 → **C+**
- 7 Reflections + 7 Reading Response + THREE (3) of A1, A2, A3 + 1 Peer Review Workshop → **B**
- 8 Reflections + 8 Reading Response + THREE (3) of A1, A2, A3 + 2 Peer Review Workshops → **B+**
- 9 Reflections + 9 Reading Response +THREE (3) of A1, A2, A3 + 2 Peer Review Workshops + 9 Weeks Full Attendance (Wed and Fri) → **A-**
- 10 Reflections + 10 Reading Response +THREE (3) of A1, A2, A3 + 2 Peer Review Workshops + 10 Weeks Full Attendance (Wed and Fri) → **A**
- 11 Reflections + 11 Reading Response +THREE (3) of A1, A2, A3 + 2 Peer Review Workshops + 11 Weeks Full Attendance (Wed and Fri) + one star (\*) on at least one project → **A+**

**What is a star (\*)?**

**- worth 3 points**

**-assignments that are exceptional in terms of its thoughtfulness, introspection, and/or execution will receive one star (\*)**

**-in rare cases, exceptional participation in course discussion will earn one star (\*)**

**GRADING CONTRACT:**

<b>Grade</b>	<b># Reflections</b>	<b># Assignments A1, A2, A3</b>	<b>#Peer Review Workshops</b>	<b># Recorded Attendance</b>	<b># Weekly Reading Response</b>	<b>Star</b>
<b>A+</b>	<b>11</b>	<b>A1, A2, A3</b>	<b>2</b>	<b>11 full weeks</b>	<b>11</b>	<b>Yes</b>
<b>A</b>	<b>10</b>	<b>A1, A2, A3</b>	<b>2</b>	<b>10 full weeks</b>	<b>10</b>	<b>No</b>
<b>A-</b>	<b>9</b>	<b>A1, A2, A3</b>	<b>2</b>	<b>9 full weeks</b>	<b>9</b>	<b>No</b>
<b>B+</b>	<b>8</b>	<b>A1, A2, A3</b>	<b>2</b>	<b>Not required</b>	<b>9</b>	<b>No</b>
<b>B</b>	<b>7</b>	<b>A1, A2, A3</b>	<b>1</b>	<b>Not required</b>	<b>7</b>	<b>No</b>
<b>C+</b>	<b>5</b>	<b>A1 &amp; A2</b>	<b>1</b>	<b>Not required</b>	<b>4</b>	<b>No</b>
<b>D+</b>	<b>5</b>	<b>A1 or A2 &amp; contribution to A3</b>	<b>0</b>	<b>Not required</b>	<b>None</b>	<b>No</b>
<b>F</b>	<b>Under 5</b>	<b>NONE</b>	<b>N/a</b>	<b>Not required</b>	<b>None</b>	<b>No</b>

## **Universal Learning Design**

This course supports Universal Learning Design (ULD), which is a “set of principles for curriculum development that give all individuals equal opportunities to learn” by creating “instructional goals, methods, materials and assessments that work for everyone—not a single one-size fits all solution” (UDL in Higher Ed). The course assignments take into consideration that students have a variety of learning styles and needs.

The principles of ULD offer 1) multiple means of representing information 2) multiple means of expressing knowledge and 3) multiple means of engagement (UDL On Campus).

For more information on ULD, please consult the following.  
<https://uwaterloo.ca/accessability-services/sites/ca.accessability-services/files/uploads/files/uld-final2021.pdf>

## **Course Delivery Platforms and Communication**

The course holds lectures on Wednesdays and workshops/films on Fridays. Both classes take place in the main lecture hall.

### **Readings and Digital Material**

All readings, films, and assignment feedback are found on Learn.

### **Office Hours**

Office hours are held after class and on Teams by appointment.

### **Note regarding LEARN settings**

Please 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.

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## **Course Outline and Weekly Reading Calendar**

### **Required Books**

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

Mark Musa’s Translation: <https://yeauganda.files.wordpress.com/2018/08/mark-musa-the-divine-comedy-inferno-volume-1984.pdf>

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

Baker-Smith's Translation: [https://kupdf.net/download/utopia-thomas-more\\_5a2c5e0fe2b6f50a3a1f6d92\\_pdf](https://kupdf.net/download/utopia-thomas-more_5a2c5e0fe2b6f50a3a1f6d92_pdf)

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

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## **Week 1      Introductions**

**Sept 7            Introductions**

**Sept 9            The Path of Life: Discussion and Film**  
**Film:** *The Wheel of Time* (Werner Herzog, 2003)

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## **Week 2      The Self and the Commons**

Time and Space: Pilgrim's Path, the Commons, the Crusades, Spirit Roads

**Sept 14          Lecture**

### **Reading**

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

**Sept 16          Workshop: On Reading and Writing**

Introduction to A1

### **Reading:**

Read in Class    2:00- 3:00 PM

Discussion        3:00- 5:00 PM

### **Readings:**

Henrietta Cordelia Ray, "Dante" <https://www.poetrynook.com/poem/dante-1>

Matthew Vernon, "Whose Middle Ages? Remembering Early African-American Efforts to Claim the Past."

<https://www.publicmedievalist.com/whose-middle-ages/>

### **Optional Podcast:**

Black Middle Ages with Matthew Vernon:

[https://www.youtube.com/watch?v=5ATfZL3X-](https://www.youtube.com/watch?v=5ATfZL3X-NA&ab_channel=Medievalists)

[NA&ab\\_channel=Medievalists](https://www.youtube.com/watch?v=5ATfZL3X-NA&ab_channel=Medievalists)

**Alternate Film**

<https://www.nytimes.com/2016/05/13/movies/review-paths-of-the-soul-a-road-trip-unlike-any-other.html>

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**Week 3      Underground and Underworld**

Katabasis, Underworld, Underground Spaces, Chthonic Rock-cut Buildings

**Sept 21      Lecture**

**Reading**

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

<https://yeauganda.files.wordpress.com/2018/08/mark-musa-the-divine-comedy-inferno-volume-1984.pdf>

**Absolutely required passages of the text are as follows. You are not required to read the notes at the end of each chapter.**

Canto I to IV (67-128)

Canto VIII & IX (138-159)

Image on page 172

Canto XIX (239-244)

Canto XX (251-255)

Canto XXXI to XXXIV (352-383)

**Sept 23      Film & Discussion**

**Film**

*After Hours* (Martin Scorsese, 1985)

**Supplementary Reading**

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

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**Week 4      Geometry and Divine Space (1100-1450)**

Divine Math, The Idea of the Gothic, Privileging the Ear

**Sept 28      Lecture**

**Reading**

“Southeast Asia and Southern India. Lived-In Models of Cosmic Order,” *World Architecture. A Cross-Cultural History*. Second Edition. Oxford University Press: New York. Oxford, 2013, 270-284.

Francis D. K Ching, Mark Jarzombek, and Vikramaditya Prakash, "Europe: The High Middle Ages," *A Global History of Architecture*. Third edition. Hoboken, New Jersey: John Wiley & Sons, Inc., 2017, 397-401.

**Peruse in Class**

Excerpt from Villard de Honnecourt's Sketchbook

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

**Class Discussion: Notre Dame: to rebuild?**

<https://www.npr.org/2019/08/29/755323008/debate-over-rebuilding-notre-dame>

**Sept 30**

**Workshop: Peer Review AI: Bring your rough idea for AI to class.**

**Optional Listen**

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

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

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**Week 5**

**Exchange and Translation: Islam**

Islamic Mosques, Caravan Routes, Cultural Exchange

**A1 Due on LEARN: October 7**

**Oct 5**

**Lecture**

**Reading**

Francis D. K Ching, Mark Jarzombek, and Vikramaditya Prakash, "Seljuk Turks" *A Global History of Architecture*. Third edition. Hoboken, New Jersey: John Wiley & Sons, Inc., 2017, 345-351

David Graeber, "Exchange," *Critical Terms for Media Studies*, Ed. Mitchell, W. J. T., and Mark B. N. Hansen. Chicago: The University of Chicago Press, 2010, 217-231.

**Optional**

<https://www.cbc.ca/news/world/orient-express-china-s-grand-plan-for-a-new-silk-road-1.2913097>

**Oct 7**

**Workshop and A2 Research Prep**

**1. Exchange and Translation: Jalāl al-Dīn Rūmī**

Read a few selected pages from the following: Jalāl al-Dīn Rūmī, selections from *Rumi a New Translation*. Trans. Farrukh Dhondy. Arcade, 2017.

**Read for discussion:**



<https://www.newyorker.com/books/page-turner/the-erasure-of-islam-from-the-poetry-of-rumi>

## 2. How to Research Workshop for A2

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### Reading Week October 9-17

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#### Week 6 Power, Memory, Care

Architecture and Power, The Idea of the Renaissance, Peru's Chan Chan Monumentality and Ephemerality

#### Oct 19 Lecture

##### Reading

Vitruvius, *On Architecture*, Penguin Classics. 2009, and "The Origin of Buildings" Short Selections: "The Education of the Architect" "and "The Origins of the Three Orders," 4-13 & 37-42.

Elke Krasny, "Architecture and Care," Fitz, Angelika, Krasny, Elke, and Wien, Architekturzentrum, eds. *Critical Care : Architecture and Urbanism for a Broken Planet*. Cambridge: MIT Press, 2019, 9-18.

##### Supplementary:

Francis D. K Ching, Mark Jarzombek, and Vikramaditya Prakash, "Peru: Chan Chan" *A Global History of Architecture*. Third edition. Hoboken, New Jersey: John Wiley & Sons, Inc., 2017, 420-423

Andrew Leach, "What is Architectural History?" Chap. 1. Cambridge, Oxford and Boston: Polity, 2010, Selections: "Foundations of a Modern Discipline," 9-13, "Architecture and Empiricism," & "Studying the Past," 25-28.

Ruth Phillips, "How Museums Marginalize: Naming Domains of Inclusion and Exclusion," in *Museum Pieces: Toward the Indigenization of Canadian Museums*. (Kingston, Montreal: McGill-Queen's University Press, 2011), 95-101.

#### Oct 21 Film

Laurie Anderson *Heart of a Dog*, USA, 2015

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#### Week 7 The Word and the Letter

The Printing Press in China and Europe, Literacy, the Reformation

#### Oct 26 Lecture

##### Reading

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.

**Optional**

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

**Oct 26**      **Workshop**

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**Week 8**      **Architectural Communication and Design**  
Limit and license, Modes of Transmission, Renaissance

**Nov 2**      **Lecture**

**Readings**

Selections from Alberti, Leone Battista. *Ten Books on Architecture*. Edited by Joseph Rykwert. London: A. Tiani, 1955. \*Selections are chosen on the topic of the "Architect" and "Beauty".

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

**Peruse**

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

**Nov 4**      **Workshop: A2 Peer Review**

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**Week 9**      **Utopia and the Ideal City**  
Humanism, the Renaissance, Ideal Cities, Utopia and its Legacies

**A2 Due on LEARN: November 11**

**Nov 9**      **Lecture**

**Reading**

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

**Optional**

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

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

**Nov 11**      **Utopia Workshop In-Class**

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**Week 10**      **The Spatialized Body**

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

**Nov 16**      **Lecture**

**Readings**

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

**AND**

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.

**OR**

Elizabeth B. Bearden, *Monstrous Kinds: Body, Space, and Narrative in Renaissance Representations of Disability*, Corporealities. Ann Arbor, Mich.: University of Michigan Press, 2019.

**Nov 18**      **Workshop: Disability and Access**

**Optional**

Thea Kurdi and David Lepofsky  
lecture <https://www.youtube.com/watch?v=ZuxMCH6KY5Y>

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**Week 11**     **Enigmatic Mobilities: The Boat**  
Mapping the Sea, African Mobilities, The Slave Trade

**Nov 23**     **Lecture**

**Readings**

Ikem Stanley Okoye, “Enigmatic Mobilities/Historical Mobilities,” *African Mobilities*, German Federal Cultural Foundation, Berlin, 2018.  
<https://archive.africanmobilities.org/discourse/2018/05/enigmatic-mobilities-historical-mobilities/>

Bernhard Siegert, “Eupalinos, or The Master Shipwright: The Threshold between Land and Sea as a Design Tool,” *Configurations* 18 (2010): 421-439.

Édouard Glissant, “The Open Boat,” *Poetics of Relation*, trans. Betsy Wing (Ann Arbor: The University of Michigan Press, 2010), 5-9.

**Podcast**

[RUPTURES African Mobilities with Olalekan Jeyifous and Wale Lawal](#)

**Optional**

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

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.

Trevor Marchand, *The Masons of Djenne*, Bloomington: Indiana University Press, 2009

Andrea Myers Achi and Seeta Chaganti, “‘Semper Novi Quid ex Africa:’ Redrawing the Borders of Medieval African Art and Considering Its Implications for Medieval Studies,” in *Disturbing Times: Medieval Pasts, Reimagined Futures* (Punctum Books, 2020), pp. 73–106.

**Nov 25**

**Film**

*Embrace of the Serpent* (Ciro Guerra, Columbia/Brazil, 2016)

\*Note that this film relates to Week 12 content

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**Week 12**     **Mapping Time and Space**  
Cyclical & Linear Time, Storytelling and Resistance

Nov 30

**Lecture**

**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*, University of Toronto Press, Toronto: 2017, 33-47.

Leroy Little Bear, "Jagged Worldviews Colliding," ed. Battiste, M. *Reclaiming Indigenous Voice and Vision*. Vancouver; Toronto: UBC Press, 2000.

David Garneau, "Imaginary Spaces of Conciliation and Reconciliation: Art, Curation, and Healing," in *Arts of engagement: taking aesthetic action in and beyond the Truth and Reconciliation Commission of Canada* (Wilfred Laurier Press, 2016).

**Optional**

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

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

**Podcast**

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

Dec 2

**Utopia Workshop and Class Discussion**

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**December 16**

**-Final Utopia Assignment Due**

**-Canon Board Closes**

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**COVID-19 Special Statement**

Given the on-going 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.

**Fair Contingencies for Emergency Remote Teaching**

To provide contingency for unforeseen circumstances, the instructor reserves the right to

modify course topics and/or assessments and/or weight and/or deadlines with due and fair notice to students. In the event of such challenges, the instructor will work with the Department/Faculty to find reasonable and fair solutions that respect rights and workloads of students, staff, and faculty.

### Late Work

Assignments that are handed in late will receive an initial penalty of 5% on the first calendar day late and a 5% penalty per calendar day thereafter. After 5 calendar days, the assignment will receive a 0%.

### Late Pass

Students are allocated **one** late pass for the term. This allows students to make **one** submission **up to 24 hours** after the stated deadline without penalty and without any request for accommodation.

Students are required to communicate with your instructor their intention to use a late pass before the relevant deadline.

Only in the case of a justified medical or personal reason will these penalties be waived, and only if these have been officially submitted to the [Undergraduate Student Services Co-Ordinator](#) and accepted by the Undergraduate Office.

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

(<https://uwaterloo.ca/coronavirus/academic-information#accommodations>).

### Passing Grades

The standard minimum passing grade in each ARCH course is 50% with the following exceptions: the minimum passing grade is 60% for all studio courses (ARCH 192, ARCH 193, ARCH 292, ARCH 293, ARCH 392, ARCH 393, ARCH 492, and ARCH 493).

Grades below the specified passing grade result in a course failure.

### CACB Student Performance Criteria

The BAS/MArch program enables students to achieve the accreditation standards set by the Canadian Architectural Certification Board as described [here](#). This course addresses the CACB criteria and standards that are noted on the [Accreditation](#) page of the School of Architecture [website](#).

### 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

The School of Architecture is committed to foster and support equity, diversity and inclusion. If you experience discrimination, micro-aggression, or other forms of racism, sexism, discrimination against 2SLGBTQ+, or disability, there are several pathways available for addressing this:

A) If you feel comfortable bringing this up directly with the faculty, staff or student who has said or done something offensive, we invite you, or a friend, to speak directly with this person. People make mistakes and dealing them directly in the present may be the most effective means of addressing the issue.

B) you can reach out to either the [Undergraduate office](#), [Graduate office](#). If you contact any of these people in confidence, they are bound to preserve your anonymity and follow up on your report.

C) You can choose to report centrally to the Equity Office. The Equity Office can be reached by emailing [equity@uwaterloo.ca](mailto: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/equity-office>.

D) [Racial Advocacy for Inclusion, Solidarity and Equity \(RAISE\)](#) is a student-led Waterloo Undergraduate Student Association (WUSA) service launching in the Winter 2019 term. RAISE serves to address racism and xenophobia on the University of Waterloo campus with initiatives reflective of RAISE's three pillars of Education and Advocacy, Peer-to-Peer Support, and Community Building. The initiatives include but are not limited to: formal means to report and confront racism, accessible and considerate peer-support, and organization of social events to cultivate both an uplifting and united community. You can report an incident using their [online form](#).

## 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](#).

**Appeals:** A decision made or penalty imposed under [Policy 70, Student Petitions and Grievances](#) (other than a petition) or [Policy 71, Student Discipline](#) may be appealed if

there is a ground. A student who believes he/she has a ground for an appeal should refer to [Policy 72, Student Appeals](#).

**Note for students with disabilities:** [AccessAbility Services](#), located in Needles Hall, Room 1401, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with [AccessAbility Services](#) at the beginning of each academic term.

**Turnitin.com:** Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin in this course.

It is the responsibility of the student to notify the instructor if they, in the first week of term or at the time assignment details are provided, wish to submit the alternate assignment.